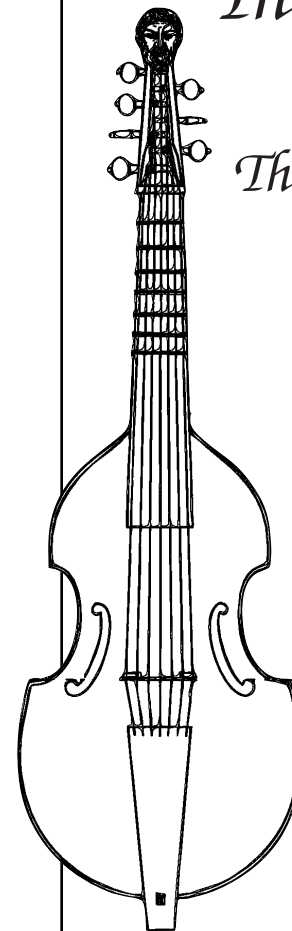




The Marais Project
Directed by Jennifer Eriksson



*Romance through the Ages –
The French Connection*

The Marais Project Concert 11

Directed by Jennifer Eriksson

Sunday 22nd May 2005

The Independent Theatre

Belinda Montgomery – soprano

Jennifer Eriksson – viola da gamba

Catherine Tabrett – viola da gamba

Tommie Andersson – vihuela, theorbo, baroque guitar

& original 19th century classical guitar

Program

• **Pierre Passereau (fl. 1509 – 1547)**

Il est bel et bon

• **Luys de Narvaez (fl. 1530 – 1550)**

(*Los seys libros del Delphin de música*, Valladolid 1538)

La canción del Emperador. Mille regres del quarto tone de Josquin

• **Josquin Desprez (c. 1440 – 1521)**

Mille Regrets

• **Pierre Bouteiller (c.1650 - c.1732)**

Tantum Ergo – Motet for soprano, two viola da gambas and continuo

• **Marin Marais (1656 – 1728)**

(*Pièces de violes 5^e* Paris 1725)

Allemande - la Flateuse

Sarabande

Gigue

Chaconne

• **Mauro Giuliani (1781 – 1829)**

Romance – Marie Louise au Berceau de son Fils. (op. 27)

• **Napoléon Coste (1806 – 1883)**

Mélancolie (op. 51:10)

• **Franz Schubert (1797 – 1828)**

Ave Maria – Prière à la Vierge (accompagnement par Napoléon Coste)

• **Caix d'Hervelois (1680 – 1760)**

(*Pièces de violes 3^e livre* – Paris 1731)

La Badine

Muzette

• **Michel Pignolet de Montéclair (1667 – 1737)**

(*Premier Livre* - Paris 1709)

Amante di bella donna – Cantata for soprano and continuo

Aria

Recitative

Aria

Biographies

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 Dombos 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 Independent Theatre, to Nicole Bannister for completing the French translations, to Giuseppe and Patricia Fin for the Italian-English translation, and to "The Leading Partnership" for administrative and marketing support.

• AVE MARIA

Mélodie Prière à la Vierge
Paroles Françaises de Mr Bélanger
Musique de F. Schubert
Accompagnement de Guitare par Nap : COSTE

Ave Maria
Reine des cieux !
Vers toi s'élève ma prière :
Je dois trouver grâce à tes yeux
C'est en toi, vierge sainte
En toi que j'espère.
Mon fils consolait ma misère
Il souffre hélas ! Il est mourant !
Comprends mes pleurs toi qui fus mère :
Rends-moi, rends-moi mon pauvre enfant
Ave Maria

Ave Maria
Mon fils est beau !
De lui je suis déjà si fière
Bénis son modeste berceau
C'est mon bien mon unique bien sur la terre.
Si Dieu me frappe en sa colère.
Protège du moins l'innocent !
Exauce-moi, c'est une mère
Qui veut mourir pour son enfant.
Ave Maria !

AVE MARIA

Prayer to the Virgin Mary
French lyrics by Mr Bélanger
Music by F. Schubert
Guitar accompaniment by Coste

Ave Maria,
Queen of Heaven!
May my prayer rise up to you:
I seek your grace
You are my only hope, Holy Virgin Mary
My son did sooth my misery
But now he is in pain. He is alas near death!
As a mother yourself, you'll feel for my sorrow
Give me back, give me back my poor child
Ave Maria

Ave Maria
See, how beautiful my son is
And how proud of him I am already!
Bless his humble birth.
He is my treasure and all I possess on this earth
Were God ever to strike me with his wrath
I pray that at least the innocent be spared
Fulfil my wish, look at a mother
Who would willingly die to save her own son's life,
Ave Maria

• AMANTE DI BELLA DONNA

Montéclair (1667 – 1737)

Chi mi presta un altro core?
per amar si bel sembiante.
Per soffrir un tanto ardore
un sol cor non è bastante
nò non è bastante.

Sento struggermi l'alma dall'amoroso ardore
che mi destò nel sen si bella imago.
Mà da volto si vago spero un dì, per dar tregua
alle mie faci,
vezzi, sguardi, piacer, sorrisi, e bacci.

Se m'incontro in quel bel viso,
nauffragar mi sento il core in un mare di beltà.
Mà se amore vuol ch'io miri il sen di late,
in due scoglii il cor s'abbatte unde uscirne non
potrà.

THE LOVER OF A BEAUTIFUL WOMAN

Who will lend me another heart,
to love such beauty?
To suffer with such passion,
one heart is not enough,
no is not enough.

I can feel the fire of love in my soul
which awakens such a beautiful image in me.
One day I hope to requite my desire with her
charms,
her glances, smiles and kisses.

If I should encounter such a beautiful face,
I feel that my heart will drown in an ocean of
beauty.
But should love bring me to gaze upon her milky
breast,
on these two rocks my heart will crash and never
recover.

Translation: Giuseppe & Patricia Fin

Program Notes

French is the language of love and the viola da gamba is the instrument of love. Given these "facts", the idea came to me one day to put the two together and so we came to develop a program that spans 400 years of romantic French music right up to Schubert's Ave Maria'.

Today's concert articulates the many connections between France and other European countries. It also highlights the history of plucked instruments from the Spanish vihuela, to the baroque guitar, the theorbo and, finally, the 19th century classical guitar. By the way, the classical guitar Tommie Andersson plays is an original instrument by the famed René François Lac_te (1785 – 1855), the leading guitar maker of his time. It was made in Paris c. 1825 and it is rare for instruments like these to be in such good condition.

Pierre Passereau's well known *Il est bel et bon*, is an example of the many songs or chansons of this period, which were sung or played by amateurs or professional musicians in homes, palaces, theatres and on the streets.

Josquin Desprez was one of the master vocal composers of the High Renaissance. One of his later secular songs, *Mille Regrets* has been arranged and re-composed by many composers since including Luys de Narvaez, a 16th century Spanish composer and vihuelist.

Motets were one of the most important forms of polyphonic music in the years from 1250 – 1750. Composed with a view to glorifying God, the form flourished in France in the 17th century. Pierre Bouteiller's motet, *Tantum Ergo* is one of several he wrote for the voice and two viola da gambas. A CD of these lovely motets has recently been released by the Canadian viola da gamba duo, *Le Voix humaines*, who visited Australia earlier in 2005.

Marin Marais was the greatest viola da gamba performer and composer of the 17th century, writing over 600 pieces for the instrument. The fifth and last book, from which we play today, was engraved in 1724 three years before Marais died. Along side the traditional suite movements, Marais interpolates many character pieces depicting the colours and traditions of France. There is a sense of simplicity around these pieces as Marais addresses his audience in what proved to be his final publication.

Guitarists Mauro Giuliani, an Italian and Napoléon Coste, a Frenchman, were two of the greatest performers and composers of their time. Both made significant contributions to the repertoire of the guitar and their works still feature in guitar recitals today. Coste's pure, vigorous playing was often favourably compared to that of Fernando Sor, another great guitarist of the same era. Today we will perform a version of *Ave Maria* by the 19th century Austrian composer Franz Schubert, the accompaniment to which was written by Coste.

Caix d' Hervelois (1680-1760) unfortunately lived at a time when the viola da gamba faced the death sentence. It was during his lifetime that the inexorable rise of the violin family cast the viol family in a shadow that was to last for nearly 150 years. As a composer Caix d' Hervelois was no Marais, yet he made a valuable contribution to the viola da gamba repertoire. His music is lyrical, more inward looking than that of Marais', less luminous, yet perhaps more immediately inviting to listen to.

Frenchman Montéclair published twenty French and four Italian cantatas in three books (ca. 1709, 1717 and 1728). Cantatas of this time were made up of poems set to music in the form of recitatives and airs. In his cantatas Montéclair gave a more prominent role to the obbligato instruments than any other composer of cantatas before Rameau. *In Amante di bella donna*, one of Montéclair's Italian cantatas, there are solistic bass lines throughout the work. A colleague of Montéclair's, Bachelier, wrote about his cantatas – "Montéclair, through his particular taste, gives pleasure to those who hear."

Translations and Songs

We are particularly grateful to Nicole Bannister for the French-English translations.

• IL EST BEL ET BON

Pierre Passereau (1509-1547)

Refrain

Il est bel et bon commère, mon mari.

Il est bel et bon bon bon bon bon commère

Premier Couplet

Il était deux femmes toutes d'un pays

Disans l'une à l'autre : avez bon mari

Refrain

Il est bel et bon, bon, bon, bon, bon, commère,
commère, mon mari.

Deuxième Couplet

Il ne me courousse, ne me bat aussi,

Il fait le ménage ; Il donne aux poulaillies,

Et je prends mes plaisirs.

Commère, c'est pour rire,

Quand les poulaillies crient :

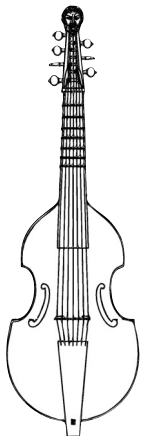
Co co co co co co co co dac, Co co co co co co

co co dac,

Petite coquette, qu'est ceci?

Refrain

Il est bel et bon, bon, bon, bon, bon, commère,
commère, mon mari.



HE IS A PRETTY CUCKOO!

Chorus

My husband's so handsome and such a good
fellow, dear.

So good, so good, so good, so good, so good
indeed.

First Verse

There were two country women, and one said to
the other:

"You have a good husband."

Chorus

My husband's so handsome and such a good
fellow, dear.

Second Verse

He doesn't annoy me, he doesn't beat me
either.

He does the cleaning, he feeds the chickens,
and I take my pleasure.

You will surely laugh, dear,

When you hear the chooks cluck : "Oh! what a
little flirt!"

And crow Cock-a-doodle-doo-oo-oo-oo-oo-oo-oo-oo-oo-oo ...

Cock-a-doodle-doo-oo-oo-oo-oo-oo-oo-oo-oo ...

Chorus

My husband's so handsome and such a good
fellow, dear.

• MILLE REGRETS

Josquin des Prez (ca. 1440-1521)

Mille regrets de vous abandonner

Et d'élonger,

Et d'élonger votre face amoureuse

J'ai si grand deuil et peine douloureuse ;

Qu'on me verra brief mes jours définer

Qu'on me verra brief mes jours définer,

Brief mes jours définer,

Brief mes jours définer.

FAREWELL DEAR LOVE

A thousand regrets at deserting you,

And leaving behind your loving face,

I feel so much sadness and such painful distress,

That it seems to me my days will soon dwindle
away.

• TANTUM ERGO

from *Pange lingua - Tantum ergo*

Pierre Bouteiller (c.1650 - c.1732)

Tantum ergo Sacramentum Venremur cernui,

Et antiquum documentum

Novo cedat ritui,

Praestet fides supplementum

Sensuum defectui.

Therefore, let us humbly reverence so great a
sacrament. Let the old forms depart and give way to
the new rite. Let faith assist when senses fail.

• MARIE LOUISE AU BERCEAU DE SON FILS

Romance Parole de Mr Gentil

Mauro Giuliani (1781 – 1829)

1er Couplet

Enfant chéri, présent des Dieux,
Espoir de la sensible mère,
Ah ! viens retracer à mes yeux,
Les traits et le coeur de ton père ;
Par toi, d'un avenir nouveau,
Mon existence est embellie,
Et je compte sur ton berceau
Les plus heureux jours de ma vie.

2e Couplet

Ô toi l'héritier des Césars,
Toi que Rome appelle et révère.
Les Dieux ont sur ton étendard,
Gravé leur sacré caractère ;
Des dangers d'un climat nouveau,
Pour préserver un jour ta vie,
Ils couvrent déjà ton berceau
Du ciel heureux de l'Italie.

MARIE LOUISE BY THE SIDE OF HER SON'S CRADLE

Lyrics by : Mr Gentil

1st Verse

Dearest child, gift of the Gods,
You are every caring mother's hope,
Oh! do come and enliven before my eyes,
Your father's heart and soul;
At the dawn of a new era,
And with you by my side,
My existence can only be embellished,
Now by your cradle I contemplate
The happiest days of my life.

2nd Verse

Oh! you, the heir of all Caesars,
You, that Rome beseeches and reveres.
On your blazon the Gods have engraved,
Their sacred mark;
To protect you one day in your life,
Against the new era's looming dangers,
They have thus sent to your cradle,
The joyful blessing of Italy.