



Emilia Bertolini *soprano*
Lucie Chabard *harpsichord*
Sergio Bucheli *theorbo*

Love and Melancholy

National Centre for Early Music
Saturday 7 December 12.00pm

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Love and Melancholy

Sweeter than roses **Henry Purcell** 1659-95
I attempt from love's sickness to fly
Fairest isle
She loves and she confesses too
Man is for the woman made

Toccatà VI **Giovanni Girolamo Kapsberger** c.1580-1651

Enfin la beauté **Etienne Moulinié** c.1600-after 1669

Auprès du feu on fait l'amour **Marc-Antoine Charpentier** 1643-1704

Goûtons un doux repos **Michel Lambert** c.1610-1696

Sourdines d'Armide **Jean-Baptiste Lully** 1632-87

O solitude **Henry Purcell**
An evening hymn

Inspired by the haunting melodies of Henry Purcell and the French court airs of the seventeenth century, this evocative programme plunges us into an exploration of love in all its forms, from joyous ecstasy to poignant melancholy. The selection of works highlights the complex emotional landscapes that these composers sought to express. It is a delicate musical journey between England and France that takes place, where vocal and instrumental pieces blend to create a concert experience that invites the audience to connect with their own emotions.

Sweeter than roses

Sweeter than Roses, or cool Evening's breeze,
On a warm Flowery Shore,
Was the dear kiss, first trembling made me freeze,
Then shot lik Fire all o're;
What Magick has Victorious love!
For all I touch, or see,
Since that dear kiss, I hourly prove,
All, all is Love to me.

I attempt from love's sickness to fly

I attempt from Love's sickness to fly in vain,
Since I am myself my own fever and pain.

No more now, fond heart, with pride no more swell,
Thou canst not raise forces enough to rebel.
I attempt from Love's sickness, etc ...

For Love has more power and less mercy than fate,
To make us seek ruin and love those that hate.

Fairest isle

Fairest isle, all isles excelling,
Seat of pleasure and of love
Venus here will choose her dwelling,
And forsake her Cyprian grove.
Cupid from his fav'rite nation
Care and envy will remove;
Jealousy, that poisons passion,
And despair, that dies for love.

Gentle murmurs, sweet complaining,
Sighs that blow the fire of love
Soft repulses, kind disdainings,
Shall be all the pains you prove.
Ev'ry swain shall pay his duty,
Grateful ev'ry nymph shall prove;
And as these excel in beauty,
Those shall be renown'd for love.

She loves and she confesses too

She loves and she confesses too,
There's then at last no more to do;
The happy work's entirely done,
Enter the town which thou hast won;
The fruits of conquest now begin,

Lo, triumph, enter in.
What's this, ye Gods? What can it be?
Remains there still an enemy?
Bold Honour stands up in the gate,
And would yet capitulate.
Have I o'ercome all real foes,
And shall this phantom me oppose?
Noisy nothing, stalking shade,
By what witchcraft wert thou made,
Thou empty cause of solid harms?
But I shall find out counter charms,
Thy airy devilship to remove
From this circle here of love
Sure I shall rid myself of thee
By the night's obscurity,
And obscurer secrecy;
Unlike to ev'ry other spright
Thou attempt'st not men to affright
Nor appear'st but in the light.

Man is for the woman made

Man is for the woman made,
And the woman made for man;
As the spur is for the jade,
As the scabbard for the blade,
As for digging is the spade,
As for liquor is the can,
So man is for the woman made,
And the woman made for man.

As the scepter to be sway'd,
As for night's the serenade,
As for pudding is the pan,
And to cool us is the fan,
So man is for the woman made,
And the woman made for man.

Be she widow, wife or maid,
Be she wanton, be she stayed,
Be she well or ill array'd,
Whore, bawd or harridan,
Yet man is for the woman made,
And the woman made for man.

Enfin la beauté

En fin la beauté que j'adore
Me fait cognoistre en son retour
Qu'elle veut que je voye encore
Ces yeux pour qui je meurs pour qui
je meurs d'amour :
*Mais puis que je revoy la beauté qui
m'enflame,
Sortez mes desplaisirs hostez vous de
mon âme.*

Le ciel en voyant que son absence
M'oste tout mon contentement,
Octroye à ma perseverance
La fin de mon cruel tourment :
Mais puis que je revoy

Mes maux changés vous en delices,
Mon coeur arrestés vos douleurs,
Amour bannissez mes supplices,
Mes yeux ne versez plus ne versez
plus de pleurs
Mais puis que je revoy

Auprès du feu on fait l'amour

Auprès du feu l'on fait l'amour
Aussi bien que sur la fougère
N'attendez pas belle bergère
Que le printemps soit de retour,
Pour choisir un berger sincère.
Auprès du feu l'on fait l'amour
Aussi bien que sur la fougère.

Goûtons un doux repos

Goûtons un doux repos, cessons
d'aymer Sylvie
Son empire est trop rude, il faut s'en
dégager.
Mais une si juste envie,
Trouble en secret mon cœur loin de
le soulager,
Et quand j'aurais la force de changer,
Que deviendrais-je, hélas! le reste de
ma vie ?

At last, the beauty

At last, the beauty which I adore
Makes me aware that she returns,
That she wants me to gaze once more
Into those eyes for which I yearn, for
which I burn in love.
*But let me see again the beauty that
inflames me,
Be gone unhappiness, leave my soul.*

The heavens, seeing her absence
Witheld all my joy,
Has granted my heart, so patient still,
The end of cruel torment's blight.
But let me I see again

Turn, my sorrows, to sweet delight,
Yield, my heart, in your pains,
Love, dispel my endless desires,
No tears shall again fall from my eyes.
But let me see again

One makes love by the fire

One makes love by the fire
Just as well as on the fern bed
Don't wait beautiful shepherdess
For spring to return,
To choose a sincere shepherd.
One makes love by the fire
Just as well as on the fern bed.

Let's enjoy a sweet rest

Let's enjoy a sweet rest, let's stop loving
Sylvie
Her empire is too harsh, we must break
free.
But such a just desire
Secretly troubles my heart, far from
relieving it,
And when I have the strength to change,
What will become of me, alas! the rest of
my life?

○ solitude

○ solitude, my sweetest choice!
Places devoted to the night,
remote from tumult and from noise,
how ye my restless thoughts delight!
○ solitude, my sweetest choice!

○ heav'ns! what content is mine
to see these trees,
which have appeared from the nativity of time,
and which all ages have revered,
to look today as fresh and green
as when their beauties first were seen.

Oh, how agreeable a sight
these hanging mountains do appear,
which th'unhappy would invite
to finish all their sorrows here,
when their hard fate makes them endure such woes
as only death can cure.

Oh, how I solitude adore,
that element of noblest wit,
where I have learnt Apollo's lore,
without the pains to study it.

For thy sake I in love am grown
with what thy fancy doth pursue,
but when I think upon my own,
I hate it for that reason too,
because it needs must hinder me from seeing
and from serving thee.

○ solitude, oh how I solitude adore!

An evening hymn

Now, now that the sun hath veil'd his light
And bid the world goodnight;
To the soft bed my body I dispose,
But where shall my soul repose?
Dear, dear God, even in Thy arms,
And can there be any so sweet security!
Then to thy rest, O my soul!
And singing, praise the mercy
That prolongs thy days.
Hallelujah!

Emilia Bertolini

Emilia Bertolini is an Australian soprano of Irish and Italian descent who performs in the UK and Europe. Following her undergraduate studies at the University of Melbourne, where she obtained a Bachelor of Music with first class honours, as well as degrees in French and Italian, she gained a Master of Arts (Vocal Studies) from the Royal Academy of Music. In 2024, Emilia performed Pergolesi's *Stabat Mater* with Le Poème Harmonique conducted by Vincent Dumestre in Nice, gave solo recitals at the Festival Radio France Montpellier and took part in the 2024 Nouvelle Voix tour of Normandy with Le Poème Harmonique. She made her Italian debut in Monteverdi's *Orfeo*, in the role of Ninfa at Cremona's Teatro Ponchielli, as part of the Monteverdi Festival.

Emilia has a particular affinity with Baroque music and since completing her studies in 2023, she has come first in the Corneille competition in Rouen, and reached the final and was awarded the young talent prize in the first Cavalli Monteverdi competition in Cremona. She was also a finalist in the Spazio & Musica competition in Vicenza. In the summer of 2023, Emilia played the role of Cupid in John Blow's *Venus and Adonis* at the Ryedale Festival. Emilia has performed with the Orchestra of the Age of Enlightenment Choir, Chamber Choir Ireland and the Gabrieli Consort on tours of Europe and the UK.

Sergio Bucheli

Born in Mexico, Sergio Bucheli started playing the classical guitar before joining the Yehudi Menuhin School with a scholarship given by the Rolling Stones. In 2016 he received financial support from the ABRSM and Christopher Hogwood to pursue undergraduate studies at the Royal Academy of Music with Elizabeth Kenny where he focused on lute, theorbo and Baroque guitar.

As a continuo player, Sergio is a member of The English Concert, La Nuova Musica and is also a member of the Arcangelo New Ensemblists programme. He also plays with the Irish Baroque Orchestra, Ensemble Marsyas, the Early Opera Company and Fretwork. He often collaborates with Lawrence Power and his orchestra Collegium and has a duo with soprano Ruby Hughes.

Lucie Chabard

Lucie Chabard is a French harpsichordist who grew up in Paris. Thanks to the generous support of the Christopher Hogwood Scholarship, she trained at the Royal Academy of Music in London with Carole Cerasi, then at the Conservatoire National Supérieur de Musique et de Danse in Paris with Olivier Baumont, from

which she graduated with the highest honours. As a soloist, she has performed in the Festival Misteria Paschalia, Poland and in London at Handel & Hendrix House and Duke's Hall; recitals in France include Festival Embarquement Immédiat and at the Hôtel de Soubise, Paris in the Jeunes Talents programme.

She is passionate about keyboard music of the sixteenth and seventeenth centuries, and the different styles of repertoire played on different keyboard instruments. Lucie is also an accomplished performer on the clavichord and pianoforte. As a continuo player, she plays regularly with the ensembles Le Poème Harmonique and Clematis. She co-founded the Théodora ensemble, which is in residence at the Fondation Singer-Polignac and at the La Chaise-Dieu festival and is now preparing its first CD on the links between German and French aesthetics at the turn of the eighteenth century.

She is a prize winner in Harmonia Sacra's Baroque (A)venir programme, working in duo with harpsichordist Baptiste Guittet on a project involving transcriptions for two harpsichords of Jean-Philippe Rameau's comedy-ballet *Platée*. She is also a prize-winner at the Fondation Royaumont, and artist-in-residence at the Cité Internationale des Arts.

This concert is presented in association with Le Poème Harmonique

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