

Jennifer Eriksson completed her initial musical studies at the NSW State Conservatorium of Music studying cello with Barbara Woolley. In 1985 she left Australia to study the viola da gamba with Jaap ter Linden at the Rotterdam Conservatorium where she completed post-graduate studies in baroque music. Whilst in Europe she performed regularly in Holland and Germany including a guest appearance at the Utrecht Festival. Since returning to Australia Jennifer has performed as a soloist with the *Australian Brandenburg Orchestra*, the *Australian Chamber Orchestra*, the *Victorian State Opera Orchestra* and *Salût*. She is highly sort after as a continuo player and has appeared with the *Opera Australia*, *The Renaissance Players*, *The Early Dance Consort*, *The Sydney Consort*, *The Musicke* and numerous other ensembles. Jennifer has also performed in regular live broadcasts for the ABC and tours for *Musica Viva* in the ensemble *Sounds Baroque*.

The idea for a complete cycle of the works of Marais was a product of the Olympic games in Sydney. The celebration of athletic prowess inspired Jenny to undertake this 4-5 year performance marathon. Concerts I and II featured baroque dance and French baroque poetry.

Matthew Ridley is a graduate of the University of Sydney and completed his Diploma in Performance Studies on recorder at the Sydney Conservatorium of Music, where he also takes chamber music classes. He commenced his recorder studies with Owen Watkins and Howard Oberg and, more recently, with Hans-Dieter Michatz, with whom he is currently learning baroque and classical flute. He has also studied ensemble practice with Baroque violinist Anna McDonald. Matthew has performed in the *Sydney Bach festival*, with *Salût Baroque*, *The Sydney Consort*, the *Australian Brandenburg Orchestra*, *Opera Australia*, and *The Musicke*, with which he travelled to New Caledonia with soprano Jane Edwards for *Musica Viva*.

In 1993 Matthew joined the specialist Renaissance ensemble *Pastance* with which he has toured extensively, performing in public concerts, for *Musica Viva Schools' Program*, and at major music and folk festivals around Australia and New Zealand. They have also recorded for broadcast on ABCFM and 2MBSFM and released two CDs on the Move label, the first of which received a Queensland Recording Association Award. In addition to his interests in early music, Matthew devotes much of his time to contemporary performance. He has played with Riley Lee and Michael Atherton, percussion and electronic ensembles, and has collaborated in the recording of a CDROM of modern Australian recorder works with the quartet *Fortune*.

Catherine Tabrett commenced studying cello with Dorothy Sumner and subsequently, Georg Pedersen, obtaining her AmusA in 1990. As a member of the SBS Youth Orchestra she toured Europe, Taiwan and the Pacific and participated in several recordings for SBS Television. Catherine completed her Bachelor of Music (honours) at Sydney University in 1997, performing the Saint-Saëns' cello concerto no. 1 with the Sydney University Orchestra. She has also made several chamber music recordings for 2MBS FM and ABC FM. During this period, Catherine commenced learning the viola da gamba with Jennifer Eriksson. She has since performed on the instrument in several ensembles including *The Renaissance Players*, the *Conservatorium Baroque Orchestra*, *Salût*, *The Sydney Consort* and *Sarabande*.

Monika Kornel studied piano in Poland where she received her Diploma from the Conservatorium of Music, later performing concertos by Bach and Rachmaninov with Polish Orchestras in the 1980s. After furthering her studies at the Academy of Music, she completed a Bachelor of Music Degree at the Sydney Conservatorium of Music. Here she broadened her keyboard studies to include harpsichord lessons with Paul Dyer and Raymond Harvey. In 1995 she participated in masterclasses with Robert Wooley in London and Bob van Asperen in Amsterdam. In December of that year she was also invited to perform the harpsichord concertos of J.S. Bach with several established Polish chamber orchestras. Monika performs regularly as a soloist and continuo player with a number of well-known ensembles including the Sydney Symphony Orchestra, the *Orchestra of St Laurence*. She also appeared at the *Sydney Bach Festival* and is co-founder of *The Sydney Baroque Consort*. Monika completed a Master of Music in performance at the Sydney Conservatorium studying with Paul Dyer.

Stephen Yates was born in Newcastle, NSW, where he studied violin and piano independently at the Newcastle Conservatorium with Anthony Brennan. After moving to Sydney in 1980, he continued composition studies with Dr Martin Wesley-Smith at Sydney Conservatorium of Music. Although he has written music for contemporary theatre, dance and marionette companies, his greatest love lies in writing music for small ensembles, solo instrumentalists and especially, harpsichord and voice. A number of his compositions have been published by *Currency Press* and, more recently, *Callisto Press*. His music has been performed in the United States, Europe and South East Asia. In 1994 Stephen was elected as one of the six finalists in the prestigious *Alienor Harpsichord Composition Awards* in Atlanta, Georgia. That prize-winning work has recently (1997) been recorded by the distinguished American Harpsichordist, Elaine Funaro on the US label, *Gasparo*.

Obscure Origins Art Concert

“Marin Marais: A Life's Work”
Directed by Jennifer Eriksson

Concert 4

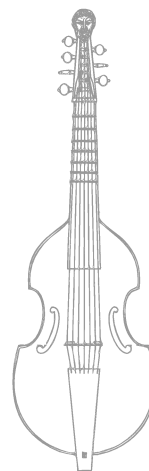
Sunday 28 October 2001

Jennifer Eriksson – viola da gamba

Catherine Tabrett – viola da gamba

Matthew Ridley – recorder

Monika Kornel – harpsichord



Ewart Gallery
Workshop Arts Centre
33 Laurel St. Willoughby

Program Notes

Why a concert of 17th century French viol music in the midst of an exhibition of contemporary Australian art? Where are the connections? Does there have to be a connection? Some people would say that performing "old" music is best likened to reproducing or copying a great painting. As an early music practitioner, I do sit down and study the original scores and try to gain as much knowledge as I can as to how the music would originally have been played. But attention to the written score is only the beginning of a lengthy creative process. My teacher, the Dutch baroque cellist and viola da gambist, Jaap ter Linden used to tell his students, "You have to know all the books and all the treatises on early music, you have to know the original sources and what the scholars say, and then you have to forget everything you know and play!" I would liken music scores in this regard to firing work in an anagama kiln that without an intimate understanding of how clay, flame, ash, ember and the pack of the kiln interact, there would be no results. Inspired work assumes this knowledge and then the creative process begins.

Thus, although I am playing mostly 17th century music, the process of re-creating the music is very much of the 21st century. I try to constantly create new and interesting sounds in every phrase I play, and hopefully, at times, sounds and combinations of sounds that nobody else has ever produced. When talking about his approach to writing, the Australian poet Les Murray expressed so well what I feel when in the midst of the creative process when he said, "It is like I have two minds when I am writing – one mind is writing the words down – the other is dreaming".

Barbara Campbell-Allen, one of my collaborators in the *Obscure Origins* concept chose the wood firing approach to ceramics because of, "The rich textures and colours of the natural ashes." It is the beauty and uniqueness of the surfaces of the work that she creates that continually reassures her that this magical process is worth pursuing. For me it is the beauty of the sound of the viola da gamba, its rich textures and sonorities that keeps the process of creativity alive. Old music, in its careful crafted-ness, provides the framework, the text, I engage with. Through this thoughtful collaboration with composers (mostly!) long dead, I attempt to create something new and personal to communicate to contemporary audiences. At essence here is the belief common to musicians and artists alike, that we are trying to express something in our art that we would not be able to express in words. Thus the title, "*Obscure Origins*!"

About the music

Today's concert is the fourth in the series I have titled, "Marin Marais: A Life's Work". In this series of events I am performing my way through the majority of Marais' 600 or so works for the viola da gamba. Marais was born in Paris in 1656 and was one of the greatest viola da gamba performers and composers of all time. He acquired his composition technique through playing in Lully's famous orchestra at the court of Louis XIV, the so-called "Sun King". In 1679 Marais was appointed "Musician in Ordinary to the King's Chamber". (Marais, along with his gamba teacher, Sainte Colombe, were the subjects of the successful French Art House film classic, "Tous le matins du monde", ("All the world's mornings"), which was based on a best-selling book of the same name).

As well as writing operas and viol music, Marais was the first composer in France to develop the Trio Sonata style (ie two solo instruments accompanied by basso continuo), an example of which we will perform today.

Most of the solo gamba works on today's program come from the latter part of Marais' life. Although he did not score the recorder in "La Poitevine" or in the A major suite, the pastoral feel of the music and its charming "question and answer" style led easily to us adding the sound of the recorder – sometimes doubling the gamba, sometimes taking over the tune. "La Poitevine" is an interesting suite in itself as all the dance movements are notated joined together, not written separately as in the rest of Marais' gamba music. In the e minor suite Marais' genius as a composer of descriptive music is evident. "Marche Persane", for example, depicts a royal procession with a very somber feel. The composer attains this effect through the use of the low register of the gamba and the instrument's ability to play extensive chord progressions – the gamba has tied on frets similar to the lute. As part of the Marais Project, I have also explored the works of Marais' contemporaries. Very little is known of Jacques Morel except he wrote extensively for solo gamba, and also some chamber works. Hotteterre played bassoon and flute at the French court and was both a successful teacher and an instrument maker. He was the first French composer to write unaccompanied works for the flute.

Finally, it is a privilege to present today the world premier of a new work for two viola da gambas by Stephen Yates – "Tombeau pour Marin Marais" - a piece commemorating the life of Marais. In many ways, the lot of 21st century musicians, artists and composers has not improved since 17th century France – but at least in Australia the weather is better! In this regard, I would like to thank and acknowledge Stephen for composing this new work, and equally my thanks go to my fellow performers and artists for their time and commitment to art that has as its genesis *Obscure Origins*.

Jennifer Eriksson

Program

Marin Marais (1656 – 1728)

Pièces de violes 5^e livre – Paris 1711 – (suite in G major) "La Poitevine"

Légerement

Rondeau gracieusement

Menuet

2^e Menuet

Muzette

Stephen Yates (1957)

Duo a due Gambi

"Tombeau pour Marin Marais"

Marin Marais (1656 – 1728)

Pièces de violes 5^e livre – Paris 1711 (suite in e minor)

Prelude

Allemande La Beuron

Sarabande

Marche Persane dite la Savigny

Rondeau Le Plaisant

Jacques Hotteterre (1674 – 1763)

Préludes

Anon. (Japanese, 13th century folk song)

Kariboshikiriuta (recorder solos)

Marin Marais (1656 – 1728)

Pièces en Trio – Paris 1792 (suite in e minor)

Prelude

Rondeau

Sarabande en rondeau

Menuet

Marin Marais (1656 – 1728)

Pièces de violes 4^e livre – Paris 1717 (suite in A major)

Branle de Village

Menuet

Le Basque

Double

Jacques Morel

Premier livre de pièces de viole – 1709

Chaconne en trio in G major

(The program will proceed without an interval)