Lady Sings The Viol

700 YEARS OF SONGS FOR VOICE & VIOLS

THE MARAIS PROJECT

Dedication

Lady Sings the Viol is dedicated to my dear family and family-in-law who have supported and encouraged me over so many years. To each of my musical colleagues: I can't say how much I appreciate your time and talents, there would not be a Marais Project without you. Special thanks go to our amazing producer, Llew Kiek, whose enthusiasm was boundless and to sound engineer, Chris Doherty. You guys rock!

Jennifer Eriksson

Lady Sings The Viol

700 YEARS OF SONGS FOR VOICE & VIOLS

The Marais Project Directed by Jennifer Eriksson

Featuring Seaven Teares & The Marin-ettes

Musicians

Megan Cronin - voice Narelle Evans - voice
Mara Kiek - voice & frame drum Belinda Montgomery - voice
Nicole Thomson - voice Jennifer Eriksson - viola da gamba
Imogen Granwal - viola da gamba Shaun Ng - tenor viol
Catherine Upex - viola da gamba & treble viol
Daniel Yeadon - viola da gamba Fiona Ziegler - baroque violin
Tommie Andersson - theorbo, original 1820s Lacôte classical guitar & renaissance guitar Jess Ciampa - percussion
Alex Cronin - double harp Llew Kiek - gittern

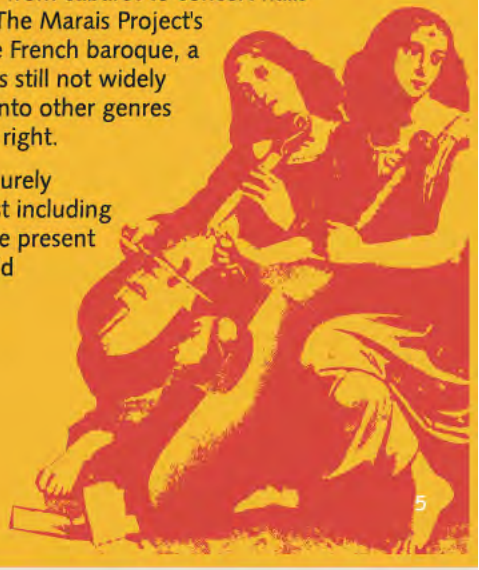
Produced by Llew Kiek

I love CDs that tell a story, that take me on a journey. The inspiration for the journey that is Lady sings the viol comes from a CD of "covers" (non-original songs) my cousin, rock producer and guitarist, Shane O'Mara completed several years ago with singer, Lisa Miller. Listening to their beautifully arranged songs stimulated me to think about a recording of viola da gamba covers. This was not such a difficult exercise as classically trained musicians do not have the same pressure to compose and play original material as do our rock and jazz colleagues.
We virtually only play covers.

Accompanying the human voice is one of my favourite activities, so over several months I asked five singers I had worked with to record one or more songs, the arrangements of which highlighted the natural qualities of each vocalist and the viol family. The music we've chosen spans from the 1300s (Bryd one brere) to the late 20th century (Kats-Chernin and John Paul Jones). Some of this material we have performed many times in contexts that vary from cabaret to concert halls across rural and urban venues. The backbone of The Marais Project's repertoire is the viola da gamba composers of the French baroque, a richly ornamented and refined sound world that is still not widely known in Australia. Yet we enjoy our excursions into other genres and have grown to love these songs in their own right.

As I am an instrumentalist it was inevitable that purely instrumental works would creep onto the track list including my beloved Marais. By any standard the music we present here is eclectic and probably eccentric, but I would not have it any other way. The alternative is predictable and bland and that would be sad!

Jennifer Eriksson,
Founder and Musical Director



VOCALS

Megan Cronin
I've always loved Megan's voice which I heard first through several of the choirs of which she is a member and soloist, and through her ensemble, Pastance. I've also had the pleasure of accompanying her in The Marais Project. She and Lindy Montgomery blend beautifully and they were my first choice to record the Chacoña.

Narelle Evans
Narelle and I have worked together for many years in my other ensemble, Sounds Baroque, which tours schools presenting specially arranged and age-appropriate baroque operas as part of the Musica Viva In Schools program. Narelle is a gifted solo cabaret, jazz and rock performer, an opera singer and also appears as a backing vocalist with many fine artists.

Mara Kiek
How best to summarise Mara's amazing career? She was principal singer and founding member of medieval ensemble Sinfonye (Jury prize winners at Brugge Early Music Festival 1987) with whom she toured Europe, India, USA and Australia from 1986-91. For the past 25 years she has toured with her legendary world music ensemble, Mara! Mara is the founder and director of the Martenitsa women's choir and has collaborated with dance & theatre companies such as Meryl Tankard's Australian Dance Theatre and Legs on the Wall.

Belinda Montgomery
Lindy has been a member of The Marais Project almost from the start of the ensemble in 2000. She is one of the most musically talented singers I know with the capacity to perform a dizzying array of styles from renaissance to baroque, cabaret and the latest contemporary music. She is much in demand as a soloist with many top ensembles. I greatly appreciate her generosity in making time in her insanely busy schedule to work with us.

Nicole Thomson
Nicole is well known to Australian music lovers as a former long-term member of the Song Company with whom she performed extensively here and overseas. Her pure soprano voice has featured with The Marais Project in the past and she also appears regularly with the Seaven Teares viol consort. She has performed with Sydney Chamber Opera, Pinchgut Opera and Cantillation, amongst others, as well as working as a music specialist for Musica Viva In Schools and Jelly Beans In-Schools.

STRINGS

Imogen Granwal
Imogen is a very fine cellist and a skilled viola da gambist. She is currently completing a Master of Performance degree on the viola da gamba at Sydney Conservatorium where she is specialising in South American Baroque music. Imogen is a co-founder of Seaven Teares. We have really enjoyed working through the viol consort repertoire together as the consort's twin bass viols.

Shaun Ng
Trained in Australia, Asia and Europe, Shaun is a multi-instrumentalist and musicologist currently studying for his

Doctor of Musical Arts at the Sydney Conservatorium. He is at home on the viola da gamba, tenor viol, theorbo, violone and even the violin. He has performed with The Marais Project on a number of occasions as both continuo player and soloist and is a co-founder of Seaven Teares.

Catherine Upex
Cathy and I have played together longer than we care to remember. I first met her when she was a cello student at Sydney University and over the years we have travelled together the special journey of learning to play Marais, a task we both love. Her bass viol continuo playing is the rock on which The Marais Project stands. She has a very sharp set of ears which she uses to keep our often unruly sheep-gut strings in tune. Cathy is a co-founder of Seaven Teares, enjoys teaching cello and also plays treble viol.

Daniel Yeadon
Having a viola da gambist of Danny's virtuosity in Sydney has changed my life, as together we have been able to present and record some of the great repertoire for two viols by Marais and other composers. Danny has circled the planet many times in leading ensembles on baroque and modern cello as well as the viola da gamba. He is amongst other things, a member of the esteemed Australian classical ensemble, Ironwood. As of 2011 we have matching bass viols by the same maker, Reinhard Ossenbrunner, which makes performing together even more satisfying.

Fiona Ziegler
Fiona is the violinist's violinist. She is incredibly versatile and innately musical, moving with ease from her role as Assistant Concert Master at the Sydney Symphony Orchestra to the historically informed baroque, popular songs and contemporary music. In her spare time she moonlights on the tenor viol, is a member of a string quartet and even plays mandolin in a mandolin orchestra! We love working together and rising to the challenge of matching the tone and bowing of our respective instruments.

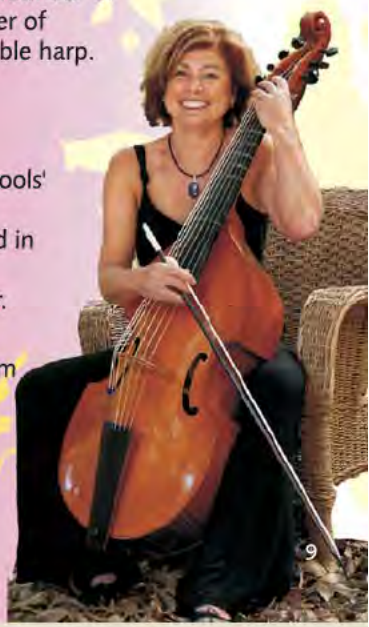
PLUCKED INSTRUMENTS AND PERCUSSION

Tommie Andersson
If there was an award for Australia's Living Musical Treasures, Swedish born Tommie Andersson should be the first in line to receive it. For more than two decades his solo and continuo skills, and freakish mastery of any number of plucked instruments, has provided the backbone for many early music ensembles including The Marais Project, the Australian Brandenburg Orchestra and Ludovico's Band. As this CD demonstrates, he is also a talented arranger.

Alex Cronin
Alex and I were at the Sydney Conservatorium together. We also did postgraduate study at the same time in Holland where I actually played in a broken consort which he led from the lute. Alex is a founder of the medieval ensemble Pastance and is skilled on a number of instruments including the lute and more recently, the double harp. This is the first time we have recorded together.

Jess Ciampa
Jess is one of this country's finest and most versatile percussionists. He is a member of the Musica Viva in Schools' ensembles Zeeko and B'tutta, regularly appears with the Australian Brandenburg Orchestra and recently performed in many overseas destinations in the Spaghetti West-ern Orchestra. This is the first time we have worked together.

Llew Kiek
I've known Llew for many years and am proud to have him as a friend and collaborator. Llew is one of Australia's foremost ethnic and medieval plucked-string players. His ARIA winning ensemble Mara! has performed in concert halls and festival programs in over twenty



countries. In 2011 Mara! and The Marais Project released a joint CD, Mara! meets Marais. Llew is also an award-winning producer and film composer and a dream to work with in the studio.

JENNIFER ERIKSSON AND THE MARAIS PROJECT

Jennifer Eriksson trained as a cellist at Sydney Conservatorium before taking her initial viola da gamba lessons with Catherine Finnis. She subsequently spent three years in Holland studying the bass viol with Jaap ter Linden at Rotterdam Conservatorium. Jennifer formed The Marais Project in 2000 with the aim of playing all of Marais' 500 plus pieces for viola da gamba which are published in five books. No other Australian ensemble has ever attempted to perform Marais' complete works and they are currently about 80% through this task. Alongside this central objective the ensemble has taken many delightful musical detours as evidenced by this CD.

The membership of The Marais Project is flexible depending on the repertoire. The core ensemble revolves around two viola da gambas (Jenny and Cathy), voice (Belinda) and theorbo (Tommie). Violinist Fiona Ziegler is a frequent member, as is gambist Danny Yeadon and harpsichordists Ray Harvey, Chris Berensen and Anthony Hamad. The Marais Project has previously released three commercial CDs. Their second CD, Love Reconciled, was selected as CD of the week or month on all Australian classical music stations and featured in ABC Classic FM's On the Verandah session with Julia Lester. The ensemble has toured eastern Australia and records frequently

for ABC Classic FM and 2MBS FM. Jennifer has commissioned and/or premiered numerous works by Australian composers. For more than 20 years she has appeared in hundreds of Australian schools as a member and Director of Sounds Baroque. Sounds Baroque is her specialist ensemble that presents baroque operas appropriately arranged for young audiences as part of the Musica Viva in Schools program.

SEAVEN TEARES

The Seaven Teares consort was formed by its four members in 2011. This took place subsequent to an initial 2010 Marais Project viol consort concert titled Across the Channel. Its members are dedicated to performing the great consort works of the 16th and 17th centuries as well as exploring the contemporary possibilities of the genre.

THE MARIN-ETTES

The Marin-ettes vocal trio (Narelle Evans, Mara Kiek and Belinda Montgomery) take their title from Marais' first name. They initially performed together at a Marais Project event in 2011 where they premiered Dan Walker's arrangement of Chattanooga Choo Choo. Following on from this one-off triumph the members kindly agreed to re-form for this CD.

THE MUSIC

We have an annual Bastille Day residency at Tillerman's French Restaurant at Tea Gardens on the New South Wales mid north coast for which we are always looking for new ible to

material. One day the thought came to me that **Padam Padam**, (the term "Padam" has no English translation), made famous by the French singer Edith Piaf, would make a welcome addition to our song list. My father then suggested we learn **La vie en rose** (literally, "life is pink") as well. I have kept the arrangement of La vie en rose as simple as possible to allow Belinda's gorgeous vocals to come to the fore. In contrast, I went all the way with Padam Padam and filled out the scoring with no less than three bass viols, classical guitar and violin. I hope Piaf would approve…

I discovered Elena Kats-Chernin's **Revolving Doors** in a collection of piano pieces my son was learning and immediately recognised it would work very nicely as an instrumental trio. Tommie knows Elena well so he approached her for permission to arrange the piece for baroque trio. I love the slinky, cabaret feel of the melody, the kind of tune I rarely get to play on the viola da gamba.

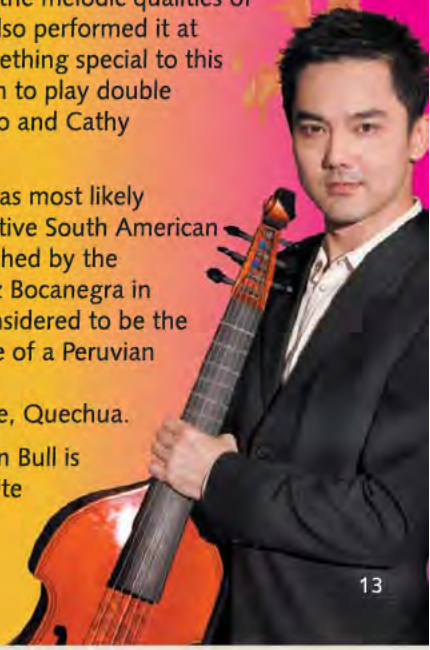
There are any number of cover versions of Schubert's **Ave Maria** but few exist that are sung in French, feature a viola da gamba and are accompanied by an original 1820s Lacôte classical guitar. In addition, Tommie has revised the guitar part from one made by Napoléon Coste, a famed virtuoso guitarist of Schubert's era. We often open the second half of our French baroque oriented concerts with Ave Maria as people love to hear a tune they know well.

Catalonian composer Juan Arañés is probably best known for this **Chacoña** for four voices and guitar accompaniment. We've performed it in several versions over the years as it is an attractive, exuberant piece. Tommie's accompaniment on the renaissance guitar adds to the excitement.

The **Italian Ground** has long been in my repertoire. I originally came across it in a collection edited by English gambist Alison Crum. I often play this beautiful set of variations on a repeated bass line technically called a ground bass to demonstrate the melodic qualities of the bass viol. Sadly, I have also performed it at several funerals. To add something special to this recording I asked Alex Cronin to play double harp with Tommie on theorbo and Cathy playing the continuo viol.

Hanacpachap cussicuinin was most likely written by an anonymous native South American composer. It was later published by the Franciscan scholar Juan Pérez Bocanegra in Lima, Peru, in 1631. It is considered to be the most ancient known example of a Peruvian polyphonic work.
The text is in a local language, Quechua.

Dorick Fantasy No.1 by John Bull is one of Seaven Teares' favourite instrumental works and is a



wonderful example of the sophisticated viol consort music of the time. Bull was primarily known as a virtuoso performer and composer for the virginals, a small keyboard similar to the harpsichord and worked in the court of the English King, James I. He had a penchant for getting into trouble with his King and the Church and once had to flee to Europe.

Like many people, I first heard **She was beautiful**, also known as **the Cavatina**, in the version legendary jazz singer Cleo Laine recorded with classical guitarist John Williams. Over the years my love for this song has never waned and it is a favourite of my father-in-law! Christopher Keane's arrangement for viol consort does a wonderful job of respecting the original, heart-felt melody while allowing the special sound production features of the viols to come to the fore.

When I planned this recording I did not intend to include any Marais which would have been the first time the French father of the viol was absent from one of our CDs. Over time my conscience or perhaps the ghost of Marais got the better of me. Along with his Sonnerie de Ste-Geneviève du Mont-de-Paris (The Bells of St. Genevieve), the **Muzettes I & II** are two of Marin Marais' best known pieces.

John Paul Jones, the composer of **So ell encina** (Under the oak tree), is the legendary bass guitarist for hard rock outfit Led Zeppelin. This winsome song was originally recorded by The Harp Consort, led by Andrew Lawrence-King, so in our arrangement we really are covering another early music band! Before proceeding I asked Lawrence-King's permission when he was in Sydney recently. This arrangement uses three bass viols rather than the one in the original and substitutes the theorbo for the harp.

The Spanish text tells the story of a pilgrim who goes to sleep alone on a mountainside and wakes up in the arms of a lover.

Bryd one brere (Bird on a briar) is one of the oldest extant English love songs, dating from around 1300. It was written down, for reasons unknown, on the back of an ancient decree circulated by Pope Innocent III in 1199.

This document is preserved in King's College, Cambridge. Although Mara has sung Bryd since the 1980s when she was taught it by Winsome Evans from The Renaissance Players, this is the first time she has recorded it commercially.

We jointly arranged Bryd one brere, with Llew and me improvising between the verses, while Mara arranged the **Bryd bouree.**

Tommie and I share a Swedish heritage. He was born and educated in Sweden while my sailor grandfather, Knut Axel Eriksson, arrived in Melbourne on a tall ship in 1924. Grandpa lived the rest of his life in Australia, never returning to his homeland. One of his Swedish cousins regularly wrote to us over many years which kept the link alive and as a result my family has a close relationship with our Swedish relatives. When we get together we often play our respective folk music as several of them are wonderful amateur musicians. I cannot recall hearing my grandfather sing but Dad tells me that he played the mouth organ beautifully. As he died in 1965, Grandpa cannot have known the haunting Swedish fiddle tune **Låt till Far** ("tune to my father") composed by Pers Erik Olsson in 1965 on the day that his own father would have turned 100. Låt till Far would typically be performed by a fiddle orchestra but Tommie's arrangement for baroque trio somehow captures and even expands on the original. There is no text so it is a kind of song without words.

I am willing to bet that ours is the first recording of Chattanooga Choo Choo for two viola da gambas, vocal trio, snare drum and theorbo. How this unlikely scenario came about deserves to be told. Danny Yeadon and I both own bass viols by the great (living) German maker, Reinhard Ossenbrunner. In 2011 we played in a concert in Sydney in honour of our viol maker. Although Reinhard was unable to attend I asked him what he would like us to perform on his twin viols, expecting that he would request a duo by Marais or the great Sainte-Colombe. To my surprise he asked for **Chattanooga Choo Choo**. Taking him at his word, I approached Dan Walker to make this arrangement which we presented as an encore. After the performance Reinhard confessed that his request was tongue-in-cheek and that he had never thought we would do it. We had a great time: The Marais Project channelling Glen Miller and The Andrews Sisters!

Photo credits: Megan and Alex Cronin by Vibrant Imaging; Tommie Andersson and Danny Yeadon by Margi Doyle; Jenny Eriksson by Glen Ravencroft; Seaven Teares, Sean Ng and Cathy Upex by Varaporn Pumpuang; Mara Kiek, Jess Ciampi and the Marin-ettes by Alice Chance; Lindy Montgomery by Michael Iglesias; Llew Kiek by Karen Steains; The Marais Project and Nicole Thomson by Suzie Mitchell; Narelle Evans by Kurt Sneddon; other photos by Philip Pogson and Margi Doyle.

THE COMPOSERS, THE ARRANGERS & THE PLAYERS

Norbert Glanzberg (1910 - 2001) **Padam Padam**
Words by Henri Contet. Arranged by Jenny Eriksson
Narelle - voice, Fiona - violin, Jenny, Danny and Cathy - viola da gambas,
Tommie - 1820s classical guitar

Elena Kats-Chernin (Born 1957) **Revolving Doors**
Arranged by Tommie Andersson
Fiona - violin, Tommie - theorbo, Jenny - viola da gamba

Louis Guglielmi (1916 - 1991) **La vie en rose**
Words by Edith Piaf. Arranged by Jenny Eriksson
Belinda - voice, Tommie - 1820s classical guitar,
Jenny and Cathy - viola da gamba

Franz Schubert (1797 - 1828) **Ave Maria**
Arranged for guitar by Napoléon Coste and revised by Tommie Andersson.
Belinda - voice, Tommie - 1820s classical guitar, Jenny - viola da gamba

Juan Arañés (died 1649) **Chacoña**
Belinda and Megan - voice, Cathy and Jenny - viola da gamba,
Alex - double harp, Tommie - renaissance guitar

Anon. (1667) **Italian Ground**
Jenny - solo viola da gamba, Cathy - continuo viola da gamba,
Tommie - theorbo, Alex - double harp

Anon. (Circa 1630) **Hanacpachap cussicuinin**
Nicole - voice, Cathy - treble viol, Shaun - tenor viol,
Jenny & Imogen - bass viols, Jess - percussion

John Bull (1562 or 1563 - 1628) **Dorick Fantasy No. 1**
Cathy - treble viol, Shaun - tenor viol, Jenny and Imogen - bass viols

Stanley Myers (1930 - 1993) **She was beautiful**
Words by Cleo Lane. Arranged by Chris Keane
Nicole - voice, Cathy - treble viol, Shaun - tenor viol, Jenny and Imogen - bass viols

Marin Marais (1656 - 1728) **Muzette I & II, Pièces de violes, 4e livre** - Paris 1717
Jenny - solo viola da gamba, Cathy - continuo viola da gamba,
Tommie - theorbo, Alex - double harp

John Paul Jones (born 1946) **So ell encina**
Arranged by Tommie Andersson
Belinda - voice, Danny, Cathy and Jenny - viola da gamba,
Tommie - theorbo

Anon. (Circa 1300) **Bryd one brere**
Arranged by Mara Kiek, Llew Kiek and Jenny Eriksson
Mara - voice, Llew - gittern, Jenny - viola da gamba

Anon. Bryd bouree
Arranged by Mara Kiek
Mara - frame drum, Llew - gittern, Jenny - viola da gamba

Pers Erik Olsson (1912 - 1983) **Låt till Far**
Arranged by Tommie Andersson
Fiona - violin, Tommie - theorbo, Jenny - viola da gamba

Harry Warren (1893 - 1981) **Chattanooga Choo Choo**
Words by Mack Gordon. Arranged by Dan Walker
Narelle, Mara & Belinda - voice,
Danny and Jenny - viola da gamba,
Tommie - theorbo, Jess - snare drum

Lady Sings The Viol

The Marais Project - Directed by Jennifer Eriksson

1	**Padam Padam** Norbert Glanzberg	04:10
2	**Revolving Doors** Elena Kats-Chernin	03:15
3	**La vie en rose** Louis Guglielmi	03:56
4	**Ave Maria** Franz Schubert	04:24
5	**Chacoña** Juan Arañés	02:38
6	**Italian Ground** Anon.	03:59
7	**Hanacpachap cussicuinin** Anon.	03:56
8	**Dorick Fantasy No.1** John Bull	03:20
9	**She was beautiful** Stanley Myers	04:11
10	**Muzette I & II** Marin Marais	03:25
11	**So ell encina** John Paul Jones	04:09
12	**Bryd one brere** Anon.	03:58
13	**Bryd bouree** Anon.	02:02
14	**Låt till Far** Pers Erik Olsson	03:42

Texts & Translations are available at www.maraisproject.com.au

Recorded on 15th November & 19th December 2011, 2nd April & 23rd April, 2012
at Studios 301, Sydney, Australia
Executive Producers Philip Pogson & Jennifer Eriksson, Producer - Llew Kiek
Sound Engineer - Chris Doherty, Edited by Llew Kiek with Jennifer Eriksson
Mixed by Llew Kiek & Chris Doherty at REC Studios
Mastered by Andrew Edgson at Studios 301, Sydney
CD booklet notes by Philip Pogson & Jennifer Eriksson
Artwork & booklet design by Lyndall Gerlach, lyndall@art2.com.au
Photo credits on page 17