## H-I-P

# PASTORALES

arias for the open air



This album was recorded on the land of the Whadjuk Noongar people. We pay our respects to their Elders, past, present and emerging and acknowledge that sovereignty has never been ceded.

Always was, always will be, Aboriginal land.

# about the programme

The term 'pastorale' describes a visual, literary or musical work that depicts bucolic settings and humanity's relationship with nature. Our album, Pastorales: Arias for the Open Air, features works united by this objective that have been carefully chosen to cycle through the four seasons. Handel's popular Nine German Arias vividly set the poetry of Barthold Heinrich Brockes describing the manifestation of God in nature. Alongside 'Meine Seele hört im sehen', Celtic folk favourites, 'An Ghaoth Aneas' and James Scott Skinner's 'The Flower of the Quern' herald the Spring and are infused with evocations of rolling hills and verdant plains. James Oswald's 'Airs for the Seasons' demarcate Autumn ('The Marigold') and Winter ('The Heart's Ease'). They are drawn from an extensive 96 miniature sonatas, each depicting a flower from Oswald's Scottish homeland.

However, how do these European depictions of nature translate to the landscapes of our own homeland, and does the inherent beauty of these works transcend their creators and the environments that inspired them? These questions compelled us to produce an accompanying series of videos, which juxtapose works from the album against the backdrop of iconic Western Australian natural landscapes. Brockes' 'flaming rose' (Flammende Rose) is exchanged for the native golden wattle; his 'sweet silence' and 'soft springs' (Süße Stille, sanfte Quelle) are the calm, crystalline waters of WA's unparalleled beaches; the 'velvet breeze' in 'An Ghaoth Aneas' becomes the south wind fragranced by eucalyptus, blowing through the bush.

Two works, conspicuous in an album of otherwise early music, frame the programme in an Australian summer and explore how these landscapes are rendered in 'pastoral' music composed on our own shores. Here, we transport the sound world of the European Baroque, replete with harpsichord and gut strings, to the shores of Botany Bay and the great floodplains of Kakadu National Park. Chris Williams' 'bird, songs, seas' is a delicate and wide-eyed imagining of 'convicts arriving on Australia shores, with the sound of unfamiliar birds and the almost-memory of old folk tunes barely audible above the sound of waves' (insert reference). In 'From Nourlangie', Peter Sculthorpe's distinctive idiom can be heard, as he incorporates indigenous musical influences and neo-tonal harmonies to evoke the sounds of the bush and outback. Birdsong echoes in both works through the artificial harmonic glissandi on (Baroque) 'cello, and other extended string techniques.

The impulse to celebrate nature through art is timeless and universal. Through the earth, seas, and skies we are connected to our own humanity and to a force that is greater than ourselves. In Pastorales, we do not seek to transport you to a distant land or centuries past, rather we lovingly present this music in our present time and place.



## track list

Chris WILLIAMS James OSWALD Georg Friedrich HÄNDEL 4. 9 German Arias: Süße Stille, sanfte Quelle (HWV 205) (1685-1759) 5. Airs for the Winter: The Heart's Ease 6.9 German Arias: Meine Seele hört im Sehen (HWV 207) James Scott SKINNER (1843-1927) 7. The Flower o' the Quern arr. Krista Low (b. 1991) 8.An Ghaoth Aneas (The South Wind) arr. Bonnie DE LA HUNTY (b. 1993) Georg Friedrich HÄNDEL 9.9 German Arias: Flammende Rose, Zierde der Erden Peter SCULTHORPE 10. From Nourlangie

## texts and translations

## My Lagan Love

Traditional Irish
Text: Joseph Campbell (1879-1944)

Where Lagan stream sings lullaby. There blows a lily fair.

The twilight gleam is in her eye,
The night is on her hair.

And like a love-sick leannán sí,
She has my heart in thrall.

Nor life I owe, nor liberty,
For love is lord of all.

And often when the beetle's horn
Hath lulled her eye to sleep,
I steal unto her shieling lorn
And through the dooring peep;
Where on the cricket's singing stone,
She stirs the bogwood fire,
And hums in sad sweet undertone
The songs of heart's desire.

### Süße Stille, sanfte Quelle

("Sweet silence, soft springs")

HWV 205 from Nine German Arias (1724-26)

Music: Georg Friedrich Händel (1726-1728)

German Text: Barthold Heinrich Brockes (1680 - 1747)

Süße Stille, sanfte Quelle Ruhiger Gelassenheit! Selbst die Seele wird erfreut, Wenn ich mir nach dieser Zeit Arbeitsamer Eitelkeit Jene Ruh vor Augen stelle, Die uns ewig ist bereit. Sweet silence, soft springs
Peaceful calm!
My soul itself will be gladdened,
When I, after this time
Of laborious futility,
this peace I will see
that awaits us in eternity

## Meine Seele hört im sehen ("My soul hears by seeing")

HWV 207 from Nine German Arias (1724-26)

Music: Georg Friedrich Händel (1726-1728)

German Text: Barthold Heinrich Brockes (1680 - 1747)

Meine seele hört im Sehen, wie, den Schöpfer zu erhöhen, alles jauchzet, alles lacht. Höret nur, des erblühnden Frühlings Pracht ist die Sprache der Natur, die sie deutlich durchs Gesicht allenthalben mit uns spricht. My soul hears by seeing,
how, in order to exalt the Creator,
everything cheers, everything laughs.
Hear now, the blooming Spring's splendour
is the language of nature,
that distinctly through the face,
speaks to us everywhere.

### An Ghaoth Aneas

### ("The South Wind")

Traditional Irish arr. Bonnie de la Hunty (b. 1993)
Irish Gaelic Text: Domhnall Meirgeach Mac Con Mara (18th C.)
English translation: Donál O'Sullivan (Songs of the Irish, 1960)

#### (File)

"A ghaoth andeas na mbraon mbog glas,
A ní gach faithe féarmhar,
Bheir iasg ar eas is grian i dteas,
Is líon is meas ar ghéagaibh,
Más síos ar fad mar mbínn féin seal
Is mianach leat-sa séide,
Cuirim Rí na bhFeart dhod chaomhaint ar neart,
'S túir don tír sin blas mo bhéil-se!"

#### (Gaoth)

"Sínim andeas a' díonamh cleas
Nach ndíonann neach sa' saol so,
Mar íslím gaimh is sgaoilim leac
Is díbrim sneacht' as sléibhte.
O taoi tú ar lear go bhfuí tú mo neart,
'S gur mian liom do leas a dhéanamh,
Go bhfúigfe mé mo bheannacht ins gach aon tslí ar maith leat,
Agus choíche i gCathair Éamoinn!"

#### (File)

"A Chonnachta an tsóidh, an tsuilt is an spóirt.

I n-imirt 's i n-ól an fhíona,
Sin chugaibh mo phóg ar rith ins a' ród,
Leigim le seól gaoithe í.

Tá mise beó i mboige na seód,
Mar a mbrúitear gach sórt bídh dhom,
Ach is mian liom fós tarraing d'bhur gcomhair
Muna gcluine mé ach ceól píopa!"

#### Poet)

"O south wind of the gentle rain,
You banish winter's weather,
Bring salmon to the pool again,
The bees among the heather.
If northward now you mean to blow,
As you rustle soft above me,
God-speed be with you as you go,
With a kiss for those that love me!"

#### (Wind

"From south I come with velvet breeze, My work all nature blesses,
I melt the now and strew the leas
With flowers and soft caresses.
I'll help you to dispel your woe,
With joy I'll take your greeting
And bear it to your loved Mayo
Upon my wings so fleeting!"

#### (Poet)

"My Connacht, famed for wine and play, So leal, so gay, so loving, Here's a fond kiss I sent to-day, Borne by the wind in its roving.
These Munster folk are good and kind, Right royally they treat me, But this land I'd gladly leave behind, With your Connacht pipes to greet me!"

## Flammende Rose, Zierde der Erden

("Flaming rose, ornament of the earth")

HWV 210 from Nine German Arias (1724-26)

Music: Georg Friedrich Händel (1726-1728)

German Text: Barthold Heinrich Brockes (1680 - 1747)

Flammende Rose, Zierde der Erden, Glänzender Gärten bezaubernde Pracht! Augen, die deine Vortrefflichkeit sehen, Müßen vor Anmut erstaunend gestehen, Daß dich ein göttlicher Finger gemacht. Flaming rose, ornament of the earth, the gleaming garden's enchanting glory! Any eyes that see your excellence, must admit, with astonished charm, that you were made by a divine finger.

# H.I.P COMPANY

HIP Company is a collective of young professional musicians from Perth, Western Australia, who specialise in the performance of seventeenth and eighteenth century music on historical instruments. Directors, Bonnie de la Hunty (soprano), Sarah Papadopoulos (Baroque violin), and Krista Low (Baroque cello), are committed to engaging with the community through approachable and eclectic performances, combining tradition with innovation.

The ensemble launched to critical acclaim in 2020 at Perth's Government House Ballroom. Recent concert programmes have included works by European Baroque masters alongside contemporary Australian works, Irish and Scottish folk music, and the occasional jazz offering, all on historical Baroque instruments. Their close friendship and sense of fun in making music together for the audience, is always at the forefront, coupled with careful thought and consideration of historical elements.

"HIP" stands for "Historically Informed Performance", a movement in Early Music that began in the 1970s and 1980s. Proponents seek to realise music of the past in a way that is as true as possible to the composer's intentions, informed by the conventions and sociohistorical context of the time.

## Bonnie de la Hunty - soprano



Soprano, Bonnie de la Hunty, has performed Baroque and Classical opera, oratorio, song recitals and chamber music across Australia and Europe. A graduate of Early Music studies at the Royal Conservatoire of The Hague, Netherlands; Masters at Royal Academy of Music, London; and WAAPA, Perth; she has also been a soloist with the Australian Brandenburg Orchestra, Perth Symphony Orchestra, Freeze Frame Opera, Lost and Found Opera, Adelaide Baroque, Australian Baroque, West Coast Philharmonic Orchestra, WASO Chorus, Perth Symphonic Chorus, Perth Orchestra Project; and member of The Song Company, Polyphony, Giovanni Consort, and St George's Cathedral Consort.

## Sarah Papadopoulos - violin



Violinist, Sarah Papadopoulos, studied Music at the University of Western Australia, graduating in 2016 with First Class Honours in Baroque Performance under the guidance of Paul Wright, Shaun Lee-Chen and Suzanne Wijsman. In Europe, Sarah has performed in the Urbino Early Music Festival, the Academy of Ancient Music in Bruneck, the Apollo Ensemble Summer Academy, and the Juilliard at the Piccolo Academia in Montisi. She performs on modern and Baroque violin with Western Australian orchestras including Australian Baroque, the WA Philharmonic Orchestra, Perth Symphony Orchestra, Perth Chamber Orchestra, and Fremantle Chamber Orchestra.

## Krista Low - 'cello



Since graduating from the University of Western Australia, cellist Krista Low has pursued a varied career in historically informed performance, contemporary music and everything in between. As an undergraduate, she was awarded the Pauline Steele Memorial Prize for Solo Cello, the Margaret Bello Prize for Chamber Music and a Wesley Mission Scholarship. She subsequently received a University Postgraduate Award to undertake a Masters in Music at UWA under the supervision of Dr Suzanne Wijsman which she completed in 2015. Krista has participated in masterclasses and festivals in Canada, France and the Netherlands and appears frequently as a solo, chamber and orchestral musician on both Baroque and modern cello.

# Fames Huntingford - harpsichord



James Huntingford is a performer on both modern and historical keyboard instruments, including piano, fortepiano and harpsichord. James has performed as soloist with Perth Symphony Orchestra, West Australian Symphony Orchestra, Canberra Youth Orchestra, The National Capital Orchestra and Musica da Camera Chamber Orchestra. In 2006, James received his L.Mus.A. with distinction. He was the winner of the Austrian Embassy's Haydn Festival Competition (2009), as well as a two-time winner of the ACT's National Eisteddfod Open Piano Recital (2008 and 2009). In 2013 James was awarded the Australian Society of Music Educators' Lady Callaway Award for his diverse musical and artistic services to the Canberra community. In 2016 he moved to Perth, where he has since completed both an Honours year and a Master of Arts degree at the Western Australian Academy of Performing Arts (WAAPA), specialising in eighteenth- and early nineteenth-century historical keyboard performance and research.

Photo: NickFitzPatrick

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Web: www.hip.company

Email: info@hip.company

Instagram: @hip\_co