

> Fuoco E Cenere (the E between Fuoco and Cenere is always a capital letter)

Versailles

The improbable dream

Cast:

Julie Fioretti, soprano
Patricia Lavail, recorder
André Henrich, theorbo
Nora Dargazanli, harpsichord
Jay Bernfeld, viola da gamba & direction

Program:

THE SUN RISES, so does the King

Michel Lambert (1610-1696)
Jean-Baptiste Lully (1632-1687)
Louis Nicolas Clérambault (1676-1749)

Vos mépris chaque jour
Entrée d'Apollon (from Triomphe de l'Amour)
Héros des siècles passés (from Apollon)

CHURCH & STATE

Jean-Baptiste Lully (1632-1687)
François Couperin (1668-1733)

Marche pour la cérémonie des Turcs
Deuxième leçon des ténèbres

TABLE MUSIC

Pierre Philidor (1681-1731)
Michel de la Barre (1675-1745)

Cinquième Suite
Prelude – Allemande
Chaconne

GARDENS AND GROVES

Marin Marais (1656-1728)
Marc-Antoine Charpentier (1643-1704)

Muzette
Chanson et Gavotte d'Aréthuse (from Actéon)

INTERMISSION

LES AMUSEMENTS, after diner delights

Marin Marais (1656-1728)
André Campra (1660-1744)

Les Folies d'Espagne
Cantate Didon

THE ONCE AND FUTURE KING APOTHEOSE

Jean-Baptiste Lully (1632-1687)

Passacaille (from Armide)

Duration: approx. 1h30, with intermission

Press:

The concert Versailles by Fuoco E Cenere permitted us to rediscover the incandescent musicality of Jay Bernfeld. This pillar of the viola da gamba in France and Europe, blessed with a stupefying bow technique, almost entered in trance during Marais' Folies d'Espagne. With a musician such as this who caresses the strings and liberates himself from the barlines, anything can happen at any moment. We savored the best.
Christophe Huss – Le Devoir – July 2015

Julie Fioretti's attractive light sound, exquisite shaping of decorative lines and idiomatic affinity for the idiom set the evening's thematic thread and musical momentum from the start, from wordless runs that seemed to emerge from another world in Couperin's Deuxième leçon des ténèbres to a vocal tour de force in André Campra's dramatic cantata Didon - a roller-coaster of emotions.
The instrumentalists made potent contributions to this recreation of a unique artistic milieu. Jay Bernfeld's mastery

of the gamba was no less outstanding. His deep tone and deft and incisive phrasing brought the evening's biggest ovation for a purely instrumental work.

Lawrence Budmen – South Florida Classical Review – November 2016

Notes:

In 2015, France celebrated the 300th anniversary of the end of Louis XIV exceptional reign, a reign noted for its longevity and accomplishment. Installed upon a shaky throne after a long regency, Louis proclaims himself Apollo, god of Poetry and the Arts. By means of his celebrated strategies and his devotion to the Arts he made of France a major power, all the while transforming himself into the Sun King - le Roi Soleil.

Contributing to these celebrations, Fuoco E Cenere had the pleasure of providing the historical music for the international TV series Versailles, which follows the young monarch's career. We have spent the last three years in the company of Louis XIV, in the sumptuous surroundings of his court, and above all following Louis through the incredibly difficult beginning of his reign...

But we have been oh so privileged to observe, as mice in the corner, the monarch's incredibly vivid and cultivated imagination, and his incredible vision for a palace for the ages. The technical demands in building Versailles were enormous, every detail of both palace and gardens meticulously approved (or not!) by Louis.

Indeed the Palace became an architectural embodiment of the King himself. The Château de Versailles rapidly became known as a wonder of the modern world and a symbol of Louis's exploits, and did quite a bit to assure a special position for France at the time, and to this very day.

While Louis's love of music is the stuff of legends, we realized working on the series how omnipresent music was in Versailles. In one scene, we played as the court went about choosing fabrics and brocades for future finery, and for another playing dance music for a midnight fête alongside the vast Fountain of Neptune. Performing for the small screen these everyday happenings, as well as the more out of the ordinary occasions, gave us the desire to recreate a musical day in the life of Louis XIV. From morn till deepest nighttime, every gesture, every act in Versailles could boast its own harmonious accompaniment.

As is frequently the case with the grandest of monarchs, Louis XIV days were well documented, beginning and ending in public and musically. Mealtimes, fêtes, state visits, chapel were enlivened by the different formations that comprised the King's music.

Versailles walks us through the eighteenth centuries' most splendid palace and its magnificent gardens in the company of Louis XIV.

Biographies:

Fuoco E Cenere

Now in its seventeenth year, Fuoco E Cenere has established itself as an arena for sensational musical adventures. The ensemble has ever since retained an often remarked daring in its choice of repertoire. Eager to preserve the unique freshness of the concert-going experience Fuoco E Cenere has devised quite a number of original entertainments, including recent intriguing mixes of music and puppetry, or music and haute cuisine.

Story telling through song and translating emotions and dreams into music are the missions we have readily accepted. In our musical laboratory we eagerly juxtapose, metamorphose outstanding works, permitting the listener to view these gems of a bygone era in a new light, frequently imagining entertainments that delight both young and old, the novice and the connoisseur.

Spurred on by director Jay Bernfeld's love of song, Fuoco E Cenere has been pleased to collaborate with many of today's finest voices as well as the stars of tomorrow. The ensemble boasts ten recordings covering a thousand years of music. Ardent defenders of a repertoire demonstrative of the elegant French virtuosity in the era of the Sun King Louis XIV, Fuoco E Cenere's latest CDs are dedicated to the works of Marin Marais and Jacques Morel.

Julie Fioretti

After initial work on violin and piano, Julie Fioretti began vocal studies at age 14, training in Paris under the direction of Armande Olivier, taking advanced courses with Mireille Alcantara and Howard Crook.

With Opera Fuoco, she recreated the role of Silvera in J.C. Bach's long lost opera *Zanaida* for the Leipzig Bachfest. This production was also seen at Paris's Cité de la Musique, in Malta at the historic Manoel Theatre and at the Vienna Konzerthaus, where the « enchanting Julie Fioretti, with her limpid bell-like sound and her impeccable technique » was lauded by the critics. The recording was published by Zig-Zag Territoires / Outhere.

These last years have been marked by a second prize at the Concorso Renata Tebaldi in San Marino and by the release of her first solo recording, *Judith & Esther, divine destinies*, with Fuoco E Cenere. She collaborated for the first time with Amandine Beyer and her ensemble Gli Incogniti at the MA Festival in Bruges.

A privileged collaborator of Fuoco E Cenere, she created several of their programs and appeared with the ensemble in North America and in major European cities.

Jay Bernfeld

Jay Bernfeld considers the rich cultural life of his native New York an integral musical apprenticeship. Countless concerts by masters of the past, such as Horowitz, Rubenstein, and Oistrakh, left the young musician with indelible souvenirs. An inveterate lover of the vocal arts in his early teens, he spent countless evenings at the Met in the company of the great singers, Price, Sutherland, and in particular Renata Tebaldi, to whom he avows a particular admiration for her vocal splendor, dramatic sense and love for her public.

Following his studies at the Schola Cantorum Basiliensis, Jay Bernfeld appeared with Hesperion XX in concerts and recordings. Newly installed in Paris he participated in several of the exciting early recordings of William Christie's Arts Florissants. He toured and recorded extensively with the Capriccio Stravagante and directed with Skip Sempé a series of 'First Operas' on prestigious stages such as the Teatro Olimpico of Vincenza. Jay Bernfeld is the pedagogical director of Opera Fuoco's Atelier Lyrique, directed by David Stern.

Jay Bernfeld is admired as a performer of great expressivity on the viola da gamba and has been hailed for his work on the Basso Continuo, that key element in the art of Baroque accompaniment. He is passionately interested in the rediscovery and development of 17th century theater and opera as witnesses the repertoire of Fuoco E Cenere, the ensemble which he directs.

Patricia Lavail

Founding member, Patricia Lavail has appeared in every season of the ensemble since its creation. The renaissance polyphonies she heard in her cradle (she hails from a from a musical family) and her own passion for French chanson throughout the ages have helped her create a unique approach to her instrument.

Acclaimed for her flowing, natural sound, she was crowned the first French laureate at Bruges's prestigious early music competition. Patricia Lavail has taught since her student days. She founded and directed the early music department at the conservatory of Saint Cloud, where she formed numerous young artists and directed several performances including Purcell's "Dido and Aeneas and a Renaissance Ball.

An adept interpreter of Italian ornamental style of the 17th century, she has numerous contemporary world premieres to her credit, performing and recording works of Konstantin Mioreanu, Daniel Tosi, Akira Tamba for the first time. Her desire, through these many centuries of music and her vocal vision, is to create a timeless aesthetic.

André Henrich

André Henrich studied the lute with Konrad Junghänel at the Hochschule für Musik in Cologne, where he obtained a soloist diploma as well as a music pedagogy diploma. He now teaches both luth and theorbo at the Conservatory of Saint-Maur-des-Fossés and at the Pôle Sup 93 Aubervilliers - La Courneuve.

As a soloist, André performs on a variety of plucked instruments from the 16th to the 18th century, with a special interest in the Italian and French repertory of the 17th century as well as the music of Silvius Leopold Weiss. He has also participated in the creation of new works on early instruments. He has presented solo recitals at the Concertgebouw of Bruges, at the Western Music Forum of Hyderabad in India, at the Muziekbiennale Niederrhein in Poznan, at the Telemann-Zentrum of Magdeburg, and in Japan.

André Henrich is well known as a continuo player and chamber music partner, often appearing with ensembles of international reputation such as Les Arts Florissants, La Simphonie du Marais, Les Musiciens de Saint-Julien, Les Folies Françaises, Le Banquet Céleste, Opera Fuoco, Fuoco E Cenere, etc. He is heard on more than 40 CD-recordings.

Nora Dargazanli

Born in 1996, Nora Dargazanli began her harpsichord studies at age 8, at the Conservatoire of Cachan, class of Anne-Laure Lelièvre, as well as basso continuo at the Conservatoire of Bobigny with Isabelle Sauveur. She obtained her diploma in 2014 with the congratulations of the jury. Following studies with Olivier Baumont and Blandine Rannou, she was awarded diplomas in both harpsichord and basso continuo in June 2018 from the prestigious Conservatoire de Paris, where she is currently finishing up a Master's degree.

She pursues her studies in the last year of Master in the class of Olivier Baumont and Blandine Rannou. She has followed masterclasses, with Ketil Hausgand, Jean Rondeau, Andrea Staier, and Pierre Hantai.

She is the winner of the Paris Harpsichord Competition as well as the Safran Prize for young musicians. She has performed as a soloist, most notably at Paris's Les Invalides, and is a frequent chamber music partner with Fuoco E Cenere.

Libretto:

<p><i>Vos mépris chaque jour</i> Michel Lambert (1610-1696)</p> <p>Vos mépris chaque jour me causent mille alarmes, Mais je chéris mon sort, bien qu'il soit rigoureux. Hélas ! Si dans mes maux je trouve tant de charmes, Je mourrois de plaisir, si j'estois plus heureux.</p>	<p>Every day I am newly shocked by your scorn, But I embrace my fate, hard though it seems. Alas! I find my grief so pleasing, That I would die of pleasure, were I any happier.</p>
<p><i>Héros des siècles passés (from Apollon)</i> Louis Nicolas Clérambault (1676-1749)</p> <p>Héros des siècles passés, C'est par nous qu'on vous révère, Fuyez, disparaissez, Un jour plus brillant nous éclaire, Louis vous à tous effacez.</p> <p>L'esclat de sa gloire immortelle Part de ses propres vertus, Et ne doit rien à nostre zèle. Reconnaissons qu'il n'est plus</p>	<p>Heroes of another time, Revered anew through our deeds. Fly, disappear For a brighter day lights us. Louis has eclipsed you all.</p> <p>His immortal glory Is forged by his own virtue, Rather than by our zeal. No laurels are</p>

<p>Ny lauriers ny d'encens dignes d'elle.</p>	<p>Worthy of his greatness.</p>
<p>Deuxième leçon des ténèbres François Couperin (1668-1733)</p> <p>Vau</p> <p><i>(Petite pause)</i></p> <p>Recordata est Jerusalem Dierum afflictionis suae, Et praevaricationis omnium Desiderabilium suorum, Duae habuerat a diebus antiquis, Cum caderet populus ejus in manu hostili, Et non esset auxiliior.</p> <p><i>(Petite pause)</i></p> <p>Zain</p> <p><i>(Petite pause)</i></p> <p style="text-align: right;">Jerusalem,</p> <p>convertere Ad Dominum Deum tuum.</p>	<p>Vau</p> <p><i>(Small pause)</i></p> <p>Jerusalem remembered In the days of her distress, And all her misery, The pleasant things She had in earlier days, When the people fell into the hands of the enemy And she found no help outside.</p> <p><i>(Small pause)</i></p> <p>Zain</p> <p><i>(Small pause)</i></p> <p>Jerusalem, Turn to the Lord your God.</p>
<p>Chanson et Gavotte d'Aréthuse (from Actéon) Marc-Antoine Charpentier (1643-1704)</p> <p>Ah ! Qu'on évite de langueurs Lorsqu'on ne ressent point les flammes Que l'amour, ce tyran des cœurs, Allume dans les faibles ames. Ah ! Qu'on évite de langueurs Quand on mesprise ses ardeurs.</p> <p>Les biens qu'il nous promet N'en ont que l'apparence, Ne laissons point flatter Par ses appas trompeurs Notre trop crédule espérance. Ah ! Qu'on évite de langueurs Quand on mesprise ses ardeurs.</p> <p>Pour nous attirer dans ses chaines Il couvre ses pièges de fleurs, Nymphes, armez-vous de rigueurs Et vous rendrez ces ruses vaines. Ah ! Qu'on évite de langueurs Lorsqu'on ne ressent point les flammes Que l'amour, ce tyran de nos coeurs, Allume dans les faibles ames. Ah ! Qu'on évite de langueurs Quand on mesprise ses ardeurs.</p>	<p>Ah ! Spared from amorous languor, Are they insensitive to the flames That Love, tyrant of our hearts, Ignites in our feeble souls. Ah ! Spared from amorous languor, Are they that shun Love's ardor.</p> <p>All of Love's gifts Are mere fantomes. Don't let him charm With lieing enticements Our all trusting hopes. Ah ! Spared from amorous languor, Are they that shun Love's ardor.</p> <p>To lure us into his trap He veils his chains with flowers Nymphs, arm yourself And resist the ruses of Love. Ah ! Spare from amorous languor, Are they insensitive to the flames That Love, tyrant of our hearts, Ignites in our feeble souls. Ah ! Spared from amorous languor, Are they that shun Love's ardor.</p>

Cantate *Didon*
André Campra (1660-1744)

Récitatif

Quel tumulte ! Quel bruit s'élève jusqu'aux Cieux !
Qui peut troubler ainsi Carthage ?
Quel Peuple court vers le rivage ?
C'est le Chef des Troyens qui va quitter ces lieux.
Ce Prince que Didon a sauvé du naufrage,
Qu'elle a comblé de ses bienfaits,
Se prépare à la fuir, et trompant ses souhaits
Va payer son amour du plus cruel outrage.

Air

Suffit-il d'être amant aimé,
Pour devenir volage ?
Amour, dans un cœur enflammé,
Pourquoi détruis-tu ton ouvrage ?
Par tes rigueurs il est charmé,
Par tes faveurs, il se dégage
Suffit-il d'être amant aimé,
Pour devenir volage ? etc.

Récitatif

Mais, j'aperçois Didon qui fut cet Inconstant,
Elle offre à ses regards sa douleur et ses craintes :
Et frémissant déjà du destin qui l'attend,
Son cœur avec effort pousse ses tristes plaintes.

Air

Cruel, tu croyois me tromper,
Tu me livrois, Barbare, à ma douleur mortelle.
Ton cœur n'est point touché de mon amour fidelle,
Le coup affreux dont tu m'allois frapper,
Ne pouvoit retarder ta fuite criminelle.
Cruel, tu croyois me tromper, etc.

Récitatif

Ah ! Du moins, si mes pleurs ne peuvent t'émouvoir,
Si malgré ma mort trop certaine,
Perfide, ton injuste haine
Ne permet aucun espoir.

Air

Que les vents déchainent, que les flots en colère
Dont la fureur t'annonce un naufrage certain ;
Fasse sur ton cœur inhumain, ce que mon amour n'a pu faire.
Que les vents etc.

Récitatif

Enée, à ce tendre discours, sent rallumer sa flamme :
Princesse, luy dit-il, n'accablez point mon âme ;
J'attachois à vous voir le bonheur de mes jours,
Le Ciel qui nous sépare en veut finir le cours.

Recitative

What is that noise that rattles the heavens
And disturbs sleepy Carthage?
Who runs down to the sea?
Can that be the Trojan leader,
Prince Aeneas, saved from shipwreck,
And cherished by Queen Dido?
Will he repay her love
With cowardly flight?

Air

Love, a heart aflame
Destroys your handiwork.
The Lover once loved
Is prone to be fickle.
A "no" seduces him,
A "yes" drives him away.
Love, etc.

Recitative

Troubled Dido follows
The faithless Aeneas.
Atremble at her cruel destiny
Her heart cries out.

Air

O false one, you would deceive me:
You leave me to my dreadful fate.
Your precipitous flight
Untouched by my steadfast love
Is a barbarous blow !
O false one, etc.

Recitative

Ah! Unmoved by my tears,
And my certain death,
Your unreasonable hate
Leaves me no hope.

Air

May the furious winds dash your vessel
And raging waves encompass your heart,
Which my love had not the power to do.
May the furious etc.

Recitative

Aeneas's love is rekindled by Dido's discourse.
Princess, says he, break not my heart;
My life I would at your side,
But the Gods rip us under.

Ariette

En ce moment, il part,
Il vole,
Il est déjà sur les Vaisseaux.
Au gré de Neptune & d'Eole,
Il fend les airs & les eaux.

Récitatif

Didon avec transport, le suit jusqu'au rivage,
Exhalant par ces mots sa douleur & et sa rage,
Poursui, Cruel, poursui ton funeste dessein ;
Mais du moins en partant,
Immole une victime,
Il ne te manque qu'un crime ;
Achève, vien plonger un poignard dans mon sein.
Mais... il ne m'entend plus que sert un vain murmure ?

Air

Hâtez-vous, hâtez-vous de me venger.
Dieux ! Justes Dieux, témoins de mon injure,
Hâtez-vous, hâtez vous de me venger,
Offrez partout aux yeux de ce Parjure,
L'horreur & le danger.
Hâtez-vous, hâtez-vous de me venger.
Accourez Dieu des vents,
Accourez Dieu des ondes,
Préparez des efforts nouveaux,
Ouvrez-luy mille tombeaux,
Dans vos cavernes profondes.
Hâtez-vous, hâtez-vous de me venger, etc.

Récitatif

Mais, où m'emporte ma douleur,
Quand je puis me venger moy-même ?
Ma main peut seule assouvir ma fureur,
Mourons... Dieux ! C'en est fait...
Épargnez ceux que j'aime,
Mon sang qui coule efface ses forfaits.
Apprenez-luy, grands Dieux,
Mon désespoir extrême...
Mais, ne l'en punissez jamais.

Ariette

Thus, he parts,
He flies,
His vessel guided by
Neptune and Aeolus
Rends the churning waves.

Recitative

In a fit of passion,
Dido races to the shore
Exclaiming both pain and rage:
To your crimes
Add one more victim!
Immolate me,
Plant a dagger in my breast.
But Aeneas is gone and hears not !

Air

Come vengeance,
Witness my humiliation
Ye gods of justice.
Hasten my revenge
With horror and danger.
Come vengeance,
God of wind,
God of water,
Summon all your powers,
Open a watery grave
In the briny deep.
Come vengeance, etc.

Recitative

Why such grief?
I myself shall avenge.
My own hand shall becalm my fury.
I die... God! Tis done...
Spare my beloved,
My flowing blood
Erases his crimes.
Tell him of my despair...
But leave him unpunished.

Passacaille (from Armide)
Jean-Baptiste Lully (1632-1687)

Un amant fortuné

Les plaisirs on choisi pour asile
Ce séjour agréable et tranquille.
Que ces lieux sont charmants,
Pour les heureux amants!

C'est l'amour qui retient dans ses chaînes
Mille oiseaux qu'en nos bois nuit et jour on entend.

A happy lover

The pleasures have chosen as refuge
These agreeable and quiet grounds,
How charming are these haunts,
For happy lovers!

It is love that enchains the thousand birds
We hear night and day in our woods.

Si l'amour ne causait que des peines,
Les oiseaux amoureux ne chanteraient pas tant.

Les plaisirs on choisi pour asile
Ce séjour agréable et tranquille.
Que ces lieux sont charmants,
Pour les heureux amants!

If love brought only sorrows
Loving birds would not sing as much.

The pleasures have chosen as refuge
These agreeable and quiet grounds,
How charming are these haunts,
For happy lovers!