

3.00pm Sunday 29th April 2012
Sydney Conservatorium of Music
directed by Jennifer Eriksson & Mara Kiek

THE MARAIS PROJECT



Mara! meets Marais CD Launch

Three Members of Mara!
Kiek – voice & percussion,
Llew Kiek – bouzouki & gittern
Dave Ellis – double bass

The Marais Project:
Belinda Montgomery – soprano & percussion
Tommie Andersson renaissance lute & theorbo,
Jennifer Eriksson & Catherine Upex – viola da gamba

Program

John Dowland (1563 – 1626)
– *Now O Now*

Marin Marais (1656 – 1728)
– *Pièces de viole, cinquième livre, Paris 1725*
Rondeau le douxceux
Idée grotesque
Double de l'idée grotesque
Sarabande
La Demoi Gigue

Martin Codax (13th century)
– *Cantigas de Amigo*
Cantiga 1: Ondas do mar de Vigo
Cantiga 2: Mandad' ei comigo
Cantiga 3: Mia irmana fremosa
Cantiga 4: Ay Deus, se sab'ora meu amigo
Cantiga 5: Quantas sabetes amar amigo
Cantiga 6: Eno sagrado Vigo
Cantiga 7: Ay ondas que eu vin veer

Marin Marais
– *Pièces de viole, quatrième livre, Paris 1717*
Le Basque
Double
Branle de Village

Anonymous (18th Cent.)
– *Jeunes Fillettes*

Anonymous (13th Cent.)
– *Byrd one brere*

Anonymous
– *Por aji pasó un kavayero*

CD Launch – Professor Anna Reid, Associate Dean (Teaching and Learning), Sydney Conservatorium

www.maraisproject.com.au | www.maramusic.com.au

Introduction

One of the frustrating things about being a musical performer outside the all pervasive popular or rock genres is that invariably one get stuck with the label “classical musician” with all the negativity this can entail. The US music critic Alex Ross commences his book “Listen to This” with the following sentences:

“I hate ‘classical music’: not the thing but the name. It traps a tenaciously living art in the theme park of the past...The phrase is a masterpiece of negative publicity, a tour de force of anti-hype. I wish there was another name.”

I could not agree more! I feel very much a part of a contemporary, tenaciously living art form and do

not believe that I belong in a museum – or at least no more than a 65 year old rock musician touring the world playing the “revolutionary” music he or she was famous for circa 1969! Like many of my colleagues I don’t confine myself, my work, my collaborations or my listening habits to the classical genre. Some of these collaborations have stretched The Marais Project and me personally well outside conventional “early music” comfort zones and have had the same effect I am sure on those we collaborated with. At the conclusion of the partnership each of us tends to go back to our specialty, in my case, viola da gamba music of the late 17th to mid 18th centuries, but we are never quite the same for the experience. Often we become friends and subsequently attend each other’s performances and work together in other ways.

Today's concert will take us back several years to the first time Mara! and our Project performed together. The central work we presented then and now was a version of Martin Codax's 13th century song cycle, "Cantigas de Amigo". Our arrangement includes two viola da gambas – there was no such thing as a seven string viola da gamba in the 13th century - and modern double bass. I don't believe what we are creating is classical music, but neither is it jazz or even world music. That is the wonder of collaboration: sometimes what emerges cannot be classified. We subsequently recorded the whole 2008 concert for ABCFM (in a single day!)

Program Notes

Although **John Dowland** was known in his lifetime as a virtuoso lutenist and singer, he was also a gifted composer of great originality. His greatest works are inspired by deeply felt, tragic concepts of life and a preoccupation with tears, sin, darkness and death. He raised the level of English song to new heights, matching perfectly in music the mood and emotion of the verse. Dowland wrote over 80 ayres for voice, 70 solos for lute and the most famous work for viol consort, Lachrimae.

Marin Marais provided the original reason for being for The Marais Project. Jennifer Eriksson formed the ensemble in 2000 to perform Marais' complete works for the viola da gamba. These 600 pieces are contained in his five volume *Pièces de Violes*. Pieces are increasingly seen by musicologists and performers alike as of vital musical and pedagogical significance: a summary of the musical possibilities of the viola da gamba that stands as equal with any similar collection for other instruments. As at 2012 The Project is about 80% through the wonderful task of "playing through" Marais. Over the years The Project has continued to expand its repertoire and musical interests but we always come back to our roots. The first suite today is one of our favourites. It also seems to be much loved by the ABC who have broadcast it regularly since "Mara! meets Marais" was released.

The song cycle **Cantigas de Amigo** is attributed to **Martin Codax**, a troubadour who is said to have flourished in Galicia during the late 13th Century. The cantiga de amigo is a genre of Iberian medieval poetry (written in the voice of a woman, to an absent lover), and this is the only example to

and have released this recording on CD. Today serves as an official launch.

So why collaborate across genres and styles? In the end I can only answer for myself. I collaborate to stretch myself and to keep from becoming set in my artistic ways. I also enjoy working with those I admire outside my field that without making the effort I would not have the opportunity to perform with. I learn and so do they I am sure! I hope you enjoy the results.

Jennifer Eriksson, Director, The Marais Project

have survived with music. Written in the northern Spanish dialect of Galician-Portuguese, which was in common use during the Medieval period, it features seven short poems, six of which were set to music (one appearing with blank staves). The manuscript was discovered in Madrid in 1914, by a bookseller who found it had been used to bind a manuscript of Cicero's "De officiis". Shortly afterwards, the manuscript disappeared again, resurfacing when it was purchased by the Pierpont Morgan Library, New York in 1977. Mara Kiek performed this song cycle extensively during the 1980s and recorded it in 1987 for Hyperion Records with Sinfonye (featuring Stevie Wishart, Andrew Lawrence-King and Jim Denley). The album, "Bella Domna", was re-released in 2006 by Hyperion on their Helios label. The sixth poem, which appeared without music, has been set by Mara Kiek.

The first of several "anonymous" songs we perform today, **Jeunes Fillettes** is a French Bergerette, also known as a shepherdess air. It dates from the 18th century. The bergerette form appears to draw on the earlier 16th century pastoral song tradition as "bergerette" is the diminutive form of "bergère", the French word for shepherdess.

Bryd one brere or "Bird on a briar" dates from around 1300 and is considered the earliest English love song. It was found written on the back of a Papal Bull, an edict of the pope with his seal affixed, dated 1199. It was written in, or at least belonged to, the Priory of Saint James, near Exeter. When it was written, c.1290-1320, the Papal Bull document was about a century old. Mara learnt 'Bryd one brere' from Winsome Evans, and performed it with the Renaissance Players during the 1980's. Since then Mara and Llew have performed it many times as a duo, but never have recorded it except for the soundtrack of the short film "Moth" by Meryl Tankard in 2011. The version performed today will appear on a new Marais

Project CD to be released later in 2012 or early 2013. A new translation of the song was provided for today's concert by Emeritus Professor Margaret Clunies Ross

The ballad fragment **Por ayí pasó un kavayero** is part of a much older and longer Spanish ballad (formal title - "La Dama y el Pastor" the Lady and the Shepherd), and is related to other "seductress" ballads, and the theme of the serrana, the mountain girl who goes after men. It is the earliest known ballad text to have been written down without music and it can still be found in much of Spain in oral tradition. Por ayí pasó un kavayero survived in fragment in Sephardic culture with

various tunes depending on where it was being sung, and this particular version is Turkish, or at least Ottoman, Sephardic. The melody we have chosen is an adaptation of a tune sourced by Winsome Evans from an anthology of Sephardic music loaned to her by Rabbi Apple, of the Great Synagogue in Sydney. Llew and Mara wish to gratefully acknowledge the enormous debt they owe to Winsome Evans for her dedication and generosity over many years as musician, colleague, mentor and friend.

Program notes by Mara Kiek, Jennifer Eriksson & Philip Pogson with contributions from Dr Judith Cohen on the history of Por ayí pasó un kavayero.

Biographies

Mara Kiek is acclaimed worldwide for her distinctive voice. Mara is an Australian authority on Bulgarian vocal technique, song and folk music. Her almost 30-year musical career has encompassed performances and recordings in styles ranging from folk to early music, and rock to improvised music, including her own multi-ARIA award winning world music ensemble Mara!, plus award-winning early music ensembles Sinfonye and Renaissance Players. Founder director of Bulgarian style women's choir Martenitsa, Mara has directed choral projects for Berlin LiteraturWERK Festival, Ten Days on the Island Festival, Brisbane Festival, Meryl Tankard's ADT, One Extra Company, Sydney Children's choir among others. Mara has recorded over 30 CD titles, and appeared on numerous documentary and motion picture soundtracks including "Babe - Pig in the City", "Passion" and "The Navigator".

Llew Kiek is one of Australia's foremost ethnic and medieval plucked string players. His instruments include acoustic and electric guitars, medieval plucked strings, ethnic lutes (baglama, oud, bozouki, tambura), ukelele as well as midi keyboards and programming. His ARIA award-winning ensemble Mara! has performed in concert halls and festival programs in over 20 countries, and has performed for Musica Viva in Schools and Countrywide for more than 20 years. Llew is also a distinguished record producer, composer and arranger with an extensive discography including theatre and motion picture soundtracks ("Babe: Pig in the City", "An Unfinished Sky", "Passion", "Soft Fruit", "Three Dollars" and the IMAX feature "Equus"), and 6 ARIA nominations for CDs featuring his work as producer and/or performer.

Dave Ellis has a playing career that spans nearly 50 years. He has been a member of the Western Australian (WASO) and Sydney Symphony Orchestras (SSO), the Australian Elizabethan Theatre Trust (Sydney) Orchestra, the Australian Chamber Orchestra (ACO), the Australian Contemporary Music Ensemble (ACME), the latter three as Principal Double Bass, and several Freelance ensembles including Mara!. He plays Jazz, Rock, Country Music, Cabaret and Experimental and Improvisatory Music, is a member of the highly acclaimed contemporary Flamenco group, Arrebato Ensemble and a member of the Kinetic Jazz Orchestra. In his other life Dave repairs, restores and sets up double basses and cellos in his home workshop (homebass).

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 music specialist. Belinda has appeared with various ensembles, most notably the "Australian Brandenburg Orchestra", "Salut! Baroque", "Concertato", "The Sydney Consort" and, of course, "The Marais Project" of which she is a founding member. She has also appeared with contemporary music specialists, "Halcyon". She has recorded music for radio broadcast and has 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 Holeccek. He was then awarded a Swiss



Government Scholarship for further studies at the Schola Cantorum Basiliensis, where his teachers included Eugen M. Dombois and Hopkinson Smith. He has toured extensively in Sweden and has given performances and master classes in Scandinavia, Western Europe, Malaysia, Japan and, as a continuo player, in South America and Southeast Asia. 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.

Catherine Upex studied the 'cello with Dorothy Sumner and 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 with the Sydney University Orchestra. She has also made several chamber music recordings for 2MBS FM and ABC FM. During this period, Catherine studied viola da gamba with Jennifer Eriksson. She has performed on the instrument in several ensembles including The Renaissance Players, the Conservatorium Baroque Orchestra, Salút,

The Sydney Consort, Lautetia, La Folia, the Opera Project and Zarabanda. Catherine enjoys teaching 'cello in several schools including St. Catherine's, Glenaeon, St. Ives North Public, The Kings School and Lane Cove Public.

Jennifer Eriksson completed her initial musical studies at the NSW State Conservatorium of Music studying music education and cello. 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. Whilst in Europe she performed regularly in Holland and Germany including a guest appearance at the Utrecht Festival. Jennifer performs in regular live broadcasts for ABCFM and has toured for 18 years for the Musica Viva in School project as director of "Sounds Baroque". Jennifer founded "The Marais Project" in 2000 with a view to performing the complete works of Marin Marais and to provide a vehicle to bring ancient and modern music for the viola da gamba to a wider audience. The Marais Project has released three CDs and commissioned numerous new works by Australian composers.

Thank you

Gamba Association; NSW Early Music Association; 2MBSFM; The Leading Partnership: Philip Pogson, Nigel Wild and Margi Doyle; Jan Marshall and her staff at Sydney Conservatorium; Libby Greig from Elizabeth Greig Public Affairs; JB and the crew at The Weekly Times, Ryde; Jen at Copiworld North Sydney for program design and printing. We are especially grateful to the CD's Producer, Andre Shrimski and Sound Engineer, Yossi Gabbay, both from the ABC, as well as designer Lyndall Gerlach and photographer Karen Steains.

We are sincerely indebted to Emeritus Professor Margaret Clunies Ross of the Department of English and the Centre for Medieval Studies, the University of Sydney, for her generous assistance with pronunciation coaching and translation of the Middle English for 'Bryd one brere'. Sincere thanks also to Associate Professor Winsome Evans and David May for their generous advice and assistance on this matter.

Join us for our next concert at 3pm, Sunday August 26, 2012 as The Marais Project presents the "Seaven Teares" viol consort featuring Nicole Thomson, soprano, Jenny Eriksson, Cathy Upex, Shaun Ng and Imogen Granwal, viols, along with Paul Cutlan, composer/ bass clarinet.

www.maraisproject.com.au or join us on Facebook



Translations

Cantigas de Amigo (Medieval Galician-Portuguese song cycle)

Cantiga 1 - Ondas do mar de Vigo

Ondas do mar de Vigo, se vistes meu amigo?
Ei ai Deus! Se verrá cedo?
Ondas do mar levado, se vistes meu amado?
Se vistes meu amigo, o por que eu sospiro?
Se vistes meu amado, o por que ei gran coidado?

Waves of the sea of Vigo
Waves of the sea of Vigo, have you seen my friend?
Oh God! Will he come to me soon?
Waves of the rising sea, have you seen my lover?
Have you seen my friend, for whom I sigh?
Have you seen my lover, for whom I grieve?

Cantiga 2 - Mandad ei Comigo

Mandad'ei comigo, ca ven meu amigo.
E irei, madr'a Vigo!
Comig'ei mandado, ca ven meu amado.
Ca ven meu amigo, e ven san'e vivo.
Ca ven meu amado, e ven viv'e sano.
Ca ven san'e vivo, e del rei amigo.
Ca ven viv'e sano, e del rei privado: ...

A message has come to me

A message has come to me, my friend is coming.
And I will go, mother, to Vigo.
To me has come a message, my lover is coming.
My friend is coming, in good health and alive.
My lover is coming, alive and in good health.
In good health and alive, and a friend of the king.
Alive and in good health and a favourite of the king.

Cantiga 3 - Mia irmana fremosa

Mia irmana fremosa treides comigo,
a la igreja de Vigo, u é o mar salido.
e miraremos las ondas.
Mia irmana fremosa treides de grado
a la igreja de Vigo, u é o mar levado.
A la igreja de Vigo, u é o mar levado
e verra i, mia Madre, e o meu amado.
A la igreja de Vigo, u é o mar salido
e verra i, mia Madre, é o meu amigo.

My sister fair

My sister fair, make haste with me
to the church in Vigo, where the sea swells.
And look upon the waves.
My sister fair, make haste to go
to the church in Vigo, where the sea rises.
To the church in Vigo where the sea rises
and there, mother, my lover will come.
To the church where the sea swells
and there, mother, my lover will come.

Cantiga 4 - Ay Deus, se sab'ora meu amigo

Ay Deus, se sab'ora meu amigo
com'eu senheira estou en Vigo?
E vou namorada.
Ay Deus, se sab'ora meu amado
com'eu en Vigo senhiera manho?
Com'eu senheira estou en Vigo
e nulhas gardas no ei comigo.
Com'eu senheira en Vigo manho,
e nulhas gardas migo no trago.
E nulhas gardas non ei comigo,
ergas meus olhos que choran migo!
E nulhas gardas migo no trago,
ergas meus olhos que choran ambos.

Oh God, if my friend knew now

Oh God, if my friend knew now
that alone I go to Vigo?
And I go in love...
Oh God, if my lover knew now
that I, in Vigo, alone remain?
that alone I go, in Vigo
and no one watches over me.
That, alone, I in Vigo, remain.
And no one watches over me in my train.
And no one watches over me
except my eyes that weep.
No one watches over me in my train
except my eyes that both weep.

Cantiga 5 - Quantas sabedes amar amigo

Quantas sabedes amar amigo,
treides comig'a lo mar de Vigo.
E banhar nos emos nas ondas.
Quantas sabedes amar amado,
treides comig'a lo mar levado.
Treides comig'a lo mar de Vigo,
e veeremo'lo meu amigo.
Triedes comig'a lo mar levado,
e veeremo'lo meu amado:

All who know how to love a friend

All who know how to love a friend
Hasten with me to the sea of Vigo.
And we will bathe ourselves in the waves.
All who know how to have a lover,
Hasten with me to where the sea swells.
Hasten with me to the sea of Vigo,
and there you will see my friend.
Hasten with me to where the sea swells,
and there we will see my lover.

Cantiga 6 - Eno sagrado en Vigo

Eno sagrado en Vigo,
beylava corpo velido.
Amor ei...
En Vigo no sagrado,
beylava corpo delgado.
Beylava corpo delgado,
que nunc' ouver' amado.
Beylava corpo velido,
que nunc' ouver' amigo.
Que nunc' ouver' amigo
ergas no sagrad', en Vigo.
Que nunc' ouver' amado
ergas en Vigo, no sagrado.

Cantiga 7 - Ay ondas que eu vin veer

Ay ondas que eu vin veer,
se me saberedes dizer,
por que tarda meu amigo sen mi?
Ay ondas que eu vin mirar,
se me saberedes contar,
por que tarda meu amigo sen min?

Bryd on a brere

(Text from the repertoire of the
Renaissance Players)

Bryd one brere brid, brid one brere
Kynd is come of love, love to crave.
Blithful bryd on me thu rewe,
or greyth, lef, greith thu me my grave

Hich am so blithe so bryhit bryd one brere,
quan I see that hende in halle
she is quite of lime, loveli trewe
shey is fayr & flur of alle.

Mikte hic hire at wille haven
Stedefast of love, loveli trewe,
of mi sorwe she may me saven;
Joye and blisse were me newe

Por ayi pasó un kavayero

(Spanish ballad fragment, Ottoman Sephardic
version)

Por ayi pasó un kavayero asentado i mui dzhentil.
- Sí vos plaze, kavayero, de mí tomaresh plazer.

- No lo kiere el Dio del sielo, ni me desha tal azer,
que tengo muzher ermoza, izhas para el bien azer.

- Ayí vayash, kavayero, todo topesh al revez,
tu muzher topesh kon otro, los izhos al mal azer.

In a sacred place, in Vigo

In a sacred place, in Vigo,
danced a graceful body.
In love am I
In Vigo, in a sacred place,
danced a slender body.
Danced a slender body,
who had never had a lover.
Danced a graceful body,
who had never had a friend.
Who had never had a friend,
except in a sacred place, in Vigo.
Who had never had a lover
except in Vigo, in a sacred place.

Oh waves that I came to see

Oh waves that I came to see,
unto me can you say,
why lingers my friend without me?
Oh wave that I came to graze upon
unto me can you tell,
why lingers my lover without me?

Bird on a briar

(new translation by Prof. Margaret Clunies Ross)

Bird on a briar, bird, bird on a briar,
Nature has come to crave love, love.
Cheerful bird, have pity on me,
Or prepare, love, prepare me my grave.

I am so happy, so joyful, bird on briar,
When I see that gentle (courteous) lady in the hall:
She is pale of limb, lovely, faithful,
She is fair and most perfect of all.

If I might have her at my desire,
Steadfast of love, lovely, true
She may spare me my sorrow
Joy and bliss would be for me renewed.

There once passed by a knight, noble and well bred,
- If it pleases you, sir, take your pleasure with me.

- This does not please God, who will not let me do it,
for I have a beautiful wife, and well-behaved
children.

- Go then, knight, and may you find everything
upside down
may you find your wife with another and your
children behaving badly.