

THE MARAIS PROJECT

PRESENTS:

“Seaven Teares”

Directed by the ensemble members

3.00pm Sunday 26th August 2012 | Sydney Conservatorium of Music

Seaven Teares: Catherine Upex - treble viol | Shaun Ng - tenor viol | Jennifer Eriksson - treble viol & bass viol (viola da gamba) | Imogen Granwal - bass viol | With: Susie Bishop - voice | Alice Chance - bass viol | Paul Cutlan - bass clarinet & guest composer

PROGRAM

- **Anon.**
(early 1600s, South America)
 - Hanacpachap cusicuinin
- **Anthony Holborne**
(c. 1545-1602) – Dance Suite
 - Galliard: Wanton
 - Almaine: The fruit of love
 - Galliard: The Fairie-round
 - Almaine: The Choise
 - Galliard: As it fell on a holie Eve
- **John Dowland**
(1563-1626)
 - Flow my tears
 - Whoever thinks or hopes of love for love
- **Henry Purcell**
(1659 – 1695)
 - Fantasia
 - Fairest Isle
- **Jean-Baptiste Lully**
(1632 – 1687)
 - Prelude (transcribed for viol consort by Jennifer Eriksson)
- **Air pour la Gloire**
(from the opera “Alceste”)
- **Marin Marais**
(1656-1728)
 - Marche pour let Matelots for the opera “Alcione” (transcribed for viol consort by Jennifer Eriksson)
- **Paul Cutlan**
(1964 -)
 - Times Past (Commissioned with the support of Father Arthur Bridge and Ars Musica Australis)
- **Cristóbal de Morales**
(c. 1500 – 1553)
 - Officium Defunctorum
- **John Bull**
(1562 or 63 – 1628)
 - Fantasia
- **Stanley Myers**
(1930-1993)
 - He was beautiful/ Cavatina (arranged for viol consort by Christopher Keane)

“Seaven Teares” takes its name from a famous piece by John Dowland, the renowned English composer. Dowland lived and worked in England around the time of Queen Elizabeth, before English spelling was standardised. “Seaven Teares” is thus the old spelling of “Seven Tears”. Dowland and the other composers we play today wrote a great deal of beautiful and sophisticated music for viol consort which sounds very fresh to our ears even though some works are quite ancient in terms of Western music. In this program we literally take a tour through several centuries of music for viol consort from the 1500s to 2012. The latter is represented by, *Times Past*, composed by Paul Cutlan. Paul will join us to improvise the bass clarinet part in his work which we suspect might be an Australian first combination of instruments! The viol consort had its high point during the renaissance and the early baroque and is quite distinct in instrumental tone and

repertoire compared to its most obvious comparator, the classical-era string quartet. Our instruments are by nature more softly spoken and more given to contrapuntal music than the violin family. In addition, the viols have six or seven sheep gut strings and of course we bow “under arm”. The variety of music we present in this concert will enable the audience to get a sense of the consort’s wide expressive range. In addition, we have also transcribed several works for consort including pieces by Marais and the great opera and ballet composer, Lully, who was Marais’ employer at the court of Louis XIV. We are thankful to Christopher Keane for arranging the lovely 20th century song “He was beautiful”, made famous by Cleo Laine, for our ensemble. As with Paul Cutlan’s “Times Past”, we think it fits very well on viols but let us know what you think after the concert!

Jennifer Eriksson on behalf of Shaun, Imogen and Cathy

BIOGRAPHIES

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. Jennifer is widely recognised as one of Australia's best known and most versatile viola da gambists.

Imogen Granwal gained a Diploma and Post Graduate Diploma of Music (Performance Cello) from the Sydney Conservatorium of Music studying with the late Lois Simpson. Her interest in viola da gamba was awakened many years ago and she is delighted to be performing on the instrument with a number of ensembles including The Marais Project and Seaven Teares. She has had lessons with Jenny Eriksson and Danny Yeadon and is currently completing a post graduate degree on the viola da gamba at Sydney Conservatorium.

Shaun Ng moved from Singapore to Europe in 1999 to study instrumental performance (violin and viola da gamba) with several of the leading practitioners of early music. In 2000, Shaun founded the early music ensemble Musica Obscura (Singapore), which he directed until the group disbanded in 2004 when he moved to Perth, Western Australia. In 2010, Shaun won an Australian Postgraduate Award to pursue his Doctor of Musical Arts degree at the Sydney Conservatorium of Music. Skilled on a number of instruments, he performs regularly with The Marais Project and many other ensembles.

Catherine Upex completed her Bachelor of Music (Honours) at Sydney University in 1997, performing the Saint-Saëns 'cello concerto with the Sydney University Orchestra. She has performed with The Renaissance Players, the Conservatorium Baroque Orchestra, Salút, the Sydney Consort, Lautetia, La Folia, the Opera Project, Josie and the Emeralds and Zarabanda. Catherine is a founder member of The Marais Project and appears on all three Marais Project CDs.

Susie Bishop trained as an actress at the University of Wollongong where she fell in love with operatic technique as a tool to improve her voice so as to sing any style healthily. She continued her vocal studies in Opera with a Masters at the Royal Northern College of Music. Susie is active as a solo classical recitalist, choir singer, folk artist and is a member of the World Music/jazz band, Chaika.

Alice Chance is currently enrolled as a composition student at Sydney Conservatorium. She completed her HSC at MLC Burwood in 2011, her studies including composition and performance. In March 2012 Alice was the first ever viola da gambist to appear at the HSC Encore Program at the Sydney Opera House where she played her own composition. Alice studies viola da gamba with Jennifer Eriksson.

Paul Cutlan is one of Australia's best known horn players and is equally at home on clarinet, bass clarinet and saxophones. Originally trained at Tasmanian Conservatorium of music in classical clarinet and composition, Paul works with leading ensembles and artists such as Mara!, Ten Part Invention, James Morrison, Judy Bailey, Steve Hunters' Nine Lives, Craig Scott Quintet, Clarion Fracture Zone and Wanderlust. He is currently completing a Master of Composition degree at Sydney Conservatorium. This is the first time he has composed for, and performed with, viols.

THANK YOU TO:

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Join us for our final 2012 concert at 3pm, Sunday 11th November, 2012 when Jenny Eriksson and lutenist Tommie Andersson explore their "Swedish Roots". Works by "The father of Swedish music" Johan Helmich Roman, songs by the poet Carl Michael Bellman and a trio sonata by Marais.

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