

Program

- **John Paul Jones**
(b1946) - So ell encina
(Arranged by Tommie Andersson)
- **Michel Pignolet de Montéclair (1667 – 1737)** - La Retour de la Paix, Premier Livre, Paris 1709, Cantata for soprano, two violins & continuo (Arranged for two viola da gambas by Jennifer Eriksson)

Récitatif (vivement)
Air (tendrement)
Récitatif (légèrement)
Récitatif
Air (lent et détaché)
Récitatif (léger et doux)
Récitatif
Air (de trompètes et de musètes)
- **Marin Marais (1656-1728)** - Suite in D Minor, Pièces de viole, 1er livre – Paris 1686
Sarabande
Gavotte
Menuet
- **Pierre Bouteiller (c.1650 – c. 1732)** - O salutaris hostia, Motet for soprano, two viola da gambas and continuo
- **Marin Marais** - Suite in G Minor, Pièces de viole, 5è livre – Paris 1725
Rondeau louré (from book III)
Allemande La Mariannes
La Georgienne dite La Maupertuy
- **Stephen Yates (b1957)** - Love Reconciled or The Rewards of Evil
A Ballet Vivant in One Act
Chaconne léger
- **Elena Kats-Chernin (b1957)**
Revolving Doors for piano solo (Arranged for violin, viola da gamba and theorbo by Tommie Andersson with the permission of the composer)
- **Norbert Glanzberg (1910-2001)**
Padam Padam
(Arranged by Jennifer Eriksson)
- **Official Launch of “Love Reconciled” the CD** – Associate Professor Gerard Willems,

Welcome

Thank you for coming along to the launch of our second CD. I am very proud of Love Reconciled and hope that it will serve to bring the music of Marais and the viola da gamba to a broader audience.

Today we performers are going to enjoy ourselves and play music from the CD and other sources that we like and have always wanted to play! This might explain the somewhat eclectic make up of the program. Much of the music is French, except of course the works by Elena Kats-Chernin, John Paul Jones and Stephen Yates.

The suites by Marais sit at the very core of viola da gamba repertoire and reflect the musical and technical possibilities of the bass viol at the peak of its popularity under the legendary French monarch, Louis XIV. Marais was trained as a composer by the great Jean Baptiste Lully. Louis retained Marais as both court gambist and composer. Others pieces on the program we have arranged for the instrument including works by Montéclair, Kats-Chernin and Padam Padam which was made famous by the legendary Edith Piaf.

As always, I offer heartfelt thanks to my musical colleagues who give of their time and talent so freely to The Marais Project. I would note two absentees. Regular Marais Project violinist Fiona Ziegler is in Germany at the moment playing at a mandolin conference so Clare Conolly is kindly sitting in for her today. Harpsichordist Chris Berensen who featured on the CD is now studying in Europe and I wish him well. Composer Stephen Yates gave us a great piece and in doing so, also provided the CD with its title.

My thanks to the staff and volunteers at ABCFM, 2MBSFM, 3MBSFM and 4MBSFM who have already played the CD on numerous occasions and given us great encouragement. Producer Llew Kiek and sound engineer Chris Doherty worked tirelessly on Love Reconciled, as did designer Michelle Turcsányi who created such a fantastic look for the production. Their vision and boundless energy in encouraging us to “do better” cannot be underestimated. I would also like to acknowledge Studios 301 who provided recording facilities, Don Bartley who mastered the CD and MOVE Records, our wonderful distributor.

On another note, I would like to make mention of Mr Fred Blanks, the former Sydney Morning Herald senior music critic. Mr Blanks forwarded me a note earlier in 2010 thanking me for a copy of the CD and informing me that he was now retiring for the second time, on this occasion from the role of senior music critic for the North Shore Times. For more than twenty years Mr Blanks reviewed my work – and those of countless others - in a constructive and helpful manner. He set appropriately high standards for the emerging discipline of early music performance in Sydney and equally high standards for the profession of music critic. I wish him all the best for the future.

Finally, pianist Gerard Willems is a legend of Australian music, a musician of great vision and talent. I greatly appreciate his generosity in agreeing to launch our new CD.

Jennifer Eriksson, Founder and Director

Biographies

Belinda Montgomery graduated in 1997 from Sydney University with a Bachelor of Music (Honours) in Voice. She later studied with Emma Kirkby and Evelyn Tubb in England and has since established a freelance career in Sydney, where she is particularly active as an early and contemporary music specialist. She has recorded music for radio broadcast and appeared on many CDs for the labels Tall Poppies, MOVE, Walsingham and Celestial Harmonies.

Tommie Andersson, born in Sweden and based in Sydney since 1984, is regarded as Australia's leading specialist in lutes and early guitars. He completed his studies at the State Conservatorium of Music in Göteborg (Gothenburg), Sweden, with a Masters Degree in Performance, studying under Josef Holecek. He was then awarded a Swiss Government Scholarship for further studies at the Schola Cantorum Basiliensis, where his teachers included Eugen M. Dombos and Hopkinson Smith.

Daniel Yeadon has a worldwide career as a cellist and viola da gamba player; his repertoire ranges from renaissance to contemporary. In addition to the Marais Project his regular chamber music collaborators in Australia include Neal Peres Da Costa, Genevieve Lacey, Ironwood, Romanza, Kammer, Elision

and The Collective. He has appeared as soloist with the Australian Brandenburg Orchestra, tours frequently with the Australian Chamber Orchestra, plays every year with Pinchgut Opera and records regularly for ABC Classics.

Catherine Upex studied the 'cello with Dorothy Sumner and Georg Pedersen, obtaining her AmusA in 1990. Catherine completed her Bachelor of Music (Honours) at Sydney University in 1997. Catherine has been a member of The Marais Project from the founding of the ensemble and has performed in virtually every concert.

Claire Conolly began her tertiary studies with Adrian Keating at the UNSW and then later at the Sydney Conservatorium of Music with Maria Lindsay, whilst working with the Early Music Ensemble under Neal Perez de Costa which she led in 2007. She has studied baroque violin (early music) with Nicole Forsyth, Lucinda Moon, Julia Fredersdorff and Rachael Beesley.

Jennifer Eriksson completed her initial musical studies at the NSW State Conservatorium of Music studying music education and cello with Barbara Woolley. She subsequently studied the viola da gamba with Jaap ter Linden at the Rotterdam Conservatorium for three years where she completed post-graduate studies in baroque music. She founded The Marais Project in 2000 and also directs the Musica Viva in Schools ensemble, Sounds Baroque.

The Marais Project Concerts 2010

"Across the Channel" – English music for viols and voice

3.00pm Sunday 24th October

Mosman Art Gallery & Community Centre,
Cnr Gallery Way and Myahgah, Rd Mosman.

Tickets – www.maraisproject.com.au

The Marais Project

Directed by Jennifer Eriksson

"Love Reconciled CD Launch"

4.00pm Saturday 5th June.

Recital Hall West, Sydney Conservatorium
Macquarie St, Sydney



Belinda Montgomery – soprano
Claire Conolly – violin

Daniel Yeadon, Catherine Upex & Jennifer Eriksson – viola da gamba
Tommie Andersson – theorbo & baroque guitar

www.maraisproject.com.au

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Texts

• So ell encina – “Under the Oak Tree”

Music by John Paul Jones; text anon.

Under the oak tree I set out, mother, on a pilgrimage,
in order to go more devoutly, I went alone.
In order to go more devoutly, I went alone.
I took another path and left the one I had.
I found myself lost on the mountain-side, so I lay down
to sleep at the foot of the holm-oak.
At midnight I awoke – poor me! and found myself in
the arms of the one I love most.
I lamented bitterly the breaking of dawn because I was
enjoying my greatest love.
Most blessed be that pilgrimage under the oak tree...

• LE RETOUR DE LA PAIX

Michel Pignolet de Montéclair

Récitatif

Dans les maux qu’une affreuse guerre
Enfante et répand sur la terre,
Fier démon des combats reconois ta fureur
Ces mortels expirans qui mordent la poussière ;
Ces longs ruisseaux de sang et ces cris pleins d’honneur,
N’assouvissent-ils point ta rage meurtrière ?
Mais non, tes barbares désirs sont de faire régner
l’injustice et le crime ;
Et dans le courroux qui t’anime,
Nos plus funestes maux font tes plus doux plaisirs.

Air

Pourquoi de la Parque inflexible prévenir le fatal ciseau.
Mortels, marchez, s’il est possible, plus lentement, vers
le tombeau.
En vain d’une frivole gloire, vous faites l’objet de vos
vœux ;
Obtenez plutôt la victoire sur vos désirs impétueux.

Récitatif

O ciel ! la fureur qui les guide, les rend plus que jamais
prodigues de leur sang
Arêtez inhumains !
Faut-il d’un fer perfide, vous percer sans pitié,
L’un et l’autre flanc ?

Récitatif

Ah ! quelle est mon erreur ?
Et qu’osai-je entreprendre !

Puis-je espérer de dessiller leurs yeux ?

Non, non, c’est un bienfait que l’on ne doit attendre
Que de la main des Dieux.

Air

Fille du Ciel ! hâtez-vous, paix charmante,
Venez sauver le reste des mortels.
Souffrirez-vous que d’une main sanglante,
Mars, en tous lieux, renverse vos autels ?

Récitatif

Mais quel éclat soudain !
Que de traits de lumière,
De ce triste séjour, écartent les horreurs !
Les Dieux, touchez de nos malheurs,
Auraient-ils exaucé mon ardente prière ?

Récitatif

Discorde, tes efforts vont être superflus.
La Paix, l’aimable Paix vient dissiper l’orage.
Nos champs couverts de fleurs
Ne nous offriront plus ces mourants et ces morts,
Victimes de ta rage.
La Paix, l’aimable Paix vient dissiper l’orage.
Tu nous a trop longtemps fait gémir sous tes fers.
Cède à ton tour au revers qui t’acable.
Le ciel, à nos vœux favorable,
Va te faire rentrer pour jamais aux enfers.

Air

Que les guerrières trompètes,
Les musètes, tour à tour, dans ces aimables retraites,
Célèbrent cet heureux jour
Le bruit érayant des armes ne fait plus couler nos
pleurs :
Les Dieux, d’un sort plein de charmes, nous accordent
les douceurs.
La jeune et brillante Flore nous comble de ses présens.
Cères, plus prodigue encore, de moissons couvre nos
champs.
Que les guerrières trompètes ...

PEACE AT LAST

Michel Pignolet de Montéclair

Recitative

Vain warrior see how your demonic wars
Have hideously scorched the earth,
Here, mortals expiring and biting dust
There, endless rivers of blood and frightful screams
Will all this be enough to assuage your murderous
rage?



Alas no; for only your barbarity will drive forth,
And your evil intent spread discord and terror further.
Thus consumed by such wrath,
Our wretched misery is your sweetest pleasure.

Air

Why prevent the inflexible Parcae's fateful blow?
As for you, mere mortals,
And if at all possible,
Proceed slowly towards your grave
You may aspire for glory but it's pure vanity
Rather, master your wishful impetuosity.

Recitative

Oh! Dearest Heavens,
In their unmatched fury,
See how foolishly and eagerly they shed their blood!
Surely, this madness must be stopped,
Why let them slaughter each other so pitilessly?

Recitative

Ah! where have I faulted?
What was I imagining?
Dare I hope to make some sense out of this?
Alas no, for only the Gods' merciful intervention
Can reverse this fateful action.

Air

Gods and Goddesses send quickly your heavenly peace,
Rescue what's left of humanity.
I beg you; prevent Mars from destroying your altars.

Recitative

Look at this sudden brightness,
Light has finally arisen to shatter the horrors of this
deplorable past!
The Gods have been touched and have granted my
ardent prayers?

Recitative

Discord, your efforts are now frivolous,
Peace, gentle Peace, come and disperse the storm,
Our land will from now on be covered with blooms,
No more will they be littered with the dying and the
dead,
Once poor victims of your rage.
Peace, heavenly Peace,
I implore you, come and push away the storm.
We have suffered enough under hatred's iron rule,
It's now time for it to yield,
And be defeated by the blow which overwhelms it.
Heaven has granted what we wished,
And to hell has evil for ever been banished.

Air

To honour the new day,
Let trumpets and bagpipes victoriously play.
Clamours of dreadful combat no longer make us cry,
The Gods have bestowed upon us all their sweet gifts,
The young and superb Flora bountifully spoils us,
The more extravagant Ceres sows our fields with new
crops.
Let trumpets and bagpipes victoriously play.

Padam Padam

This song obsesses me night and day
This song is not the sort written today
It comes from as far away as I come from
Carried by a hundred thousand musicians
One day this song will drive me crazy
A hundred times I wanted to ask "why?"
But it stole the words away from me
It always speaks before I can try
And its voice is always louder than mine...
Padam, padam, padam,
It follows right behind me
Padam, padam, padam,
It strikes me with your memory
Padam, padam, padam,
It's a song that points out my fear
And I drag it around like a strange error
This song knows all that I hold dear
It says: "Remember your lovers
Remember when it's your turn to suffer
There's no reason for you not to cry
With all the memories you carry on by"
And again I see those left behind
My twenty years like the beat of a drummer
I watch as their gestures collide
Just like the comedy of my lovers
From this song that goes on forever...
Padam, padam, padam,
An "I love you" on the Fourteenth of July
Padam, padam, padam,
An "Always" is so cheap to buy
Padam, padam, padam,
An "I want you" like a present to hide
And all just to end up standing on the street
With the song that always recognizes me...
Listen to that crazy dance it insists I try...
As if my entire past marched on by...
Hold onto some sorrow, don't ask why
I share a whole bar in this song that starts
That beats like a wooden heart

