



Arafura  
Music  
Collective



# La Fête de la Musique

*A célébration of French music*

Featuring internationally renowned harpist

**MARSHALL MCGUIRE**

*With music by Debussy, Satie, Marais, Milhaud and more.*

**THU 19 JUN**

6-7pm, Browns Mart  
An evening with Harpist  
Marshall McGuire

**SAT 21 JUN**

Gray Community Hall  
*Cuppa @ 3.30pm, Music @ 4pm*

**SUN 22 JUN**

Supreme Court  
*Bar opens @ 4.10, Music @ 5pm*

**Arafura Music Collective Inc acknowledges the Larrakia people** as the Traditional Owners, the first musicians of the unceded lands and seas of the Garmmalang/Darwin region. We pay our respects to Larrakia elders past and present.

## PROGRAM

### Accueil sur le territoire

*Welcome to Country*

### Improvisation en hommage au pays

*Improvisation in Honour of Country*

### Suite en trio en sol mineur

*Trio Suite in G Minor – Marin Marais*

### Trois chansons d'amour (Three Songs of Love)

1. **A chanter m'er de so qu'eu no volria**

*I Must Sing of What I'd Rather Not*

– Beatriz de Dia (12th century)

2. **L'Heure exquise**

*The Exquisite Hour – Reynaldo Hahn*

3. **L'Hymne à l'amour**

*Hymn to Love – Édith Piaf/*

*Marguerite Monnot*

### La Cheminée du Roi René

*King René's Promenade - Darius Milhaud*

### Aria (Song) – Jacques Ibert

### Sonate pour flûte, alto et harpe

– Claude Debussy

## GUEST ARTIST

### MARSHALL MCGUIRE

**Marshall McGuire** is an Australian harpist renowned for pushing the instrument's boundaries.



His performance career spans grand concert halls and unconventional venues globally, including a 12th-century chapel, beaches, and shearing sheds. He has commissioned and premiered over 100 new works and performed as a soloist with leading orchestras like the **Australian Chamber Orchestra** and the **Melbourne Symphony Orchestra**, and with the **ELISION** ensemble.

## MUSICIANS

**Les Huddleston** | Didjeridu

**Claire Kilgariff** | Baroque Flute

**Erin McCann** | Violin

**Greyson Butler** | Viola

**Lily Coats** | Soprano

**Rozanne Mentzel** | Flute

**Oscar Gilliespie** | Oboe

**Laura Llewellyn** | Clarinet

**Joel Hoare** | French Horn

**Rosemary Antonini** | Bassoon





# PROGRAM NOTES

La Fête de la Musique, the Festival of Music, born in France in 1982, is an annual global celebration held on June 21, inviting all musicians to fill public spaces with music. It champions diversity, spontaneity, and community, reflecting the power of music to bring people together.

French music has shaped global culture for centuries—from the ornate elegance of Baroque court composers like **Marin Marais** to the poetic chansons of **Piaf** and the revolutionary sonorities of **Debussy**. It has inspired musical movements, elevated the mélodie (melody) and chanson (song) to new heights, and amplified voices both personal and political. Perhaps most remarkably, it preserved the voice of **Beatrix de Dia**, a woman writing her truth through song in the 12th century—a rare and vital voice in music history.

In partnership with **Alliance Française de Darwin**, this performance honours that legacy and celebrates the multicultural life of the Northern Territory. Arafura Music Collective brings together musicians and traditions across time, from royal courts to love ballads, to create a shared musical journey. The works reflect themes of cultural memory, courtly life, longing, love, and the power of music as personal and social expression.

*Co Curators Rosemary Antonini and Claire Kilgariff*

## ACCUEIL SUR LE TERRITOIRE

### *Welcome to Country*

Le peuple Larrakia nous invite à partager, nous relier et écouter sur leur territoire ancestral.

*The Larrakia people welcome us to share, connect, and listen on their Country.*

## IMPROVISATION EN HOMMAGE AU PAYS

### *Improvisation in Honour of Country*

Une offrande musicale qui honore l'esprit vivant, le temps profond et la responsabilité de la terre à travers le son et l'écoute.

*A musical offering that honours the living spirit, deep time, and custodianship of the land through sound and listening.*

## SUITE EN TRIO EN SOL MINEUR

*Trio Suite in G Minor | Marin Marais (1656–1728)*

Flute, Violin, and Continuo (harp, bassoon)

Movements: Prélude, Fantaisie, Sarabande, Rondeau, Gavotte, Gigue

Composed during the reign of Louis XIV, this suite embodies the splendour of Versailles; the court of Louis XIV the Sun King. Marais, a virtuoso gambist and court composer, created elegant dance music that defined the world of France's Sun King. These dances served both entertainment as expressions of order, hierarchy, restrained elegance and beauty.

Like Reynaldo Hahn's salon pieces and Piaf's ballads, Marais's suite expresses feeling through formal grace and cultural ritual.

## TROIS CHANSONS D'AMOUR

*Three Songs of Love*

### 1. A chantar m'er de so qu'eu no volria

*I Must Sing of What I'd Rather Not | Beatriz de Dia (late 12th century)*

Voice, harp, and drone (bassoon)

This is the only surviving song by a trobairitz, a female troubadour, giving us a rare glimpse into the lived and artistic experiences of medieval women. In a time when most music was composed by men, Beatriz's lament of unrequited love is powerful, direct, and timeless. Her voice—both literally and historically—resonates with emotional depth, offering a social counterpoint to the masculine-dominated narratives of her era.

This heartfelt lament of love finds a contemporary reflection in Piaf's Hymn to Love, echoing the timeless yearning found across centuries.

#### Occitan:

*A chantar m'er de so qu'eu no volria,  
Tant me rancur de lui cui sui amia,  
Car eu l'aim tant, e non vuoill que s'o sacha,*

*Que per me n'aura joya ni solatz.  
Anc non agui de me poder tant gran,  
Ni no fui ja de tant valer ses guiza,  
Com fai per lui que mos chans no m'agrada.*

#### English:

*I must sing of what I'd rather not,  
Such is the grief I feel for him I love,  
For I love him so, and I wish not that he know,*

*Since no joy or comfort will he take from me.  
Never have I had such little power over myself,  
Nor have I ever been of such little worth,  
As I am for him, for whom my song brings  
no pleasure.*

## 2. L'Heure exquise

### *The Exquisite Hour* | Reynaldo Hahn (1874–1947)

Voice and harp

A delicate setting of Paul Verlaine's poetry, this mélodie is an intimate portrait of twilight and longing. Hahn, a central figure in the Belle Époque, moved easily through the elegant salons of Paris, where music, art, and poetry thrived in graceful coexistence. His work, often associated with refined restraint, captures a world poised between romantic nostalgia and modern simplicity.

Its subtle evocation of longing gently prepares us for Piaf's bold, heart-laid-bare chanson.

#### **French:**

*La lune blanche luit dans les bois;  
De chaque branche part une voix  
Sous la ramée...  
O bien-aimée.  
L'étang reflète, profond miroir,  
La silhouette du saule noir  
Où le vent pleure...  
Rêvons, c'est l'heure.*

#### **English:**

The white moon shines in the woods;  
From each branch comes a voice  
Beneath the boughs...  
O my beloved.  
The pond reflects, a deep mirror,  
The silhouette of the black willow  
Where the wind weeps...  
Let us dream, it is the hour.

## 3. L'Hymne à l'amour

### *Hymn to Love* – Édith Piaf (1915–1963)

Voice and harp. Music by Marguerite Monnot

Written after the tragic death of her lover, this is Piaf's ultimate declaration of devotion. The song's raw emotional power has cemented its place in France's musical identity. From the cabarets of Paris to stages worldwide, Piaf's music became a postwar anthem of grief, resilience, and love.

In this modern chanson, the directness of feeling echoes the honesty of Beatriz de Dia, connects us to the voice of a medieval woman to that of France's most famous 20th-century diva.

#### **French:**

*Le ciel bleu sur nous peut s'effondrer  
Et la terre peut bien s'écrouler  
Peu m'importe si tu m'aimes  
Je me fous du monde entier  
Tant qu'il'amour inondera mes matins  
Tant que mon corps frémira sous tes mains  
Peu m'importent les problèmes  
Mon amour, puisque tu m'aimes*

#### **English:**

The blue sky may fall on us  
And the earth may well collapse  
It matters little if you love me  
I don't care about the whole world  
As long as love floods my mornings  
As long as my body trembles under your hands  
I care not about problems  
My love, because you love me

## LA CHEMINÉE DU ROI RENÉ

### *King René's Promenade* | Darius Milhaud (1892–1974)

Movements: *Cortège* (Procession), *Aubade* (Morning Serenade), *Jongleurs* (Jugglers), *La Maousinglade* (a glade near Aix-en-Provence), *Joutes sur l'Arc* (Jousts on the Arc), *Chasse à Valabre* (Hunt at Valabre), *Madrigal nocturne* (Nocturnal Madrigal)

This suite was written in 1939 for a film score and later adapted for wind quintet. It evokes the courtly pageantry of King René in 15th-century Provence—parades, hunts, courtly entertainment and ceremonial dances rendered in music. Milhaud, a prolific composer and a member of Les Six, helped define a generation that rebelled against Wagnerian drama and embraced clarity, neoclassicism, and humour. His embrace of polytonality and world influences, including jazz and Brazilian rhythms, marked a cosmopolitan new direction for French music.

Milhaud's suite reconnects us with Marais's courtly aesthetic but viewed through a 20th-century lens—playful, nostalgic, and kaleidoscopic.

## ARIA | JACQUES IBERT (1890–1962)

For Flute, Oboe, and Harp

This elegant Aria is drawn from *Deux Interludes*, part of Ibert's incidental music for the 1930 play *Le Burlador*. The music, while intended for the stage, stands beautifully on its own. Ibert's style is known for its charm, clarity, and melodic ease—eschewing heavy symbolism for expressive directness. This work offers a brief lyrical moment in the program—a breath of airy beauty that floats between the courtly character of Milhaud's suite and the nuanced impressionism of Debussy.

## SONATE POUR FLûTE, ALTO ET HARPE

### *Sonata for Flute, Viola, and Harp* | Claude Debussy (1862–1918)

*Pastorale* (Pastoral), *Interlude*, *Finale*

One of Debussy's final chamber works this sonata was part of his late-life mission to reassert French music during the national trauma of World War I. His harmonic language—shimmering, modal, and fluid—is a masterpiece of restrained beauty and delicate drama. The instrumentation itself (flute, viola, harp) reflects his interest in colour and timbre over traditional harmonic development.

This sonata closes our program with ethereal textures and luminous stillness, echoing Hahn's subtle introspection and Marais's formal elegance, but viewed through the veiled prism of modal scales, ambiguous tonality, fluid rhythms, and attention to colour.

# DONATIONS

## SUPPORT ARAFURA MUSIC COLLECTIVE TO PURCHASE A TOP-TIER DIGITAL PIANO

Arafura Music Collective offers a repertoire spanning early music and baroque through to contemporary works. Our commitment to historically informed practice means we need a digital piano capable of authentic harpsichord sounds, essential for baroque performances, and resonant grand piano tones for classical, romantic, and modern pieces.

In Darwin's tropical climate, with its constant humidity and temperature shifts, acoustic pianos struggle to stay in tune. The lack of a resident tuner only adds to the challenge. A reliable digital piano is a necessity in these conditions. Its portability also lets us perform in a wide range of venues, from open-air spaces to intimate rooms, without compromising sound quality.

A top-tier digital piano would transform our ensemble. It will let us explore beloved baroque works more deeply, expand our classical repertoire, and tackle modern pieces with clarity and precision.

This invest will allow our ensemble to deepen our musical expression and connect more fully with audiences.

With your help, Arafura Music Collective can continue to deliver chamber music with passion, excellence, and integrity.



## CONSIDER SUPPORTING OUR WORK WITH A TAX DEDUCTIBLE DONATION TODAY

Arafura Music Collective is enabled to receive tax deductible donations through Creative Australia's Australian Cultural Fund.

The ACF is a fundraising platform for Australian artists. With no fees, 100% of donations goes directly towards our creative projects.

All donations over \$2 are tax-deductible.

**CLICK HERE  
TO DONATE**



Arafura Music Collective is deeply grateful for the support of our generous donors, the NT Government through the Office of the Arts, the City of Palmerston Council, Nicole Brown, Creative Australia through the Australian Cultural Fund, and all our wonderful volunteers and our supporters