

Program

Pierre Sandrin (fl. 1538 – c.1561)

Puisque vivre en servitude

Mittantier (fl. 1536 – 47)

Moins je la veux

De Bussy (fl. 1553 – 83)

O qu 'heureuse est ma fortune

Antoine Boësset (1586 – 1643)

Plaignez la rigueur de mon sort
N'espérez plus, mes yeux

Marin Marais (1656 – 1728)

Pièces de violes 3e livre – Paris 1711

(suite in G major)

Prelude

Allemande

Double

Sarabande Grave

Gigue la Petite

Gavotte

Menuet le Cor de Chasse

2e Muzette

La Guitare

Matthew Perry (1959 –)

Nocturnal

Interval

Marin Marais

Pièces de violes 1er livre – Paris 1686

(suite in G Major for 2 viola da gambas and continuo)

Gavotte en rondeau

Menuet

Tombeau de Mr. Meliton

Michel Pignolet de Montéclair (1667–1737)

Premier Livre

La Fortune - Cantata for soprano, viola da gamba and continuo

Légerement

Récitatif – Air Légerement

Récitatif – Air Lentement

Vivement

Récitatif – Air Légerement

Robert de Visée (c.1650 – c.1732)

Tombeau du Vieux Gallot –

La Montfermeil

Pierre Bouteiller (ca. 1655-60 – 1687)

O felix et dilecte conviva - Motet for soprano,

two viola da gambas and continuo



Seven Strings: Music for Gambas and Voice

The Marais Project Concert 9

Directed by Jennifer Eriksson

3.00pm Sunday May 30, 2004

SBW Independent Theatre

North Sydney

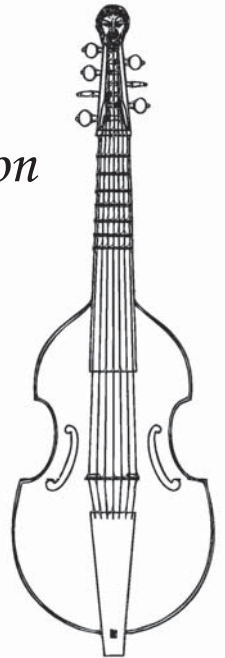
Belinda Montgomery – soprano

Tommie Andersson – lute, theorbo, baroque guitar

Jennifer Eriksson – viola da gamba

Catherine Tabrett – viola da gamba

Matthew Perry – guest composer



Program Notes

As the title implies, today's program explores the long and unique relationship between the seven (or six!) strings of the viola da gamba, and its close cousin, the human voice. As our guest composer Matthew Perry proves in his newly composed "Nocturnal", that relationship continues to grow even in 21st century Australia. The ancients shared this view. In his Treatise on the Viol (1687), Jean Rousseau wrote "...it cannot be contested that no instrument has ever approached it (the human voice) more closely than the Viol, which differs from the human Voice only in that it does not articulate the words." In a manner of speaking Rousseau is only stating what many of us already know in our hearts – the viola da gamba sings!

Mittantier, Sandrin and De Bussy were all French composers of the chanson, or French song. With French taking over from Latin as the leading European Language of the time, the chanson became the main type of secular music sung and played by amateur and professional musicians of the Renaissance. Not only were chansons sung throughout most of Europe – and in all types of venues - they were frequently arranged for instrumental solo or ensemble, inspiring new forms like fantasias and variations. They also provided new harmonic and melodic ideas for sacred music such as masses, motets, psalms and chorals.

Antonie Bésset held various appointments at the French court from 1613. He was widely recognised as a leading composer of air de cour, that is, songs for the Royal Court. In addition, Bésset wrote ballet music and some sacred works.

Marin Marais was a key figure of the greatest period of viol virtuosity which was took place in late 17th century France. He wrote five books of music for the viola da gamba. These books are made up of suites, which are collections of dances and character pieces. French violists delighted in composing pieces that imitated other instruments. For example, Marais depicts hunting horns in Menuet le Cor de Chasse from the G Major suite. He also mimics the bagpipes in the Muzette and the guitar in La Guitare.

The two suites for two viola da gambas and continuo that conclude Marais' first book possess a natural grace and elegance that was greatly influenced by Lully. These works show deep sensitivity and passion particularly in the Tombeau pour Mr. Meliton, a eulogy for Pierre Meliton, an organist at the church of St-Jean-en-Grève. When accompanied by theorbo, Marais' preferred continuo instrument, one can agree with Hubert le Blanc (1740) that it was Marais who "founded and solidly established the Empire of the Viol."

Matthew Perry's "Nocturnal" is a setting of the Australian poet James McAuley's poem of the same name. "Nocturnal" was commissioned by "The Marais Project" for the combination of two gambas, voice and basso continuo. The beautiful nature of the McAuley poem inspired Matthew to create an atmospheric piece in which lyrical, vocal melodic ideas are echoed by the gambas and continuo parts. Each instrument plays an equal part in this composition with opportunities for improvisation in the faster moving middle section where the gambas and continuo both have the opportunity to "solo". The unique combination of instruments and voice is perfectly balanced in this setting using contemporary harmonies, syncopated rhythms and melodic fragments.

Pierre Bouteiller commenced his musical career as a choirmaster in Troyes in 1687. In 1694 he travelled to Châlons-sur-Marne where he was the choirmaster until 1697 when he returned to his former position in Troyes. In 1658, Pierre Bouteiller left Troyes for Paris, married and had four children. All Bouteiller's works have been handed down to us through two different sources. Firstly, in the form of a volume featuring a mass for the dead and, secondly, from a collection of folios containing the motet titled "Considerato de vanitate mundi".

Robert de Visée became a chamber musician to Louis XIV in 1680 and was often called to play the guitar at the King's bedside in the evenings. In 1719 he was formally appointed guitar teacher to the King. He was a respected musician at the Versailles Royal Court and also played theorbo and viol. Visée's two published guitar books (1682 & 1686) constitute the pinnacle of French baroque guitar literature.

Montéclair arrived in Paris in 1687 where he played the basse de violon and double bass in the Paris Opéra orchestra. He was one of the most versatile composers of his times. His output includes several stage works, which influenced Rameau, 20 French and 4 Italian cantatas and a collection of airs, sacred and instrumental pieces. His Principes de musique (1736) is a major source of French vocal ornamentation.

Biographies

Matthew Perry began his musical studies at Knox College in Sydney where he topped the state in HSC Music. Later he studied at the Sydney Conservatorium of Music, graduating in 1981 with a Diploma in Music Education. As an educator, Matthew has held the position of Master in charge of Music at Cranbrook Junior School, Director of Music at the then new Emanuel School Sydney and has also taught at the International Grammar School, Sydney. He currently teaches at Cranbrook school specialising in early childhood music where his responsibilities include preschool, infants and primary teaching.

In addition to teaching music, Matthew works as a composer, conductor and pianist and was the musical director of "Christmas at the Opera House" from 1984 -1997. His many compositions include the winning entry in the 1985 Australian Song Contest, the Finale which formed part of the opening ceremony for World Expo '88 in Brisbane, music for the opening of the High Court Canberra as well as educational music resources and musicals for schools throughout Australia and overseas. Matthew lives in Sydney Australia with his wife Carol and children Daniel and Michael.

Belinda Montgomery graduated with Honours in Music from the University of Sydney in 1997, She was a member of the Renaissance Players (1993 – 1997) and has sung with the Sydney Chamber Choir since 1994. She has also appeared with many other Sydney-based choral groups, including Contemporary Singers, Sydney Philharmonia Motet Choir, Choir of the Australian Brandenburg Orchestra and the widely acclaimed ACO Voices. As a soloist Belinda has been involved in performances of Mozart's Requiem, Bach's Mass in B Minor, Handel's Israel in Egypt (Sydney Chamber Choir), Steve Reich's Drumming (Synergy Percussion) and Handel's Dixit Dominus (Sydney Philharmonia Motet Choir). She has also appeared with several early music ensembles. Belinda was a member of the Australian Bach Ensemble, directed by Antony Chesterman for the Melbourne Festival 2000 and has participated in several recording projects with Antony Walker's recently formed vocal ensemble Cantillation.

Jennifer Eriksson completed her initial musical studies at the NSW State Conservatorium of Music studying cello with Barbara Woolley. She subsequently studied the viola da gamba with Jaap ter Linden at the Rotterdam Conservatorium where she completed post-graduate studies in baroque music. Whilst in Europe she performed regularly in Holland and Germany including a guest appearance at the Utrecht Festival. Jennifer has performed as a soloist with the Australian Brandenburg Orchestra, the Australian Chamber Orchestra, and Salút. She is highly sought after as a continuo player and has appeared with the Australian Opera, the Renaissance Players, the Early Dance Consort, the Sydney Consort, The Musicke and numerous other ensembles. Jennifer has also performed in regular live broadcasts for ABCFM and tours for Musica Viva in the ensemble "Sounds Baroque".

Tommie Andersson is Australia's leading specialist in lutes and early guitars. Born in Sweden, he completed studies at the State Conservatorium of Music in Göteborg (Gothenburg), Sweden, and was selected to continue with a Masters Degree in Performance, studying under Josef Holecek. He was then awarded a Swiss Government Scholarship for advanced studies at the Schola Cantorum Basiliensis, where his teachers included Eugen Dombois and Hopkinson Smith. He has toured extensively in Sweden and has given performances and masterclasses in Scandinavia, France, Holland, England, Switzerland, Japan, Malaysia and, as a continuo player, in South America and Southeast Asia. Tommie Andersson is highly sought after both as a soloist and as a continuo player in Australia and performs regularly with the Australian Chamber Orchestra, Opera Australia, the Brandenburg Orchestra, the Song Company and Sydney Philharmonia amongst others. As a recitalist he has performed in all the major Australian capital cities and gives regular concerts and live broadcasts for the ABC. Tommie Andersson appears on numerous discs and has released a solo compact disc of Baroque lute and guitar music on the Swedish label Musica Rediviva. He lectures in Lute at the Sydney Conservatorium of Music.

Catherine Tabrett commenced studying cello with Dorothy Sumner and subsequently, Georg Pedersen, obtaining her AmusA in 1990. As a member of the SBS Youth Orchestra she toured Europe, Taiwan and the Pacific and participated in several recordings for SBS Television. Catherine completed her Bachelor of Music (honours) at Sydney University in 1997, performing the Saint-Saëns' cello concerto no. 1 with the Sydney University Orchestra. She has also made several chamber music recordings for 2MBS FM and ABC FM. During this period, Catherine commenced learning the viola da gamba with Jennifer Eriksson. She has since performed on the instrument in several ensembles including The Renaissance Players, the Conservatorium Baroque Orchestra, Salút, The Sydney Consort and Sarabande.

Thankyou to Gloria Scott from the SBW Independent, to Nicole Bannister for completing the French translations, to "The Leading Partnership" for administrative and marketing support, and to the "Le Courier" newspaper for editorial coverage.

Love and graces,
Fire and mirthfulness,
Alight her favourites' path!

Recitative
Under the ruling of her sublime laws
There is pure pleasure
There is pure devotion!
T'is the place where
Myriads of magic objects abound!
Ah! let's wait no longer
Let's pay her our sincere homage
And thus attract upon us
Her auspicious blessings.

Air
Oh ! powerful goddess,
I beseech you to fulfil my wish!
For without your generous hand
There is no happiness.
Deliver me from this pitiful destiny
Which so harshly oppresses me
Gentle Goddess, end my sorrows
Deliver me from my pitiful destiny
Which so harshly oppresses me

Recitative
Laden with favours
Laden with honours,
Overtaken with such abundance,
Yet, I cannot fathom my anxiety and sorrow
Which suddenly rob me of the sweet rest
I eagerly aspired to.
It is perfectly clear now
Splendour and opulence do not bring true
happiness.

Air
T'is true, T'is true, believe me
Favours bestowed upon one with caprice
Will only foster anger in one's soul.
T'is true, T'is true, believe me
Favours bestowed upon one with caprice
Will only foster anger in one's soul.
Whilst captive of this lethal tyranny
One's pleasures will never be perfect.

Be wary of the faint glow
Which surrounds her
Be fearful of her abusive power
For I can now recognise
And tell you that her favours
Are torments in disguise.

7. O FELIX ET DILECTE CONVIVA

O felix et dilecte conviva
Cum accedis ad sacram mensam
Per amoris vim immensam
Quae sunt tua gaudia
Quæ cordis laetitia
Dic nobis et annuntia
Ibi mens unita Deo
Jam total vivit in eo
Prae amore deficit
Et dum spirat et anhelat
Jesus vires sufficit
O amor plenus ardore
O ardor plenus amore
O quanta mentis gaudia
Quanta cordis laetitia.

O Convive heureux et aimé
Quand tu t'approches de la table sacrée
Dans la force infinie de l'amour
Quelle est ta joie
Quelle est la félicité de ton Coeur
Dis-le nous et proclame-le.
Ici, ici l'esprit tout entier uni en Dieu
Vit désormais en lui
Sous la force de l'amour il défaille
Et pendant qu'il respire et soupire
Jésus lui donne de la force
O amour empli d'ardeur
O ardeur emplie d'amour
Quelle est grande la joie de l'esprit
Quelle est grande la félicité du coeur!

O FELIX ET DILECTE CONVIVA
Oh ! joyful and cherished guest
When you come near the sacred table
With your heart filled with infinite love
Why are you so blessed?
What is the joy which so moves your soul?
Do tell us and proclaim it.
For it is here, right here that the spirit unites
with God,
And lives only through Him.
Assailed by His powerful love
The spirit will weaken
Whilst living and struggling,
Jesus will give it strength.
For all that is love is filled with fervor
For all that is fervour is filled with love
How elated is the spirit!
How delighted is the blessed heart!



Poems and Translations

1. PUISQUE VIVRE EN SERVITUDE

Puisque vivre en servitude
Je devais triste et dolent.
Bienheureux je me répute,
D'être en lieu si excellent.
Mon mal est bien violent;
Mais amour le veut ainsi,

Veillez en avoir merci
Veillez en avoir merci.

Votre beauté sans pareil
Ne doit prendre à déplaisir,
S'a l'aimer je m'appareille,
Car mieux on en peut choisir,
Si j'ai par trop de désir,
J'ai beaucoup de foi aussi.

Veillez en avoir merci
Veillez en avoir merci.

Vous seule êtes la fortune
Qui mon heur va me surant.
Si vous m'êtes opportune,
Peu me chaut du demeurant.
Sans vous je vis en mourant
Et m'est le jour obscurci

Veillez en avoir merci
Veillez en avoir merci.

Comparer est impossible
Sa grande perfection,
Fors qu'à mon heur indicible
Et à mon affection,
Mais tous deux précèdent d'elle;
Et de moi seul je n'ai rien
Qu'un coeur loyal et fidèle,
Encore n'est il pas mien.

SERVITUDE IS MY LOT

I endure the chains of my prison
And remain thus sorrowful and mournful
Yet I am blessed
For after all I am in exquisite surrounds
Though my suffering is truly intense
But from pain endured, shall love arise.

Grant me your mercy I plea!

Your beauty has no equal
And does provide pleasure
I seek her love
For no better choice is anywhere around.

I pray you to bestow your sweetness
Upon me in fair measure

If not, so be it!
Without which however
I shall endure slow death
And live in complete darkness

2. MOINS JE LA VEUX

Moins je la veux plus m'en croît le désir.
La désirant on m'en veut divertir,
L'un par rapport et l'autre par médire,
Mais puisqu'amour la m'a voulu choisir,
Je mourai sien.
Quoi qu'on en veuille le dire;
Son oeil me veut et mon coeur la desire,
Mon coeur la desire

I ENJOY HER SO

The furthest I am away from her,
Deeper for her grows my desire,
If perchance others distract me
From my beloved
Either by discord or slander,
I will still be by love designed,
And until my dying days,
I shall be hers.
Whatever one might say,
Her looks tell that she wants me
I desire her with all my heart,
I desire her with all my heart.

3. O QU'HEUREUSE EST MA FORTUNE

O qu'heureuse est ma fortune,
O combien est grand mon bonheur,
D'être seul retenu d'une
Pour fidèle serviteur:
Par sus toutes elle est vue
Pleine de grace et beauté
Et puis sûr quelle est pourvue
Beaucoup plus de loyauté.
Comparer est impossible
Sa grande perfection,
Fors qu'à mon heur indicible
Et à mon affection,
Mais tous deux précèdent d'elle;
Et de moi seul je n'ai rien
Qu'un coeur loyal et fidèle,
Encore n'est il pas mien.

O vous qui ne l'avez vue,
Voyez la pour votre bien,
Puis jugez, l'ayant connue,
L'heur que ce m'est d'être sien:
Mais la voyant si parfaite,
Gardez vous bien un chacun:
Car pour blesser elle est faite,
Et de tous n'en guerit qu'un.

Comparer est impossible
Sa grande perfection,
Fors qu'à mon heur indicible
Et à mon affection,
Mais tous deux précèdent d'elle;
Et de moi seul je n'ai rien
Qu'un coeur loyal et fidèle,
Encore n'est il pas mien.

OH BLESSED IS MY FORTUNE
Oh how blessed is my fortune,
Oh how great is my delight
For she has chosen me
As her devoted servant.
Amidst all others, she is the one
Who has the most grace and beauty
And I know no purer loyalty.

T'is impossible to compare
Her perfection to anything I know
Except perhaps to my untold happiness
And the affection she in me inspires.
She alone sends forth both
Yet, I hold nothing,
Except a loyal and constant heart,
Which is not even mine.

Oh! if by misfortune you have not seen her looks
I pray that you do so for you own good
After your acquaintance
You'll be full of praise,
And you may thus understand
How blissful it is to be hers
However beware of the scorn
She may cast upon you
Of all the wounded
Only one will she rescue.

4. PLAIGNEZ LA RIGUEUR DE MON SORT

Plaignez la rigueur de mon sort,
Beaux yeux qui les voyz, et
Qui devez le plaindre.
N'est-ce pas un cruel effort
Que mesme en soupirant il
faulle se contraindre,
Et soulrir jusques à la mort
Le douieur de languir et la
peine de feindre?

LAMENT THE HARSHNESS OF MY FATE

Lament the harshness of my fate,
beautiful eyes who see it, and
who should bemoan it.
It is not a cruel effort,
that even in sighing one should
be constrained,
and suffer unto death
the misery of languishing and
the burden of pretence?

5. N'ESPÉREZ PLUS, MES YEUX

N'espérez plus, mes yeux
De revoir en ces lieux la beauté
que j'adore:
Le Ciel jaloux de mon
bon-heur
A ravy ma naissante
Auro
Par sa rigueur.

Les pleurs n'ont plus de lieu
Dans le coeur de ce Dieu
Don't le feu me devore.
Le Ciel jaloux de mon
bon- heur
A ravy ma naissate
Aurore
Par sa rigueur.

C'est en vain soupirer,
C'est en vain esperer
Le secours que j'implore.
Le Ciel jaloux de mon
bon-heur
A ravy ma naissante
Aurore
Par sa rigueur

HOPE NO MORE, MY EYES
Hope no more, my eyes
To see here again that beauty
which I adore:
the heavens, jealous of my
happiness
have ravished my nascent
Dawn
by their harshness.

Tears have no place
in the heart of that god
whose fire devours me.
The heavens, jealous of my
happiness
have ravished my nascent
Dawn
by their harshness.

6. NOCTURNAL

I walked abroad at night
Out of the world's heat where our hopes were dying.
Low in the northern sky, full spanning bright,
The swan was flying
Seaward, as if to quit the shore
That heeded its design no more.

I cried: Do not depart,
Bright image of desire: if you forsake us
Dishonour in our deeds, death is our art
Will over take us;

Your wing-beat, O celestial Swan,
Are all that makes the heart go on.

It seemed that it replied:
Do not complain if absence rules the season;
The works of men are freighted on a tide
Whose secret reason
Moves also the bright signs above:
Turns back and fight the wars of love.

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8. LA FORTUNE

Récitatif
Quelle est la Déesse brillante
Qui règne en ces superbes lieux?
A peine mes profanes yeux
Peuvent en soutenir la présence éclatante!

Air
La douce Espérance
Des riches faveurs,
Que sa main dispense
Enchaîne les coeurs!

La douce Espérance
Des riches faveurs,
Que sa main dispense
Enchaîne les coeurs!
Enchaîne les coeurs!

La douce Espérance
Des riches faveurs,
Que sa main dispense
Enchaîne les coeurs!
Enchaîne les coeurs!

L'Amour et les Graces
L'Amour et les Graces,
Les Feux et les Ris,
Volent sur les traces
De ses Favoris!

L'Amour et les Graces
L'Amour et les Graces,
Les Feux et les Ris,
Volent sur les traces
De ses Favoris!

Récitatif
Sous ses charmantes Loix,
Tout ravit tout engage!
Mille objets enchanteurs s'ofrent de toutes parts!
Ah! ne diférons plus.
Par un sincère hommage
Courôs nous à tirer ses propices regards.

Air
O Fortune puissante,
Daigne écouter mes voeux!

Sans ta main bienfaisante
Je ne puis vivre heureux!

O Fortune puissante,
Daigne écouter mes voeux!
Sans ta main bienfaisante
Je ne puis vivre heureux!
Du destin qui m'accable
Répare les rigueurs
Déesse favorable
Termine mes malheurs!

Du destin qui m'accable
Répare les rigueurs,
Déesse favorable
Termine mes malheurs!

Récitatif
Comblé de biens,
Comblé d'honneur,
Suivi par tout de l'Abondance,
Quels chagrins inquiets,
M'enlèvent la douceur du repos
Qui faisait mon unique Espérance?
Ah! je le reconnois les grandeurs, l'opulence,
Ne font point le vrai bonheur.

Air
Non, non la Fortune volage
Ne peut qu'irriter nos souhaits:
Non, non, la Fortune volage
Ne peut qu'irriter nos souhaits:
Et dans son funeste esclavage
Tous nos plaisirs sont imparfaits

Tous nos plaisirs sont imparfaits
Non, non la Fortune volage
Ne peut qu'irriter nos souhaits:
Et dâs son funeste esclavage
Tous nos plaisirs sont imparfaits
Tous nos plaisirs sont imparfaits

Du vain éclat qui l'environe
Du vain éclat qui l'environe
Craignons toujours d'être abusez:
Souvent les biens qu'elle nous donne
Ne sont que des maux déguisez.

FORTUNE

Recitative
Who is the shining goddess?
Who inhabits this sparkling place?
My unworthy eyes can hardly sustain
Her blinding appearance!

Air
She will seduce many a heart
With her generous favours
That her sweet hand dispenses!
Love and graces,