

Biographies

Fiona Garlick and **John Barnard** lead *The Early Dance Consort*, a teaching and performing ensemble embracing court dance from the early Renaissance to the Classical era. They have performed with the *Australia Ensemble*, the *Australian Chamber Orchestra*, the *Australian Brandenburg Orchestra*, *Capella Corelli*, *Musica da Camera*, the *Elysium Ensemble*, *Ensemble of the Golden Age*, *The Musicke*, *Pastance*, and the *Renaissance Players*.

Artistic director *Fiona Garlick* is recognised as a leading Australian authority on early European dance, with a background in classical ballet, degree in Art History and a Ph.D. in French court dance under Louis XIV. She has special expertise in the reconstruction and performance of dances recorded in notation from the late 17th and early 18th century, as well as considerable experience in period choreography, gesture and movement for the stage. Co-director *John Barnard* trained in jazz ballet and partners and assists Fiona both in performance and in the Consort's teaching activities, which range from evening classes to lectures and masterclasses for musicians, actors and dancers. In 2001 Fiona and John toured to Hong Kong to present lecture-demonstrations and workshops at schools and universities.

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 sought 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 artistic marathon!

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*, and the *Orchestra of St Laurence*. She also appeared at the *Sydney Bach Festival* and is co-founder of *The Sydney Baroque Consort*. Monika has also completed a Master of Music in performance at the Sydney Conservatorium studying with Paul Dyer.

Marin Marais and the Dance

"Marin Marais: A Life's Work"

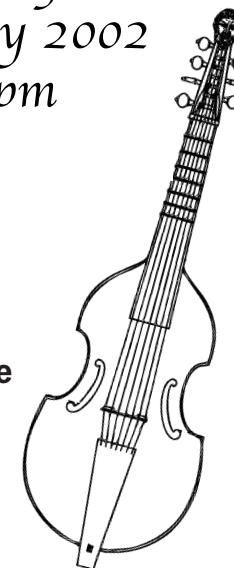
Directed by
Jennifer Eriksson

Choreography/choreographic adaption
Fiona Garlick

Costumes
The Early Dance Consort



Concert 5
Sunday
19th May 2002
3.00pm



John Barnard & Fiona Garlick – baroque dance

Jennifer Eriksson – viola da gamba

Catherine Tabrett – viola da gamba

Monika Kornel – harpsichord

Menzies Common Room
The Women's College University of Sydney

Notes on the Music

by Jennifer Eriksson

Although Marais enjoyed great fame in his day – his appointment to the Court of Louis XIV being but one example of his re-known – he had the misfortune to devote his life to an instrument which, due to the advance of the violin family, was in the process of receding into oblivion. Interest in Marais' music thus went into decline with the instrument he primarily wrote for, although he also composed several operas while at Court. As the viola da gamba moves back into fashion as a concert instrument, performers such as myself have the pleasure of discovering many long dormant gems. This, the 5th concert in the Marais project, is no exception in this regard.

Today's concert concentrates mostly on Marais' 2nd book, which was published in Paris in 1701. In order of publication, the d minor suite precedes the composer's best known work, "Couplets de Folies d'Espagne", a celebrated series of variations on a popular Spanish folk song of the time. This Suite features many of the techniques Marais used in the "Folias" – arpeggios, fast vigorous bowings and lyrical passages.

Sainte-Colombe was a gamba virtuoso credited by H. le Blanc the Elder, a writer of the time, as imitating "the most beautiful ornaments of the voice, from the sigh of a young lady to the sob of an old man". Sainte-Colombe added a 7th string to the gamba and was highly influential in the instrument's development. He was the teacher of Marin Marais, a relationship explored in the book "Tous le Matins du Monde" (All the World's Mornings), from which extracts will be read today. Sainte-Colombe did not have the same taste for fame as his student and rejected the formal posts and titles so sought after by the younger, more ambitious Marais. Despite entreaties from admirers, Sainte-Colombe chose to remain an amateur in the best sense of the word, performing mainly in private salons accompanied by his two daughters who were also highly skilled viol players. At one stormy point in their relationship when Sainte-Colombe had refused to continue to teach the young Marais, the industrious young man was reputed to have sneaked into the Colombe's garden and hidden under a hut in the grounds in order to listen while the Master practiced!

The work we are performing today comes from a collection of sixty-seven of Sainte-Colombe's Concerts; the French-style "Concert" being a form of dance suite. It is not known when Sainte Colombe wrote this music, as he did not bother to have his works published. Instrumental music of this time was still emerging from the influence of the highly contrapuntal Renaissance vocal style. Having recently discovered "monody" - the notion of a single voice singing an ornamented melody accompanied by instruments - composers were still exploring the possibilities available to them! The French in particular loved to construct highly ornamented melodies and Sainte Colombe was no exception.

The piece in this program that possibly displays Marais' technical mastery at its best in the Chaconne en Rondeau, from the G major suite. Here within the seeming restriction of a repeated harmonic pattern not dissimilar to a modern rock song, Marais constructs a series of exciting variations which accelerate in the course of the movement, finally ending in a flurry of manic semi-quavers. This is Marais the public virtuoso at his best, stretching the instrument and the bounds of his own compositional style from within an existing dance form.

Readings

In order to further elucidate the life and times of Marais, and his relationship with his teacher, I have selected several readings from the book "All the World's Mornings", by Pascal Quignard. This beautiful, whimsical novella is essential reading for those wishing to explore in fictionalised form the often difficult relationship between artistic master and pupil – the case in point being, of course, Marais and Sainte-Colombe. The former ambitious and driven, the latter a quiet, reflective widower who rejected the bright lights of court for the private discipline of his art.

Program

**Marin Marais
(1656 – 1728)
Pièces de violes 2^e livre
– Paris 1701
(suite in d minor)
Prelude
Bourasque
La folette
Menuets 1 & 2**

*Reading "The Death of
Mme de Sainte-Colombe"*

**Monsieur de
Sainte-Colombe
(1640 – 1690)
Concert XX^e
Le pensif
Gigue
Gavote
Balet**

*Reading
"Marais meets his teacher"*

**Marin Marais
Pièces de violes 2^e livre
(suite in e minor)
Prelude
Allemande
Courante
Sarabande**

*Reading "Sainte-Colombe
and the art of the bow"*

Rondeau champêtre
Menuet
Passacaille

INTERVAL

Reading "The final parting..."

**Marin Marais
Pièces de violes 2^e livre
(suite in G major)
Prelude
Sarabande la désolée
Gigue la Badine
Menuets 1 & 2
Chaconne en rondeau**

**Panrace Royer
(1705 – 1755)
Premier Livre 1746
Le Vertigo Rondeau
(Harpsichord solo)**

**Marin Marais
La Matelotte (Marche pour les
Matelots from the opera "Alcione")**

Notes on the Dances

by Fiona Garlick

Thanks to the development of a rhythmically precise system of dance notation, it is possible to reconstruct with some accuracy the style of noble or *belle* dance which flowered at the French court during the reign of Louis XIV. This was a key phase in the history of European dance for several reasons. First, the Sun King's active participation in dance, not only leading the dancing at court balls but performing in ballets as well, set the standard for other courtiers - and other courts - to follow. Second, his encouragement of the art of dance through the establishment of the first *Académie Royale de Danse* ensured that French dance continued to dominate court and fashionable societies throughout Europe for more than a century. Even today, French remains the language of western classical dance. At the same time the forms and rhythms of French court dances permeated the wider musical repertoire, from opera and ballet, orchestral and chamber suites, to vocal and even sacred music. The music of Marin Marais is no exception, for though his dance suites for viola da gamba may not have been intended to accompany dancing, they suit it admirably.

When played together *en rondeau*, the **Menuets I & II from the d minor suite** are long enough for the ballroom or "regular" Minuet choreography, as described by the French dance master Pierre Rameau in 1725. Danced at all the European courts for much of the 18th century, (even into the 19th century), the Minuet embraces the polite gestures of the court in its formal bows, passing "Z" figures, presentation of hands and final retreat from the Presence. It became the single most important social dance to learn for a gentleman to acquire grace and elegance of deportment, for young marriageable ladies to display their charms to advantage, and for actors wishing to portray serious characters on the stage.

The French Courante was the precursor of the Minuet, being the foremost couple dance for most of the 17th century. Following French tradition Louis XIV regularly opened the couple dancing at court balls with a Courante, and was said to have excelled in its performance, imbuing the dance with a noble gravity. Even after the King had ceased to dance, and the Courante had gone out of use as a ball dance, it remained in the teaching repertoire well into the 18th century, by then one of the slowest dances in the repertoire. Like the Minuet, it existed in both regular (standardised) and figured (choreographed to fit specific music) versions. This example of a figured **Courante from the e minor suite** has been choreographed by Fiona Garlick on 18th century models.

The Sarabande, once a lively - even bawdy - dance of Spanish origin, was adapted by French dance masters during the course of the 17th century to become one of the slowest of the noble dances. This example for two dancers to the **Sarabande from the e minor suite** has been adapted from choreography by Louis-Guillaume Pécour (chief choreographer at the Paris Opéra after Lully's death) for André Campra's opera *Tancredi* (1702).

The **Passacaille from the e-minor suite** is also based on a Pécour choreography for two, this time for a revival of Lully's opera *Persée* (1682). It is a beautiful dance, originally performed by two of the leading dancers of the day, Mr Balon and Mlle Subligny. Chaconnes and Passacailles were amongst the longest dances of all, and were normally the preserve of professional performers.

The solo **Sarabande from the G major suite** is based on a choreography by Raoul-Auger Feuillet. The original Sarabande for a woman was published in 1700 along with Feuillet's important manual on the dance notation system, *Chorégraphie*, subtitled "The Art of Describing Dances with Characters, Figures and Demonstrative Signs". Developed at the instigation of the king, the notation is reputed to have been the brainchild of Pierre Beauchamps, Louis XIV's dance master and choreographer for most of the original Lully productions. It was Feuillet, however, who acquired the sole publication rights and, sadly, none of Beauchamps' choreographic works were ever published.

The **Gigue la Badine from the G major suite** is based on another Feuillet choreography from the 1700 collection (originally to music from Lully's opera *Roland* of 1685). French Giges are amongst the liveliest dances, with many hopping, leaping, jumping and skipping steps befitting the jaunty uneven rhythms and jocular title of this piece.

Like the Courante, the Minuet exists in both regular and figured forms. The two **Menuets from the G major suite** accompany a choreography by Pécour originally for André Campra's *Ballet des Fragments de Lully* (1702). Unlike the regular Minuet, which comprises mostly pas de menuet with an occasional ornamental step or *agrément*, this lively theatrical version includes many leaping *contretemps de menuet* as well as steps from other dance types.

Part of the final **Chaconne en rondeau from the G major suite** has been choreographed by Fiona following the compelling *rondeau* structure of the music, interspersed with such variations as might be found in original stage choreographies of the period.

La Matelotte is one of several dances choreographed to the stage music of Marin Marais. Taken from the opera *Alcione* (1706), the tune *Marche pour les Matelots* (March for the Sailors) was evidently a popular one for dancing. This dance for two was choreographed by Feuillet and appeared in a collection of dances published for the 1707 ball season. There are also two other handwritten choreographies by Feuillet and Claude Balon, as well as a *contredanse* (meaning a progressive country dance, for many couples) published in 1706, all to the same tune, which may be familiar as the carol "Masters in this Hall".