

FANTASY & BLUE

PURCELL & GERSHWIN



RINAT SHAHAM
MEZZO-SOPRANO

FUOCO e CENERE

JAY BERNFELD
DIRECTION

ACD2 2253

ATMA

Classique

FANTASY & BLUE

**PURCELL &
GERSHWIN**

RINAT SHAHAM
MEZZO-SOPRANO
FUOCO e CENERE
JAY BERNFELD
DIRECTION

- 1 Summertime (*George Gershwin, 1898-1937*) 2:24
- 2 "Cold Song" (*Henry Purcell, 1659-1695*) 2:27
- 3 Hornpipe (*Henry Purcell*)* 1:11
- 4 Bess, you is my woman (*George Gershwin*)* 4:04
- 5 Someone to watch over me (*George Gershwin*) 3:29
- 6 Fantasy 5 (*Henry Purcell*)* 2:47
- 7 Prelude I (*George Gershwin*)* 1:40
- 8 Strike the Viol (*Henry Purcell*) 2:44
- 9 Round-O (*Henry Purcell*)* 1:11
- 10 Embraceable you (*George Gershwin*) 2:45
- 11 How blest are shepherds (*Henry Purcell*)* 1:36
- 12 But Not For Me (*George Gershwin*) 3:20
- 13 Ground (*William Croft, 1678-1727*)* 2:33
- 14 Oft she visits (*Henry Purcell*) 2:20
- 15 Sweet and low down (*George Gershwin*)* 1:31
- 16 A foggy day (*George Gershwin*) 3:23
- 17 Impromptu (*George Gershwin*)* 1:21
- 18 Chaconny (*Henry Purcell*)* 3:56
- 19 Three Waltzes in C (*George Gershwin*)* 2:59
- 20 My man's gone now (*George Gershwin*) 3:16
- 21 Prelude II (*George Gershwin*)* 3:26
- 22 Dido's Lament (*Henry Purcell*) 2:57

* Instrumental
Arrangements : Jay Bernfeld

«*My time of day is the dark time...
...when the smell of rain-washed pavement comes up sweet and fresh and cold
and the streetlamp light fills the gutter with gold.*»

FRANK LOESSER

1991. Paris, 3 heures du matin, dans le quartier de Montparnasse cher à Hemingway et sa clique, toujours un centre de la vie nocturne parisienne. La tristesse du dernier verre accompagne les derniers battements des ailes papillonnantes d'espoir dans la nuit profonde.

Notre décision d'ajouter une des grandes fantaisies pour violes à un enregistrement consacré à l'œuvre de Purcell que nous avons presque terminé, nous fait travailler tard dans la nuit.

— comme les sons se transforment la nuit...

Chaque nouvelle prise nous rend plus téméraires — insouciantes —, et le motif initial prend une tournure résolument «moderne».

Ma mémoire musicale trouve alors quelque chose de Gershwin dans le thème de Purcell...

Purcell et Gershwin, étranges compagnons... un peu comme ces Mozart et ces Tchaïkovski en plâtre qui se retrouvent en cohabitation maladroite à travers le monde sur des pianos d'appartement. Mais à trois heures du matin... rien de plus naturel.

Célébrissimes pour leurs musiques de théâtre, tous deux préféreraient cependant leur musique «savante». Purcell couronne l'histoire de la «Fantaisie» au moment où celle-ci sonne son agonie, et qui d'autre que Gershwin pouvait faire briller des formes fanées comme les valse, impromptus et préludes.

Purcell et Gershwin ont chacun laissé un opéra-phare : *Dido and Aeneas* et l'opéra américain par excellence *Porgy and Bess*. Il est clair que l'air de la mort de Didon et *Summertime*, joyaux du répertoire, sont peut-être les airs en langue anglaise les plus enregistrés. Ces compositeurs, tous deux morts avant leur quarantième anniversaire, ont été amèrement pleurés par leurs publics respectifs. Ils sont également liés par l'immortelle popularité de leur musique.

1999. Transcrire les œuvres de Messieurs Purcell et Gershwin était un moment de grâce ainsi que l'écoute de superbes voix telles que Leontyne Price, Ella & Louis, Fred Astaire et Judy Garland ou encore Klaus Nomi (dans une version étonnante de l'air du froid extrait du *Roi Arthur*). Tout coulait de source. Je n'avais jamais soupçonné à quel point les chansons de Gershwin

avaient imprégné ma vie.

Les nombreuses règles qui gouvernent l'interprétation sur les instruments anciens cachent parfois le visage passionnel et passionnant de Purcell et ne sont d'aucune aide pour la musique de Gershwin.

Je lève mon verre à mes amis musiciens, qui m'ont accompagné dans l'odyssée Purcell-Gershwin (mais qui ne sont pas tous présents sur ce disque). Ils ont tous fait preuve d'énergie et de générosité et surtout... de grande patience. Ils ont été des merveilleux compagnons de route; ensemble nous avons frêmi devant ce monde jeune, passionnel, de printemps éternel... Le monde de Purcell et de Gershwin.

JAY BERNFELD

FANTASY IN BLUE

«My time of day is the dark time...
...when the smell of rain-washed pavement comes up sweet and fresh and cold
and the streetlamp light fills the gutter with gold.»

FRANK LOESSER

3 a.m. Paris, Montparnasse: fabled haunt of Hemingway and his pack and still a center of Parisian nightlife.

Alcohol-sodden despair and the last flittings of the butterfly wings of hope walk side by side through deep night.

A last minute decision to add one of the great viol fantasies to a recording devoted to Purcell has us working late. To capture the viol's throaty resonance and the fantasy's intricate polyphony many microphone checks are necessary, and so we play the opening bars over and over again, savoring the imprint of those first notes on the night air—how sound seems changed at night, somehow more charged!

Each reprise makes us more adventurous (reckless?) and the opening motif takes a decidedly modern turn. My musical memory finds something quite Gershwin in Purcell's theme.

Purcell and Gershwin?

At first it seemed like the type of clumsy pianotop cohabitation that keeps plaster busts of Mozart in eternally uneasy company with plaster Tchaikovskys, but my 3 a.m. state of mind had already begun searching the parallels between the two:

I had already picked up on the similarity in their melodic and harmonic styles (both were renowned for their harmonic daring though separated by hundreds of years!). Justly famous for their brilliant

theater music, both composers found greater satisfaction in their “serious” work. Each left one landmark opera—Purcell his *Dido and Aeneas* and Gershwin his singular labor of love *Porgy and Bess*. If London adored the Orpheus Britannicus, New York reveled in the infectious beat of its golden boy, Gershwin.

Sadly, both composers were dead before their fortieth birthday leaving devoted and dotting publics bereft. And how can one ignore the undying popularity shared by the two!

The truth is I was stunned at just how well I knew Gershwin, perhaps better than the arty old music whose study I had undertaken as a viol player. These songs, in a way, were the soundtrack of my life. My ears filled with snippets of *Foggy Day*, *The Man I Love*, *But Not For Me*—songs I never knew. And those voices! Fred Astaire, Garland, Sinatra, Ella & Louis, Gertrude Lawrence and Leontyne Price!

To obey the many rules deemed useful for the performance of old music and still let shine the insolent youthful fervor of Purcell is rough work. To let go of these rules and find Gershwin's music is no easier. I would like to toast (olive martinis all around) the workhouse musicians who have accompanied me on this journey. Some are heard on this recording—others at earlier performances. All have been generous of time and energy—no, I haven't forgotten patience!

All have been the grandest of company and the best of friends with whom to share the first blush of genius, a world of eternal springtime...

...The world of Purcell and Gershwin

JAY BERNFELD



RINAT SHAHAM

Rinat Shaham est une nouvelle figure élatante de la scène vocale, une artiste à l'aise dans une multitude de genres. Suite à ses débuts en 1994 dans le rôle de Zerlina, on a pu l'entendre en Cherubino (*Nozze di Figaro*) et en Idamante (*Idomeneo*), ainsi que dans des productions de *La Voix Humaine* de Poulenc et *Viaggio a Reims* de Rossini. Elle fit ses débuts avec l'Orchestre symphonique de Boston lors d'une soirée gala conçue par Hanae Mori et dirigée par Seiji Ozawa. Madame Shaham a chanté dans *L'Enfant et les Sortilèges* de Ravel avec la Philharmonie de Los Angeles sous la direction de Sir Simon Rattle,

l'Orchestre du Minnesota avec Eiji Oue, et a enregistré cette œuvre avec Andre Previn et l'Orchestre symphonique de Londres. En octobre 2000, elle a été choisie par Kurt Masur pour interpréter la *Jeremiah Symphony* de Bernstein avec la Philharmonie de New York.

Madame Shaham a été choisie afin d'interpréter le rôle-titre dans *Dido and Aeneas* de Purcell pour la saison inaugurale du Festival d'Art Lyrique d'Aix-en-Provence. On a pu l'entendre partout aux États-Unis, ainsi qu'en Italie et en France, dans des récitals sous l'égide de la Marilyn Horne Foundation et dans des œuvres des maîtres baroques avec l'ensemble Fuoco e Cenere. En 2001, Madame Shaham ajoute deux rôles majeurs à son répertoire : Charlotte dans le *Werther* de Massenet, au Philadelphia Academy of Music, et l'incandescente héroïne du *Carmen* de Bizet.

Rinat Shaham is a glowing new presence on the vocal scene, an artist at home in a multitude of genres. Following a 1994 debut as Zerlina, Miss Shaham has been heard as Cherubino (*Nozze di Figaro*) and Idamante (*Idomeneo*) and has performed in Poulenc's *La Voix Humaine* and Rossini's *Viaggio a Reims*. A gala performance designed by Hanae Mori and conducted by Seiji Ozawa marked her debut with the Boston Symphony Orchestra. Miss Shaham has appeared in Ravel's *L'Enfant et les Sortilèges* with the Los Angeles Philharmonic under the direction of Sir Simon Rattle, with the Minnesota Orchestra and Eiji Oue, and has recorded this work with Andre Previn and the London Symphony Orchestra. In October 2000, she was chosen by maestro Kurt Masur to interpret Bernstein's *Jeremiah Symphony* with the New York Philharmonic.

Miss Shaham was chosen to incarnate the title role in Purcell's *Dido and Aeneas* for the inaugural season of the Festival d'Art Lyrique d'Aix-en-Provence. Recitals as emissary of the Marilyn Horne Foundation as well as performances of baroque masters with Fuoco e Cenere have been heard from coast to coast in the United States as well as Italy and France. In 2001, Miss Shaham adds two major roles to her repertoire: Charlotte in Massenet's *Werther* at the Philadelphia Academy of Music, and Bizet's fiery heroine *Carmen*.

FUOCO E CENERE JAY BERNFELD

Fabuleux et éternels, le feu et les cendres du phénix sont l'inspiration d'un ensemble voué à la magie de l'événement.

Avec Jay Bernfeld, âme de l'ensemble, la viole de gambe est presque toujours au rendez-vous, même dans des contextes surprenants, tels une soirée consacrée aux musiques de Henry Purcell et George Gershwin, ou encore dans une déclaration d'amour au chant comme dans *Seicento — Novecento*, programme où se côtoient avec bonheur Puccini, Mascagni et Monteverdi.

La singularité de Fuoco e Cenere ne se situe pas seulement dans son répertoire, qui s'étend du Moyen Âge au début de ce siècle, mais surtout dans sa volonté de passionner son public, de lui laisser un souvenir bien au-delà du concert. Ensemble d'interprètes, Fuoco e Cenere cherche à restituer à des textes poétiques toute la grandeur des sentiments et des images, et à bouleverser par la beauté.

Jeune ensemble, Fuoco e Cenere a fait ses premiers pas dans des festivals français les plus prestigieux tels Aix-en-Provence, Ambronay, Saint Bertrand de Comminges et Saint-Guilhem-le-Désert, seul et aux côtés d'ensembles tels A Sei Voci et Capriccio Stravagante. L'ensemble s'est également produit à l'Opéra d'Innsbruck et dans le Festival Voice of Music en Israël. Fuoco e Cenere a participé à des représentations de *La Dafne* de Marco di Gagliano sur la scène légendaire du Teatro Olimpico à Vicenza. Durant l'été 2000, l'ensemble a fait ses débuts américains dans le cadre du Early Music Festival of Amherst.

Fabulous and eternal, the phoenix is the inspiration of an ensemble dedicated to magic and drama in music.

Fuoco e Cenere is exceptional not only in its choice of repertoire, which spirals from medieval times to our own century, but foremost in its desire to kindle passions and memories that outlast the concert experience.

Guided by Jay Bernfeld, the viola da gamba is the pulse of the ensemble, frequently in surprising settings: the encounter of Purcell and Gershwin or Puccini and Monteverdi.

The interpretations of Fuoco e Cenere magnify image and expression of superb musical and poetic texts enabling them to shock the public by their beauty.

Fuoco e Cenere has participated frequently in France's most prestigious festivals, particularly the Aix-en-Provence and Ambronay Festivals, and has appeared on such important European stages as the Opera of Innsbruck and the Teatro Olimpico in Vicenza, Italy. The ensemble has performed in Israel and made its US debut in the summer of 2000.

FUOCO e CENERE Jay Bernfeld • viole de gambe/*viola da gamba*
Carol Lewis • viole de gambe/*viola da gamba*
Margaret Little • viole de gambe/*viola da gamba*
Susie Napper • viole de gambe/*viola da gamba*
Patricia Lavail • flûte à bec/*recorder*



JAY BERNFELD

Jay Bernfeld est un violiste d'une rare expressivité; son amour pour la voix et son admiration profonde pour la soprano italienne Renata Tebaldi l'ont conduit à adopter une perspective nouvelle quant à l'exécution du répertoire ancien. Il a agi en tant qu'assistant auprès du chef David Stern pour des productions des *Nozze di Figaro* de Mozart et du *Dido and Aeneas* de Purcell au Festival d'Aix-en-Provence et à l'Opéra de Rouen. Membre fondateur du Cappriccio Stravagante, ensemble avec lequel il a fait des tournées et enregistré, il a dirigé avec Skip Sempé les *Intermedii della Pellegrina* ainsi que

La Dafne de Gagliano au Teatro Olimpico de Vicenza; sa production de *Il Ritorno d'Ulisse in Patria* de Monteverdi a été choisie pour inaugurer la salle de concert Dimitri Mitropulos du Palais de la Musique d'Athènes.

Il est reconnu comme soliste et comme spécialiste de la basse continue, des ornements baroques et des improvisations. Ses enregistrements tels que les *Pièces de viole* d'Antoine Forqueray et de François Couperin, les *Folies d'Espagne* de Marin Marais, ainsi qu'en première mondiale les *Pièces de viole* de Johannes Schenck, ont reçu de nombreuses récompenses de la presse internationale.

Le groupe Fuoco e Cenere, que dirige monsieur Bernfeld, se consacre à l'association privilégiée des voix et des violes. L'ensemble s'est produit lors de festivals importants en Europe, en Israël et dans les Amériques.

Jay Bernfeld is increasingly admired as a performer of great expressivity on the viola da gamba. He is widely acclaimed as a soloist and continuo player, and for his performances of ornamental and improvisatory styles. Award winning releases of *Pièces de Violes* by Antoine Forqueray and François Couperin as well as the *Folies d'Espagne* of Marin Marais and a premiere recording of works by Johann Schenk have received extravagant praise in the international press.

As a teenager Jay Bernfeld witnessed hundreds of live performances of the great singers, foremost among them Renata Tebaldi. It is largely due to his appreciation of the dramatic voice that he has developed a new perspective on the performance of earlier repertoires. He has served as assistant conductor to maestro David Stern for productions of Mozart's *Nozze di Figaro* and Purcell's *Dido and Aeneas* at the festival d'Aix-en-Provence and at the Opéra de Rouen. With Skip Sempé and the Cappriccio Stravagante, of which he is a founding member, he has directed *la Pellegrina* and Gagliano's *Dafne* at Vicenza's Teatro Olimpico; his production of Monteverdi's *Ritorno d'Ulisse in Patria* was chosen to inaugurate the Dimitri Mitropulos Concert Hall at the Athens Music Palace.

Devoted to the privileged association of voices and viols, the group Fuoco e Cenere, which Mr. Bernfeld directs, has appeared at major festivals in Europe, Israel, and the Americas.

1

Summertime

George Gershwin
(DuBose Heyward, Ira Gershwin)

Summertime
And the livin' is easy,
Fish are jumpin',
And the cotton is high.
Oh yo' daddy's rich,
An' yo' ma is good lookin',
So hush, little baby,
Don' yo' cry.
One of these mornin's
You goin' to rise up singin',
Then you'll spread yo' wings
An' you'll take to the sky.
But till that mornin'
There's-a nothin' can harm you
With Daddy an' Mammy
Standin' by.

2

“Cold Song”

Henry Purcell (John Dryden)

What power art thou, who from below
Hast made me rise unwillingly and slow
From beds of everlasting snow?
See'st thou not how stiff and wondrous
old,
Far unfit to bear the bitter cold,
I can scarcely move or draw my breath?
Let me, let me freeze again to death.

5

Someone to watch over me

George Gershwin
(Ira Gershwin, H. Dietz)

There's a saying old, says that love is
blind;
Still we're often told, "Seek and ye shall
find."

I'm about to seek a certain lad I've had in
mind.
Searching everywhere... haven't found
him yet;
He's the big affair I cannot forget;
Only man I ever think of with regret.

I'd like to add his initials to my monogram.
Tell me, where is the shepherd for this
lost lamb?

There's a somebody I'm longing to see.
I hope that he turns out to be
Someone who'll watch over me.

I'm a little lamb who's lost in the wood;
I know I could always be good
To one who'll watch over me.

Although he may not be the man some
girls think of
As handsome,
To my heart he carries the key.

Won't you tell him, please, to put on
some speed,
Follow my lead,
Oh, how I need
Someone to watch over me.

8

Strike the Viol

Henry Purcell (Anonymous)

Strike the Viol, touch the Lute;
Wake the Harp, inspire the Flute:
Sing your Patronesse's Praise,
Sing, in cheerful and harmonious Lays.

10

Embraceable you

George Gershwin (Ira Gershwin)

Embrace me,
My sweet embraceable you!
Embrace me,
You irreplaceable you!
Just one look at you,
My heart grew tipsy in me;
You and you alone
Bring out the gypsy in me!
I love all
The many charms about you;
Above all,
I want my arms about you.
Don't be a naughty baby
Come to papa, come to papa, do!
My sweet embraceable you.

12

But Not For Me

George Gershwin (Ira Gershwin)

Old Man Sunshine, listen, you!
Never tell me "Dreams come true!"
Just try it,
And I'll start a riot.
Beatrice Fairfax, don't you dare
Ever tell me he will care;
I'm certain
It's the final curtain.
I never want to hear
From any cheerful Pollyannas,
Who tell you fate
Supplies a mate,
It's all bananas!

They're writing songs of love,
But not for me;
A lucky star's above,
But not for me.
With love to lead the way,
I've found more clouds of gray
Than any Russian play
Could guarantee.

I was a fool to fall
And get that way;
Heigh ho! Alas! and also Lackaday!
Although I can't dismiss
The memory of his kiss
I guess he's not for me.

He's knocking on a door,
But not for me;
He'll plan a two by four,
But not for me.

I know that love's a game;
I'm puzzled, just the same
Was I the moth or flame?
I'm all at sea.

It all began so well,
But what an end!
This is the time a fellow
needs a friend,

When ev'ry happy plot
Ends with the marriage knot
And there's no knot for me.

14

Of she visits

Henry Purcell (Nahum Tate)

Of she visits this lov'd mountain,
Of she bathes her in this fountain,
Here Acteon met his fate;
Pursued by his own hounds,
And after mortal wounds
Discover'd too late
Here Acteon met his fate.

16

A foggy day

George Gershwin

(S.K. Lauren, Pagano, P.G. Wodehouse)

A foggy day in London Town
Had me low and had me down.
I viewed the morning with alarm.
The British Museum had lost its charm.
How long, I wondered, could htis thing
last?
But the age of miracles hadn't passed,
For, suddenly, I saw you there—
And through foggy London Town
The sun was shining ev'rywhere.

My man's gone now

George Gershwin

(DuBose Heyward, Ira Gershwin)

My man's gone now,
 ain' no use a-listenin'
 for his tired footsteps
 climbin' up de stairs. Ah...
 Ol' Man Sorrow's
 come to keep me comp'ny,
 whisperin' beside me
 when I say my prayers. Ah...
 Ain' dat I min' workin',
 work an' me is travelers
 journeyin' togedder
 to de promise land.
 But Ol' Man Sorrow's
 marchin' all de way wid me
 tellin' me I'm ole now
 since I lose my man.
 Ol' Man Sorrow sittin' by de fireplace,
 lyin' all night long by me in de bed.
 Tellin' me de same thing mornin',
 noon an' eb'nin',
 that I'm all alone now since my man is
 dead. Ah...
 Since my man is dead!

Dido's Lament

Henry Purcell (Nahum Tate)

When I am laid in earth, may my wrongs
 create
 No trouble in thy breast.
 Remember me, but ah! forget my fate.

Enregistrement et réalisation / *Recorded and produced by:* Johanne Goyette
 Église Saint-Augustin, Saint-Augustin de Mirabel (Québec)
 7, 8, 9 août 2000 / August 7, 8, 9, 2000
 Adjoints à la production / *Production assistants:* Valérie Leclair, Jacques-André Houle
 Graphisme / *Graphic design:* Diane Lagacé