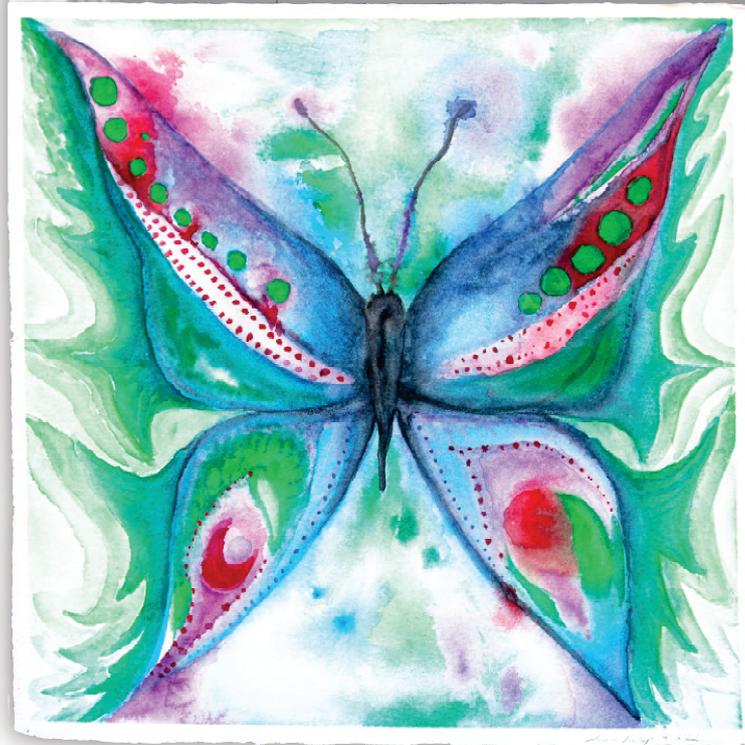
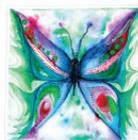


The Marais Project



AUSTRALIAN MONODY

Reflections on light and darkness, love and loss



AUSTRALIAN MONODY

The Marais Project

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Playing time 57:26

Recorded at Studios 301, Sydney, December 2022
Executive Producers — Philip Pogson & Jennifer Eriksson, Producer — Llew Kiek
Sound Engineer — Chris Doherty, Edited by Llew Kiek and Jennifer Eriksson
Mixed by Chris Doherty at Studios 301, Sydney, Mastered by Michael Lynch at Shoehorse Sound
Booklet edited by Philip Pogson, Artwork and booklet design by Lyndall Gerlach

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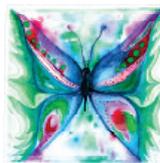
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Russell Harcourt – countertenor
Susie Bishop – voice & violin
Jennifer Eriksson – viola da gamba
Catherine Upex – viola da gamba
Tommie Andersson - theorbo, 9 course lute & 9-string classical-era guitar
Anthony Abouhamad – continuo organ

Produced by Llew Kiek Sound Engineer – Chris Doherty

In memory of my mother, Lorraine Eriksson

The inspiration for Australian Monody came from a piece Gordon Kerry composed for us titled Christchurch Monody. When I received this beautifully conceived work, which Gordon says was “In response to one of several recent appalling acts of violence”, my mind turned to a song we were already performing, The Aboriginal Mother by Australian colonial composer, Isaac Nathan. He had set Eliza Hamilton Dunlop's remarkable poem about the infamous Myall Creek Massacre. On June 10, 1838 stockmen killed some 30 unarmed people of the Wirraayaraay clan of the Kamilaroi people in northern New South Wales. We also had another Nathan/Dunlop song in our repertoire, The Aboriginal Father. The idea formed for a collection of Australian songs rounded out with selections from other nations performed by Australians. Thus, Australia Monody – monody being a musical term that arose around 1600 to describe vocal works written for a single voice. A couple of tracks feature Susie and Russell together, but I carefully chose these to fit into the album's theme of light and darkness, love and loss. I am grateful to Gordon Kerry, Carl Vine, Michael Nyman, Alice Chance, and Susie Bishop for their contributions. Purcell, Dowland, Nathan and my long-term mentor, Marin Marais, also deserve a mention.

Jenny Eriksson

The Marais Project received funds from Creative Partnerships Australia through the Australian Cultural Fund and the NSW Government

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Russell Harcourt

The Performers

Russell Harcourt studied with Graham Pushee in Sydney. He is a graduate of both the Sydney Conservatorium of Music and the Royal Academy of Music (MA with Distinction in Opera Performance). Russell's recent engagements include Evanco (Rodrigo) for the Gottingen International Handel Festival; Roberto (Griselda) for Irish National Opera; Sesto (Julius Caesar) for Bury Court Opera; Megabise (Artaxerxes), Andronico (Bajazet) and Corrado (Griselda) all for Pinchgut Opera; John Adams' Gospel According to the Other Mary at Bonn Opera; Schnittke Faust Cantata; Recitals with the Lithuanian National Philharmonic; Bach B minor Mass with Florilegium; covering the roles of David (Saul) and Rosencrantz in Brett Dean's Hamlet for Glyndebourne Festival. He has also appeared as a soloist with the Australian Brandenburg Orchestra.



Susie Bishop

Susie Bishop completed her first degree in music and theatre at Wollongong University then won a scholarship to continue her studies in the UK where she completed a M.Mus. at the Royal Northern Conservatorium of Music in 2010, majoring in opera. Since returning to Australia her classical music engagements have included soloist soprano with the Parsons Affayre and The Marais Project, guest performances with The Song Company and St. James Choir. Other projects include Chaika, contemporary Tango quintet Tángalo, her song-writing duo with her sister Laura Bishop, Elysian Fields, Dave Calandra, and the Miriam Lieberman Trio.



Tommie Andersson

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 master's 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. In 2016, a recording of Swedish folk music he made in the mid-1980s was released on a CD titled Strängalek och Näckspel. Tommie is also a skilled arranger.

Catherine Upex studied cello with Dorothy Sumner and Georg Pedersen. She attended the University of Sydney, graduating with a BMus (Hons) (majoring in Performance) in 1997. Since 2000, Catherine has played and recorded regularly with the Marais Project. She has performed in masterclasses with Wieland Kuijken, Jaap ter Linden, Susie Napper and Margaret Little and has appeared with the Renaissance Players, Salut! Baroque, the Sydney Consort, Thoroughbass, and the Opera Project. She is a regular member of Josie and the Emeralds and Consort 8. Catherine teaches cello at several Sydney schools.

Anthony Abouhamad is a recent PhD graduate from the Sydney Conservatorium of Music (SCM). He earned a bachelor's degree in harpsichord performance from the SCM and the Royal Conservatory of The Hague, the Netherlands. His interests in the field of musicology centre on historical music theory and particularly its intersection with eighteenth-century performance practices. Currently, he teaches in the historical performance and musicology divisions at the SCM. As a harpsichordist, Anthony performs regularly at home and abroad. He is co-director of the Muffat Collective, an ensemble specialising in seventeenth- and eighteenth-century chamber music. Outside of music, he is a member of the "Wett Ones" swimming team as well as the Western Sydney Lawn Tennis Association in Ashfield.

Jennifer Eriksson undertook her initial musical studies at the NSW State Conservatorium of Music and then moved to Holland for three years to undertake viola da gamba tuition with Jaap ter Linden at the Rotterdam Conservatorium. Jennifer founded The Marais Project in 2000 and has directed Musica Viva in Schools ensembles for 30 plus years. She has recorded ten CDs and commissioned more than twenty-five works for viola da gamba and electric viola da gamba. She is Australia's only electric viola da gambist and leads the electric viola da gamba band, Elysian Fields.



Cathy Upex



Anthony Abouhamad



Jenny Eriksson

Precious Colours (Pallah Pallah)

Precious Colours (Pallah-Pallah) was inspired by the Gamilaraay Dreaming story, *How the opal came to be* as told by Gamilaraay woman, the late Auntie June Barker. Auntie June generously shared this story with me during an artist education and collaboration immersion on Gamilaraay country in 2014, as part of the award-winning Moorambilla program. The story follows the rainbow-winged butterfly, Pallah-Pallah, as she ventures too far up a mountain and gets trapped in the snow. When it melts away, so do her colours, flowing down into the riverbed near Lightning Ridge and forming the opal.

Her husband, Ballah-Ballah, is saddened by the loss of her precious colours. This song was originally commissioned by Moorambilla for Moorambilla Voices and the Song Company in 2014. This version was commissioned by Jenny Eriksson for The Marais Project. (Alice Chance)

Players: Russell Harcourt, countertenor; Susie Bishop, soprano & violin; Jennifer Eriksson & Catherine Upex, viola da gamba; Tommie Andersson, theorbo



Alice Chance

1 Precious Colours (Pallah Pallah)

Text by Alice Chance/June Barker

Pallah-Pallah, where did your precious colours go?
Pallah-Pallah, your wings used to be a rainbow.

Ballah-Ballah, where did my precious colours go?
Ballah-Ballah, my wings used to be a rainbow.

I see the opal shining bright with the river flowing over.
The beauty of your wings may be gone but remember you're
still my Pallah-Pallah.

My colours sinking down into the riverbed.
My colours sinking down, living on forever.

Your colours captured in a stone, frozen, you will live on.

Lullaby for a Broken World

Jenny asked me to write Lullaby for a Broken World for another group I am a member of, her electric viola da gamba ensemble, *Elysian Fields*. The scheduled first performance was cancelled due to Covid, but Jenny and I thought it would work with early music instrumentation. I composed the song during the 2020 Sydney lockdown thinking about the stresses on our younger generations. They are coping with pandemics, climate change induced wild weather and divisive politics. I was considering what words of comfort parents can offer as lullabies when we are unsure ourselves of our future. Its broad sentiment aligns with that of the two Nathan/Dunlop songs. (Susie Bishop)

Players: Susie Bishop, soprano & violin; Jennifer Eriksson, viola da gamba; Tommie Andersson, 9-string guitar by Jan Tuláček, Dobris, Czech Republic 2018 after Nikolas Georg Ries, Vienna 1840

2 Lullaby for a Broken World

Text by Susie Bishop

Lu-do-lai, lu-do-lai, lay down your head,
may your dreams keep you safe in your bed.
Lu-do-lai, let thee lie, restful at least for some time;
May your dreams not carry the weight of the waking world,
best that you should tarry a while, sleeping...sleeping

If

If is one of two songs by English composer Michael Nyman that set texts by Roger Pulvers. Both songs featured in the Japanese animated feature film *The Diary of Anne Frank* (1995), directed by Seiya Araki. A critic once described Nyman's style as "pump-action Purcell". This lovely song is an apt modern-day companion to Dowland and Purcell. (Jenny Eriksson)

Players: Russell Harcourt, countertenor; Susie Bishop, violin; Jennifer Eriksson, viola da gamba; Tommie Andersson, theorbo



Susie Bishop

3

If

Text by Roger Pulvers

If at the sound of a wish
The summer sun would shine
And if just a smile would do
To brush all the clouds from the sky

If at the blink of an eye
The autumn leaves would whirl
And if you could sigh a deep sigh
To scatter them over the earth

I'd blink my eyes
And wave my arms
I'd wish a wish
To stop all harm

If at the wave of a hand
The winter snows would start
And if you could just light a candle
To change people's feelings and hearts

I'd whisper love
In every land
To every child
Woman and man

That's what I'd do
If my wishes would come true
That's what I'd do
If my wishes could come true



Christchurch Monody

Terrorists frequently justify their atrocities by claiming to defend their culture, and so it was when an Australian racist murdered worshippers at two mosques in Christchurch, New Zealand, in 2019. My culture implacably opposes such a crime, so for this memorial piece I chose two passages from writings important to the three Abrahamic religions. First, the Hebrew writer known as Qoheleth ('the preacher', or Ecclesiastes) laments the seeming futility of human life; here the music makes much use of suspended dissonance and minor modality. The second section sets a later Jewish text, this one from the book of *Wisdom in the Apocrypha*, originally written in Greek. It assures us that the righteous souls are in God's care. This is expressed in major-key harmony, and threaded through the music is the plainchant *In paradisum* from the Requiem Mass. The piece was commissioned for The Marais Project by the late Marena Manzoufas. (Gordon Kerry)

Players: Susie Bishop, soprano & violin; Jennifer Eriksson & Catherine Upex, viola da gamba; Tommie Andersson, theorbo

4 Christchurch Monody

I returned and saw that the race is not to the swift,
nor bread to the wise.
nor favour to them of skill.
As fishes are taken in an evil net
and birds are caught in the snare
so are the children of men snared in the evil time.

(Ecclesiastes 9:11-12)

But the souls of the righteous
are in the hand of God
there shall no torment touch them.
They are at peace,
and in the day of their visitation
they shall shine and run to and fro
like sparks among the stubble
for such as be faithful in love
shall abide in him.

(Wisdom 3: 1, 3, 7, 9)



The Aboriginal Mother and The Aboriginal Father

The Aboriginal Mother and The Aboriginal Father are part of the *Australian Melodies* song cycle (1841-1863) which contains 28 songs written by Isaac Nathan in colonial Sydney. The song cycle codifies examples of Aboriginal music in a fusion style intended to universally represent modern post-enlightenment Australian society. The underlying ethos is to promote a modern moral position in an antipodal imitation of his Hebrew Melodies. As Above, So Below. Nathan embedded ancient symbolism fashionable in amorous British Romanticism which took its inspiration in part from the mystical religions of the Italian Renaissance. Through these songs, Nathan paid tribute to Aboriginal musicians as the first in the land. In 2021, Linda Barwick and Jakelin Troy identified and claimed the *Song of the Maneroo Women*, as a songline of the 'Ngarigu women of the Snowy Mountains. Nathan inverted the song *The Aboriginal Father* and juxtaposed it against *Handel's Peni tu per un'ingrata* from *Ezio* 1732. Therefore, these songs may be uniquely considered as an example of both, a misappropriation of Aboriginal culture, and a metaphorical Acknowledgement of Country. This song cycle is a milestone achievement in Australian music that metaphorically reflects the historical social complexities of colonial society. As such, it may be worth adding to the historical timeline of the Uluru Statement of the Heart. Nathan was the first composer to create a representative compositional style fusing Aboriginal and European music in his *Australian Melodies*. Furthermore, this nationalist and humanist approach influenced many other Australian composers, including John Antill and Peter Sculthorpe. Therefore, the Australian Melodies song cycle may be considered an important historical step towards the emergence of Australian musical identity. (David Crowden)

- 5** **The Aboriginal Father** - A native Song of the Maneroo Tribe.
Versified by Eliza Hamilton Dunlop.

Players: Susie Bishop, soprano & violin; Tommie Andersson, 9-string guitar;
Jennifer Eriksson, viola da gamba

The Shadow on thy brow, my child,
Like a mist o'er the clear Lagoon,
Steals on with presage, dim and wild
Of the death clouds' direful gloom.

Our Tribes droop by each Native stream
Where the founts which have fed them lie;
And White Man's fire sends forth its gleam,
O'er the Batwan where they die.

And thou my boy! the last - the first -
Green leaf of a smouldering tree!
A stranger's eye will crush the burst,
Of a Warrior's lament o'er thee.

6 The Aboriginal Mother

Text by Eliza Hamilton Dunlop

First published in The Australian 13 December 1838. The original poem consists of nine verses. Nathan set stanzas 1, 2, 3 and 8.

Players: Susie Bishop, soprano; Tommie Andersson, 9-string guitar

Oh! hush thee, hush my baby - I may not tend thee yet,
Our forest home is distant far, and midnight's star is set.
Now, hush thee or the pale-faced men will hear thy piercing wail,
And what would then thy mother's tears, or feeble strength avail!

Ah! could thy little bosom that mother's torture feel,
Or could'st thou know thy father lies struck down by English steel;
Thy tender form would wither, like the kniven on the sand,
And the spirit of my perished Tribe would vanish from our land.

For thy young life my precious, I fly the field of blood!
Else had I, for my chieftain's sake, defied them where they stood;
But basely bound my woman's arm, no weapon might it wield:
I could but cling round him I loved, to make my heart a shield.

Oh, hush thee dear, for weary and faint I bear thee on:
His name is on thy gentle lips, my child, my child, he's gone!
Gone o'er the golden fields that lie beyond the rolling cloud,
To bring thy people's murder cry, before the Christian's God.



Eliza Hamilton Dunlop



Isaac Nathan



O dive custos Auriacæ domus

O dive custos Auriacæ domus - *Ode on the Death of Queen Mary* - was published in *Three Elegies* (1695) by Henry Playford. Text by Henry Parker. Queen Mary had died from smallpox at the age of 32 on December 28, 1694. It was performed before the English court in 1695 but was never intended to be used as a funeral rite. I made a new performance edition for this recording. (Tommie Andersson)

Players; Russell Harcourt, countertenor; Susie Bishop, soprano; Jennifer Eriksson, viola da gamba; Tommie Andersson, theorbo; Anthony Abouhamad, continuo organ

7 O dive custos Auriacæ domus (Elegy on the death of Queen Mary)

O God, guardian of the House of Orange,
and surer hope of fleeting power,

O you who should be invoked in adversity,

O divine ornament in prosperity

– whether the eager choir of Oxford by the river Isis calls on you in prayer of they who
are washed by the swift stream of the distant Cam

– come down from heaven to visit with your help the palace not thus entrusted,
come down and visit the chapel of our Monarch and the sacred chamber.

Mary is dying, lamented by the Muses, short-lived darling of her people,

O weep for Mary, O weep you Muses, O weep you Goddesses,

Weep for the dying divinity

An Evening Hymn

An Evening Hymn is the opening work of Henry Playford's 1688 collection *Harmonia Sacra*. It sets words by "Dr. William Fuller, late Lord-Bishop of Lincoln" as published in Nahum Tate's collection of poems for children, *Miscellanea Sacra*. The piece was not composed for a liturgical use but may have been conceived for performance at private gatherings or as part of a domestic devotional service. (Tommie Andersson)

Players: Russell Harcourt, countertenor; Jennifer Eriksson, viola da gamba; Tommie Andersson, theorbo; Anthony Abouhamad, continuo organ

8 An Evening Hymn

Now, now that the sun hath veil'd his light
And bid the world goodnight;
To the soft bed my body I dispose,
But where shall my soul repose?
Dear, dear God, even in Thy arms,

And can there be any so sweet security!
Then to thy rest, O my soul!
And singing, praise the mercy
That prolongs thy days
Hallelujah!

Suite in A minor for viola da gamba and continuo from Book V

Marin Marais' last book of suites, his fifth, dates from three years before he died. It can be thought of as a summary of his work. He does not experiment so much as recap and reflect. The A minor suite is not a virtuosic work, rather a collection of beautiful melodies. Along with dance movements, Marais also includes character pieces. I have continued to revisit this suite over my life as a gamba player. The Sarabande is probably my favourite of the many Marais wrote. It was lockdown therapy to just sit with this music and explore its simple elegance. (Jenny Eriksson)

Players: Jennifer Eriksson, viola da gamba; Tommie Andersson, theorbo

9 Prélude le Soligni

10 Allemande la Facile

11 Sarabande

12 Menuet

La Petite Tarantelle

La Petite Tarantelle is a product of my returning to composing several years ago, stimulated by the talents of jazz colleagues in my electric viol band, *Elysian Fields*. I thought I would try my hand at adding a final movement to one of Marais' suites as a homage to the great man and what he means to me. (Jenny Eriksson)

13 La Petite Tarantelle (World premiere recording)

Now O Now I Needs Must Part

Now O Now I Needs Must Part is one of lutenist and composer John Dowland's (1563–1626) most famous songs. It was published in his *First Booke of Songes or Ayres of foure partes with Tableture for the Lute* (1597). In this version Russell and Susie sing alternate verses before joining together on the upper two voices of Dowland's four-part setting. Tommie formulated his lute solo by sourcing Dowland's solo lute versions of the Frog Galliard, which is the instrumental counterpart to this song. (Philip Pogson)

Players: Russell Harcourt, countertenor; Susie Bishop, soprano/violin; Jennifer Eriksson & Catherine Upex, viola da gamba; Tommie Andersson, 9-course lute by Lars Jönsson, Tullinge, Sweden 2012 after Magno Tieffenbrucker, Venice c.1610.

14 Now O Now I Needs Must Part

Now, O now, I needs must part,
Parting though I absent mourne.
Absence can no joye impart,
Joye once fled cannot returne.
While I live I needs must love;
Love lives not when hope is gone.
Now at last despayre doth prove
Love divided loveth none.
Sad despaire doth drive me hence;
This despaire unkindness sends.
If that parting be offence,
It is she that then offendes.

Deare, when I am from thee am gone,
Gone are all my joyes at once.
I loved thee and thee alone,
In whose love I joyed once.

And although your sight I leave,
Sight wherein my joyes doo lye,
Till that death do sense bereave
Never shall affection dye.
Sad despaire doth drive me hence;
This despaire unkindness sends.
If that parting be offence,
It is she that then offendes.

Deare, if I doe not returne,
Love and I shall die together;
For my absence never mourne,
Whom you might have joyed ever.
Part we must, though now I dye,
Die I do to part with you.
Him despayre doth cause to lie,
Who both lived and dieth true.
Sad despaire doth drive me hence;
This despaire unkindness sends.
If that parting be offence,

Love Me Sweet

Love Me Sweet was composed by Carl Vine for the television mini-series, *The Battlers*, based on the Kylie Tennant novel of the same name. It was recorded for the series by soprano Jane Edwards. The text was adapted by Vine from the first two stanzas of a poem by Elizabeth Barrett Browning titled *A Man's Requirements*. Arranged by Tommie Andersson with the permission of the composer. (Philip Pogson)

Players: Russell Harcourt, countertenor; Susie Bishop, violin; Jennifer Eriksson & Catherine Upex, viola da gamba; Tommie Andersson, theorbo.

15 Love Me Sweet

Text by Carl Vine

Love me sweet, with all your heart,
Feeling, thinking, seeing;

Love me with your lightest glance,
Love me in full being.
Love me with your open arms,
In their frank surrender;
With the vowing of your lips,
in their silence tender.

Acknowledgements

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Cover image by Susie Bishop

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Carl Vine



