

# Spinning Forth

THE MARAIS PROJECT



LOUIS DE CAIX D'HERVELOIS • MARIN MARAIS

World Premiere Recordings of

PAUL CUTLAN • LLEW AND MARA KIEK • HJORT ANDERS OLSSON

# Spinning Forth

The Marais Project

Directed by Jennifer Eriksson

Koen van Stade - tenor

Matthew Bruce - baroque violin

Mikaela Oberg - baroque flute

Tommie Andersson - theorbo  
- classical era guitar

Raymond Harvey - harpsichord

Catherine Upex - viola da gamba

Jennifer Eriksson - viola da gamba

Produced by Llew Kiek



When I founded The Marais Project we created a statement of purpose which read "to perform the music of Marin Marais and other music for the viola da gamba in a contemporary Australian context." I wanted to play the viol and do it in a way that reflected the fact I lived and worked in Australia. I feel strongly that what we do and how we do it should consciously relate to our place and time. This CD that draws together several threads implicit in our original purpose and one that has emerged since, Swedish music. At the core remains the viola da gamba music of the French baroque as represented by my arrangement of Marais' Tombeau pour Marais le Cadet and a fine, lyrical suite by his pupil, Louis de Caix d'Hervelois. I believe the English-speaking world has a long way to go in embracing the delicacy, wit and sophistication of the French musical cousins of Bach, Handel, Vivaldi and Purcell.

I never wanted to get stuck in an 'early music ghetto', so I've regularly commissioned Australian composers to create new works to present alongside the historical greats. I've known and collaborated with Llew and Mara Kiek for many years through our work in Musica Viva in Schools and am a great admirer of their band, Mara! In 2015 I asked them to set an Australian folk song to complement all the Swedish music we were playing. The Streets of Forbes was the result. Similarly, I've loved Paul Cutlan's sax and bass clarinet playing for some time but came to know his compositions more recently. Spinning Forth is the second work I've commissioned from him, the first being for viol consort and bass clarinet. It is a major piece and I hope other gambists take it up.

Swedish classical and folk music was not on my mind until several years ago. This nod to my and Tommie Andersson's Swedish ancestry found expression in our previous recording, Smörgåsbord!. The process continues on this CD and with my electric viola da gamba band, Elysian Fields.

To paraphrase Paul Cutlan, whose piece provides the title for the CD, I hope that the music played suggests the music yet to come, a kind of 'spinning forth'.

Jenny Eriksson





Koen van Stade received his initial training as a boy soprano in the St Laurence Cathedral Choir in Alkmaar, The Netherlands. He went on to study singing with Peter Kooij and Max van Egmond; church organ and church music with Jos van der Kooy; conducting with Harold Lenselink at both Amsterdam Conservatorium and The Royal Conservatory of The Hague. After graduating, Koen continued vocal studies with Paul Hameleers. He specialised in Gregorian Chant at the Schola Cantorum, Amsterdam. In 2003 Koen became a member of the vocal chamber ensemble, The Gesualdo Consort, Amsterdam (Harry van der Kamp). Koen relocated to Australia in 2009. He is a Lay Clerk and vocal tutor for St Mary's Cathedral Choir and an academic tutor at St John's College, The University of Sydney. He is also a vocal tutor at Sydney Conservatorium of Music and Sydney Grammar School. He has worked with leading Australian groups including The Song Company as ensemble member and as guest director. This is his first recording with The Marais Project.



Matthew Bruce started playing violin at the age of four with Suzuki exponent Hiroko Primrose, wife of world renowned violist William Primrose. From 1991 Matthew studied under Janet Davies at the Sydney Conservatorium of Music, where he rediscovered a passion for early music and period playing in studies with Paul Dyer. He was a winner of the Sydney Conservatorium of Music concerto competition in 1993, graduating with top marks in his senior recital the following year. In 2000 Matthew was awarded a Churchill Fellowship of music to pursue further studies in period performance practices on baroque violin in Europe under the tuition of Enrico Gatti and Ryo Terakado. Matthew performed regularly for a number of years with the Australian Chamber Orchestra and the Australian Opera and Ballet Orchestra. Matthew is a committed educator and tutors, adjudicates and gives masterclasses at various educational institutions including the Australian Institute of Music. He is currently the Associate Concertmaster of the Australian Brandenburg Orchestra where he has been a member since 1992.

Mikaela Oberg graduated with a Masters degree from the Royal Conservatorium of The Hague, where she studied historical flutes with Barthold Kuijken. During her time in Holland Mikaela worked with the Orchestra of the Age of Enlightenment as part of their Anne and Peter Law Experience for Young Players program and the Orchestra of the 18th Century under the leadership of Frans Bruggen. Mikaela is a member of the Australian Brandenburg Orchestra and also performs with groups such as the Orchestra of the Antipodes as part of Pinchgut Opera, Sydney Philharmonia Choirs, the Australian Haydn Ensemble and the Australian Romantic & Classical Orchestra. This is her first recording with The Marais Project.



Tommie Andersson was born in Sweden and has been based in Sydney since 1984. He 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. He has toured extensively in Sweden and has given performances and

masterclasses in Scandinavia, Western Europe, Malaysia, Japan and, as a continuo player, in South America and Southeast Asia. Tommie Andersson appears on numerous CDs and has released a solo CD of Baroque lute and guitar music on the Swedish label, Musica Rediviva. In 2016, a recording of Swedish folk music he made in the mid-1980s was released on CD titled Strängalek och Näckaspel.



Raymond Harvey commenced his music studies at the Conservatorium High School in Sydney. He went on to complete both the Bachelor of Music (Performance) and the Master of Music (Performance) courses at the Sydney Conservatorium of Music, studying harpsichord under the tutelage of Paul Dyer. Raymond has performed with some of Australia's leading orchestras, choirs, and ensembles, including the Sydney Symphony Orchestra, Sydney Philharmonia Choirs and Orchestra, Melbourne Symphony Orchestra, Tasmanian Symphony Orchestra, Australian Chamber Orchestra, Sydney Chamber Choir, Coro Innominata, The Marais Project and The Sydney Consort. As well as working as a teacher, Raymond appeared for many years with the Musica Viva in Schools ensemble, Sounds Baroque.





Catherine Upex completed her Bachelor of Music (Honours) at The Sydney University in 1997, performing the Saint-Saëns' cello concerto with The University of Sydney Symphony 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 studied viola da gamba with Jennifer Eriksson and also performs on the treble viol, the baroque cello and teaches modern cello. Catherine is a founding member of The Marais Project and appears on several Marais Project CDs.



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 postgraduate studies in baroque music. Jennifer founded The Marais Project in 2000 and directed the Musica Viva in Schools ensemble, Sounds Baroque, for more than 25 years. She is commencing a new Musica Viva in Schools project in 2018. Jennifer is widely recognised as one of Australia's best-known and most-versatile viola da gambists. She has recorded five commercial CDs and performed in Holland, Sweden, Germany, Singapore, New Zealand and New Caledonia, as well as undertaking a residency at the Banff Arts Centre for Arts and Creativity, Canada. Jennifer has commissioned more than 20 works for viola da gamba and electric viola da gamba by Australian composers. She is also founder of Elysian Fields, Australia's only electric viola da gamba ensemble.



## The Marais Project

The membership of The Marais Project is flexible depending on the repertoire. The core ensemble revolves around two viola da gambas (Jennifer Eriksson and Catherine Upex), voice (Belinda Montgomery) and theorbo (Tommie Andersson). The ensemble has released five commercial CDs. Their second CD, *Love Reconciled*, was CD of the week or month on all Australian classical music stations. Their popular release, *Lady Sings the Viol*, was ABC Classic FM's CD of the Week as was their last CD, *Smörgåsbord!*, which also reached number 15 on the Limelight Magazine classical music charts. *Smörgåsbord!* has also regularly featured on Swedish national radio. The ensemble has toured eastern Australia and New Zealand, and records for ABC Classic FM and Fine Music 102.5.

## The music

### Louis de Caix d'Hervelois

The French musicologist Philippe Beussant wrote of this lesser known composer for the viol: "One might look upon Caix d'Hervelois as a sort of pseudonym masking a person whose name was 'the Viol of France' – just at the moment when it was about to disappear." Indeed, by the 1780s – a little after Caix d'Hervelois' death – the once mighty seven-string French viola da gamba had all but disappeared from use. Caix d'Hervelois wrote music almost exclusively for the viola da gamba. Most of his other works exist as transcriptions from his viol music. He was a pupil of the great Marin Marais and he clearly learned much from the Master. Caix's tuneful, graceful music is firmly positioned in the French tradition of his character and dance pieces assembled into suites. It is among the most idiomatic music written for the viol. Like so much French music of this era, its apparent simplicity belies its careful construction and inherent lyricism.

### Min levnads afton (Notes by Tommie Andersson)

*Min levnads afton* (The twilight of my life) is a gånglåt (walking tune) made famous by the legendary fiddler Hjort Anders Olsson (1865-1952). I first heard this tune in the early 1980s, played by two Swedish folk fiddlers I performed with at the time. It made an unforgettable impression on me with its dark intensity and emotional outpouring of grief, longing and sadness. Starting on the lowest note of the fiddle (and incidentally, this arrangement starts on the lowest open string over the fingerboard, together with the lowest long string (diapason) of the theorbo) it gradually works itself up to a high B flat, which is just a little on the sharp side, a 'blue' note you could say!

Hjort Anders was 'discovered' by Nils Andersson in 1907. Andersson was one of the folk song pioneers who travelled all over the countryside to write down and record traditional tunes and songs of rural Sweden. Andersson invited him to participate in the inaugural fiddlers' competition held in Mora, Dalecarlia in June 1908, where he was awarded first prize. Anders went on to become one of the most famous fiddlers in Sweden. He participated in numerous competitions and fiddlers' meetings, often played at Skansen (the world's first open-air museum, founded in 1891 in Stockholm) and toured all over the country. "It is the bow that should speak" was Hjort Anders' motto.



### Spinning Forth (Notes by Paul Cutlan)

It is an honour to be asked to write another piece for Jenny Eriksson. I have enjoyed exploring the character and timbre of the viola da gamba in more detail, and relished the opportunity to write for the harpsichord.

Spinning Forth was inspired by similarities between the often mesmerising rhythmic and textural features of Baroque music, (J. S. Bach's music in particular) and contemporary minimalism.

The four movements take characteristics of a typical Baroque dance suite forms as their point of departure. I let my imagination run with the idea of 'fortspinnung' in Baroque music, where musical phrases often connect seamlessly, the notes just played suggesting the notes yet to come 'spinning forth'.



### Tombeau for John Dowland (Notes by Jennifer Eriksson)

Derived from the French word for tomb or tombstone, a tombeau is a musical composition written to honour the death of a notable individual or friend. The Tombeau for John Dowland is an arrangement I made for two viols and continuo of Marais' Tombeau pour Marais le Cadet (Pièces de violes, Book V, 1725) which was published by Marais as a work for a single viol and continuo. The arrangement was premiered on the occasion of a viol consort concert we gave in 2013 to celebrate the 450th Anniversary of John Dowland's birth, hence the title. Although a lutenist by training and profession, Dowland was a masterful composer for the viol. His viol consorts, and the consort accompaniments to his songs, are a delight to play. I've made some modifications to the melody of Marais' original and filled out a line for a second viola da gamba.



## The Streets of Forbes (notes by Llew Kiek)

The original tune of The Cheshire Rounds, in (3/2 time), was believed to have been played at the first dance held in the colony of NSW at Government House. The Cheshire Rounds had been published consistently in dance manuals since Playford's The Dancing Master in 1701 through to Preston's Twenty Four Country Dances for the year 1801.

By the time it was recorded in the Sydney Gazette of 1803, it had acquired the status of a favourite folk dance and one befitting a wedding celebration.

The dance was also published in Thompson's Complete Collection of 200 Favourite Country Dances, Vol. II. 1765. Our setting uses a Bulgarian Kopanitsa rhythm (11/8) 2+2+3+2+2.

The Kopanitsa is from a circle dance tradition and involves running and skipping steps.

The bushranging ballad Streets of Forbes records the slaying of the famed bushranger Ben Hall by police troopers in 1865. It is generally believed to have been devised by John McGuire, Ben's brother-in-law and neighbour, after he saw Ben's body being paraded through the New South Wales'



Mara and Llew Kiek



Ben Hall



town of Forbes. The song is one of the best-known in the Australian folk repertoire. It has been recorded by many folk and popular artists and groups. Mara! – the ensemble Mara Kiek and I co-founded – included it on their first album Images (1984), and it has remained a favourite of ours since. When I was working with The Marais Project on a previous album Lady Sings the Viol, Mara Kiek and I noticed melodic similarities between the Swedish fiddle tune Låt till Far, and Streets of Forbes. From that observation the idea for this setting was born.

### The Words - Streets of Forbes

Come all you Lachlan men and a sorrowful tale I'll tell,  
Concerning of an honest man who through misfortune fell,  
His name it was Ben Hall, a man of high renown,  
Who was hunted from his station, and like a dog shot down.  
Three years he roamed the roads, and he showed the traps some fun,  
A thousand pounds was on his head, with Gilbert and John Dunn.  
Ben parted from his comrades, the outlaws did agree,  
To give away bushranging and cross the briny sea.  
Ben went to Goobang Creek, and that was his downfall  
For riddled like a sieve was, the valiant Ben Hall,  
'Twas early in the morning all on the fifth of May  
That the seven police surrounded him as fast asleep he lay.  
Billy Dargin he was chosen to shoot the outlaw dead,  
The troopers then fired madly and they filled him full of lead,  
They rolled him in his blanket and strapped him to his prade  
And they led him through the streets of Forbes, to show the prize they had.



# Spinning Forth

THE MARAIS PROJECT

Louis de Caix d'Hervelois (1670 – 1759)

Pièces de viole, Premier Livre , suite in D minor

Jennifer Eriksson - solo viola da gamba, Catherine Upex - continuo viola da gamba, Tommie Andersson - theorbo

1. Prelude .....	1.39	2. l'Henriette legerement.....	1.41
3. La Villageois .....	1.48	4. La Bagatelle .....	0.46
5. La Luthée .....	2.27	6. Gigue .....	1.31
7. Menuet.....	0.50		

Hjort Anders Olsson (1865 – 1952)

Matthew Bruce - baroque violin, Mikaela Oberg - baroque flute, Jennifer Eriksson- viola da gamba, Tommie Andersson - theorbo

8. Min levnads afton (world premiere recording) Arranged by Tommie Andersson.....	3.26
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Paul Cutlan (Born 1964)

Spinning Forth

A suite for viola da gamba and harpsichord (world premiere recording)

Jennifer Eriksson - viola da gamb, Raymond Harvey - harpsichord

9. I Prelude .....	2.25	10. II With Rustic Energy .....	4.54
11. III Slow and Sustained - quasi Sarabande ....	4.45	12. IV Quasi Gigue .....	4.26

Marin Marais (1656 – 1728)

Arranged by Jennifer Eriksson

Jennifer Eriksson - viola da gamba 1, Catherine Upex - viola da gamba 2, Tommie Andersson - theorbo

13. Tombeau for John Dowland- An arrangement of Tombeau pour Marais le Cadet

(Pièces de violes , Book V, 1725) by Jennifer Eriksson ..... 6.11

Llew and Mara Kiek (circa 1950s)

The Streets of Forbes (world premiere recording)

14. The Cheshire Rounds ..... 1.44

15. The Streets of Forbes ..... 4.28

Total 43.39

Photos acknowledgements: Paul Cutlan by Karen Steains; Jennifer Eriksson by Glen Ravenscroft; Llew and Mara Kiek by Karen

Steains; Koen van Stade by Jasper Tu; Raymond Harvey by Juliette Lich; Tommie Andersson by Kim Rodgers;

Recorded at Studios 301, Sydney, Australia Executive Producers Philip Pogson and Jennifer Eriksson

Producer Llew Kiek Sound Engineer Chris Doherty Edited by Llew Kiek and Jennifer Eriksson

Mixed by Llew Kiek and Chris Doherty Free Energy Device Studios Mastered by Andrew Edgson at REC Studios, Sydney

CD booklet notes by Philip Pogson except where otherwise noted

CD booklet notes edited by Jacqui Smith Artwork and booklet design by Lyndall Gerlach [lyndall@art2.com.au](mailto:lyndall@art2.com.au)

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