

Biographies

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. Jennifer has performed as a soloist with the Australian Brandenburg Orchestra, the Australian Chamber Orchestra, the Victorian State Opera Orchestra and Salút. She is highly sought after as a continuo player and has appeared with the Australian Opera, 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 – most recently in June 2002 - and tours for Musica Viva in the ensemble "Sounds Baroque".

Belinda Montgomery graduated with Honours in Music from the University of Sydney in 1997, She was a member of the Renaissance Players (1993 – 1997) and has sung with the Sydney Chamber Choir since 1994. She has also appeared with many other Sydney-based choral groups, including Contemporary Singers, Sydney Philharmonia Motet Choir, Choir of the Australian Brandenburg Orchestra and the widely acclaimed ACO Voices. As a soloist Belinda has been involved in performances of Mozart's *Requiem*, Bach's Mass in B Minor, Handel's *Israel in Egypt* (Sydney Chamber Choir), Steve Reich's *Drumming* (Synergy Percussion) and Handel's *Dixit Dominus* (Sydney Philharmonia Motet Choir). She has also appeared with several early music ensembles. Belinda was a member of the Australian Bach Ensemble, directed by Antony Chesterman for the Melbourne Festival 2000 and has participated in several recording projects with Antony Walker's recently formed vocal ensemble Cantillation.

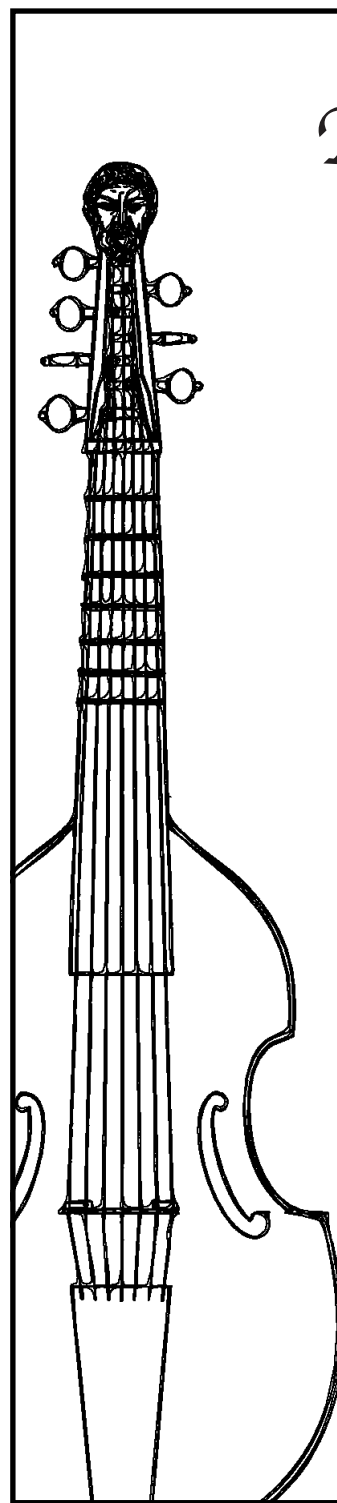
Tommie Andersson is Australia's leading specialist in lutes and early guitars. Born in Sweden, he completed studies at the State Conservatorium of Music in Göteborg (Gothenburg), Sweden, and was selected to continue with a Masters Degree in Performance, studying under Josef Holecek. He was then awarded a Swiss Government Scholarship for advanced studies at the Schola Cantorum Basiliensis, where his teachers included Eugen Dombois and Hopkinson Smith. He has toured extensively in Sweden and has given performances and masterclasses in Scandinavia, France, Holland, England, Switzerland, Japan, Malaysia and, as a continuo player, in South America and Southeast Asia. Tommie Andersson is highly sought after both as a soloist and as a continuo player in Australia and performs regularly with the Australian Chamber Orchestra, Opera Australia, the Brandenburg Orchestra, the Song Company and Sydney Philharmonia amongst others. As a recitalist he has performed in all the major Australian capital cities and gives regular concerts and live broadcasts for the A.B.C. Tommie Andersson appears on numerous discs and has released a solo compact disc of Baroque lute and guitar music on the Swedish label Musica Rediviva. He lectures in Lute at the Sydney Conservatorium of Music.

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, Salút, The Sydney Consort and Sarabande.

Monika Kornel studied the piano in Poland where she received her Diploma from the Conservatorium of Music, later performing concertos by Bach and Rachmaninov with Polish Orchestras in 1980. 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 by including the harpsichord, taking lessons with Paul Dyer and Ray Harvey. In 1995 she participated in master classes with Robert Wooley in London and Bob van Asperen in Amsterdam. In December of that year Monika was invited to perform the harpsichord concertos of J.S.Bach with several established chamber orchestras in Poland. Monika performs regularly as soloist and continuo player with a number of well know ensembles and orchestras including the SSO, the St Laurence Baroque Orchestra, Salut! Baroque and made her appearance at the Sydney Bach Festival in 1998. In 1999 she completed her Master of Music in Performance degree with Paul Dyer at the Sydney Conservatorium of Music. Monika is the co-founder and member of the baroque ensemble 'The Sydney Consort'.

Note: This is the debut concert for my new viola da gamba which was completed by German maker Reinhard Ossenbrunner in February this year.

Thankyou to St Anne's for the use of their auditorium, to *Nicole Bannister* for providing the translations, to *The Leading Partnership* for administrative support, and to the many friends and family who helped organise this concert.



French Laments

Marin Marais:

"A Life's Work"

Directed by Jennifer Eriksson

Concert 7

Sunday 1st June 2002

3.00pm

Ryde Anglican Centre

Belinda Montgomery – soprano

Tommie Andersson – theorbo, lute & guitar

Jennifer Eriksson – viola da gamba

Catherine Tabrett – viola da gamba

Monika Kornel – harpsichord

Program Notes

This program entitled, *French Laments*, draws together two centuries of music highlighting some of the much loved instruments and poetry of these times. It is a reflective program where vivid pictures are painted skilfully and where fundamental human emotions of joy and sadness are expressed.

Clereau, Certon and Planson were all French composers of *chanson*, or French song. With French taking over from Latin as the leading European language of the time, the *chanson* became the main type of secular music sung or played by amateur or professional musicians in the homes, palaces, streets, theatres and schools of Renaissance Europe. Not only were chansons sung throughout most of Europe, they were frequently arranged for instrumental solo or ensemble, inspiring new forms like fantasias and variations. They also provided new harmonic and melodic ideas for sacred music such as masses, psalms and chorales.

Pierre Guédron held an appointment as musician to the French court for most of his life and was a notable singing teacher. Guédron's music has a dramatic quality and a strong sensitivity towards the text. In récits or recitatives, he was virtually the only early 17th century French composer to show up-to-date Italian influences.

Rameau's cantatas provide the groundwork for his later success on the operatic stage. However the cantatas should not be seen as just preparatory works for his operas. They show great skill in handling dramatic situations, sensibility of text and awareness of the colouristic possibilities of different instruments, especially the flute and the French 7-string bass viol. *L'Impatience* (c.1715 – 22) is one of Rameau's most performed cantatas. In this cantata there is a rich blend of two distinctive melody lines, the voice and the virtuosic solo viola da gamba part.

Robert de Visée became a chamber musician to Louis XIV in 1680 and was often called to play the guitar at the King's bedside in the evenings. In 1719 he was formally appointed guitar teacher to the King. He was a respected musician at the Versailles Royal Court and also played theorbo and viol. Visée's two published guitar books (1682 & 1686) constitute the pinnacle of French baroque guitar literature.

Louis Couperin was an important member of a major family of French composers. In 1653 he became an organist at St Gervais and also held a post as treble viol player at the royal court. Most of his music is for keyboard of which he wrote over 70 fugues, plainsong settings and other organ pieces. He wrote 135 harpsichord pieces, consisting of preludes and dances. They are remarkable for their lively ideas, their grandeur and their intensity.

Marais was a key figure in the greatest period of viol virtuosity which was situated in late 17th century France. He wrote five books of music for the viola da gamba. These books are made up of suites, which are simply a collection of dances and character pieces. The concert today begins with a *Muzette*, a pastorale character piece, featuring a drone bass representing bagpipes.

The *G major suite* from book 5, which I will also perform today, has 18 movements. Thankfully the performer is not expected to play the whole suite in one sitting, but rather the player chooses a selection of pieces to suit one's mood or ability. I have chosen the opening movements. *Le petit badinage*, which is part of this suite, has been arranged for theorbo by Tommie Andersson, a practice that was common in the 17th century.

The *d minor suite* is the first suite in book 2 and precedes the *Couplets de folies*. (*Couplets de folies* remains the most popular piece written for the 'gamba and will feature in the next Marais Concert) There are many hints in this suite of the great work that is to follow.

Program

- **Marin Marais (1656 – 1728)**
Pièces de violes 3e livre – Paris 1711

La Muzette

- **Pierre Clereau (1539 – 1567)**

Comme un qui prend
(Poem by P. de Ronsard)

- **Pierre Certon (c.1515 – 1572)**

La, La, La, je ne l'ose dire

- **Jean Planson (c.1559 – 1612)**

Puis que le ciel veut ainsi

- **Louis Couperin (1626 – 1661)**

- **Pièces de clavecin (in f# minor)**

Pavane

- **Pierre Guédron (c. 1570 - c.1620)**

Cessés, mortels de soupirer
Si jamais mon âme blessée.

- **Marin Marais**

- **Pièces de violes 5e livre – Paris 1725**

(suite in G major)

Prelude

Allemande La Fiere

Sarabande

Gigue precieuse

Gavotte

Menuet 1 & 2

Le petit badinage

(Theorbo solo arranged by Tommie Andersson)

Chaconne

Interval

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- **Marin Marais**

- **Pièces de violes 2e livre – Paris 1701**

(suite in d minor)

Prelude

Fantaisie

Bourasque

Sarabande

Menuet

Gigue



- **Robert de Visée (ca.1650 – ca.1732)**

- **Pièces de guitare**

- **MS. Rés.F.844 (Paris)**

Allemande

Courante

Sarabande

Gigue

Muzette

Chaconne de Porcaugnac

- **Jean-Philippe Rameau**

(1683 – 1764)

L'impatience

Cantata for soprano, viola da gamba

and continuo

Récitatif – Air gai

Récitatif – Air tendre; gracieusement

Récitatif – Air léger

Translations

L'Impatience

Récitatif

Ces lieux brillent déjà d'une vive clarté,
Depuis longtemps j'ai vu naître l'aurore,
Le charmant objet que j'adore
Devait la précéder dans ce bois écarté.
Mais je ne la vois point encore.

Air gai

Ce n'est plus le poids de ma chaîne
Qui me fait pousser des soupirs.
La seule attente des plaisirs
Fait à présent toute ma peine.

Attends-tu pour payer ma flamme
Amour que je sois plus épris,
Tu connais l'ardeur de mon âme,
En peux-tu retarder le prix.

Ce n'est plus etc.

Récitatif

Les oiseaux d'alentour chantent dans de bocage,
Et je connais à leur ramage
Que rien ne manque plus au bonheur de leurs feux.
Ils goûtent avant moi les fruits de la constance,
Peut-être mieux traités sont-ils plus amoureux.

Air tendre: gracieusement

Pourquoi leur envier leur juste récompense,
L'Amour ne me fait point d'offense.
Quand il rend ces amants heureux
Il songe à redoubler par mon impatience,
Le doux plaisir qui doit suivre mes vœux.

Récitatif

Mais Corinne parait, je vois enfin les charmes
Qui vont dissiper mes alarmes,
Allons tomber à ses genoux,
Oiseaux de votre sort je ne suis plus jaloux.

Air léger

Tu te plais, enfant de Cythère
A faire acheter tes douceurs.
L'amant que tu veux satisfaire
N'est point exempt de tes rigueurs.

Pour être heureux dans ton empire,
Il faut qu'il en coûte des pleurs,
Plus un fidèle amant soupire
Mieux il connaît le prix de tes faveurs.

Tu te plais, etc.

Impatience

Recitative

This place shines already with a lively brilliance,
I saw the coming of the dawn long ago;
The charming object I adore
Must have preceded it in this lonely wood
But still I do not see her.

Air, lively

It is no longer the weight of my chain
Which makes me heave such sighs.
The sole anticipation of pleasure
At present causes all my pain.

Do you want to reward my passion
Oh Cupid, that I may be more in love,
You know the ardour of my soul
Can you delay its reward?

It is no longer etc.

Recitative

The birds all around sing in this grove,
And I know from their song
That nothing lacks any more in the bliss of their passion,
They taste before me the fruits of constancy,
Perhaps better fed are they more in love.

Air, tender and gracefully

Why envy them their just reward,
Cupid has done me no harm.
When he makes these lovers happy
He thinks to redouble by my impatience,
The sweet pleasure that must follow my desires.

Recitative

But Corinne appears, at last I see the charms
Which are going to calm my alarms,
Let us fall at her knees,
Birds, I am no more jealous of your lot.

Air, cheerful

You please yourself, child of Cythera
In making us purchase your pleasures.
The lover whom you wish to satisfy
Is not exempt from your rules.

To be happy in your kingdom,
One must pay the cost in tears.
The more a faithful lover sighs
The better he knows the price of your favours

You please yourself, etc.

Comme un qui prend

Poème de Pierre de Ronsard (1524-1585)

Comme un qui prend une coupe,
Seul honneur de son trésor,
Et de rang verse à la troupe
Du vin qui rit dedans l'or.

Ainsi versant la rosée,
Dont ma langue est arrosée,
Sus la race des Valois,
En son doux nectar j'abreuve,
Le plus grand Roi qui se trouve
Soit en armes ou en loïs.

La, la, la, je ne l'ose dire

(Pierre Certon)

La, la, la, je ne l'ose,
Je ne l'o-, je ne l'ose dire,
La, la, la, je le vous dirai,
Et la, la, la, je le vous dirai.

Il est un homme en no' ville
Qui de sa femme est jaloux,
Il n'est pas jaloux sans cause,
Mais il est cocu du tout,
Et, la, la.

Il n'est pas jaloux sans cause,
Mais il est cocu du tout.
Il aprête et si la mène
Au marché s'en va a tout,
Et la, la.

Such is the one who takes it

(Poem by Pierre de Ronsard (1524-1585))

Such is the one who takes a chalice
Honoured by this unique treasure
He will pour orderly to all
The wine which moves joyfully within the gold.

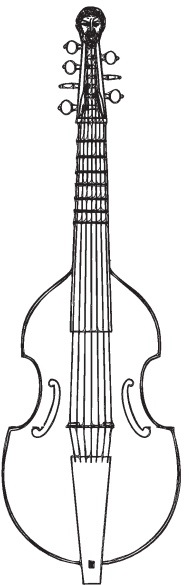
Thus I will let out this dew
Which freshen my throat
And let this sweet nectar flow
Onto the Valois dynasty
Onto the greatest king I have ever known
Be it for his glorious sword or his just rule.

La, La, La, I dare not tell

La, la, la, I dare not tell
I dare not
I dare not tell
La, la, la,
I will tell you afterall
And la, la, la, I will tell you all.

There is a man in our town
Who is jealous of his wife
He is not jealous without reason
For his wife is the unfaithful one
And la, la.

He is not jealous without reason
For his wife is the unfaithful one.
To market he smartly goes with her
Once there she will greet everyone.
And la, la.



Puis que le ciel veut ainsi

(poème attribué à François 1er, roi de France)

Puis que le ciel veut ainsi que mon mal je regrette,
Je m'en irai dans ces bois conter mes amoureux
discours,
Ou êtes-vous allés mes amourettes,
Changerez-vous de lieu tous les jours.

Demeurant en ces déserts, si ma langue est muette,
Je graverai mon tourment sur ces hauts rochers
d'alentour.
Où êtes vous allés...

Je banirai tout plaisir, seulement je souhaite
D'avoir peinte auprès de moi la déesse de mes amours
Où êtes vous allés...

J'ai beau conter mon tourment et ma douleur secrète.
Rien ne répond à ma voix, les arbres sont muets et
sourds.
Où êtes vous allés ...

Adieu donc légère foi plus qu'une girouette,
Tant que j'aurai l'âme au corps vous ne me ferez plus
ces tours.
Or adieu vous dis mes amourettes,
Or adieu vous dis mes amours.

Let it be God's will

(Poem attributed to King Francis I)

Since it is God's will
That I should feel remorse,
I will go to the woods and speak out my love
Where has my passion gone ?
Where has my frivolous love gone ?
Will you stay away from me every day ?

Even in these deserted places I will remain silent,
I will engrave my torment into these towering rocks
Where has my frivolous love gone ?

I will banish all pleasure, but dearly I wish
I had near me the portrait of the Goddess of Love.
Where has my frivolous love gone ?

I have repeatedly expressed my sorrow and revealed my
secret pain
Alas, no one answers me, for the trees remain deaf and
mute.
Where has my frivolous love gone ?

Farewell thus to thee shattered and broken faith
As long as there is life within me, I will tolerate deceit
no more.
So, farewell to thee frivolous passions,
And farewell to all that I love.

Cessés, mortels de soupirer

Cessés, mortels de soupirer
Cette beauté n'est pas mortelle:
Il est permis de l'adorer;
Mais non pas d'estre amoureux d'elle,
Les dieux tant seulement
Peuvent aymer si hautement

Amour aux lieux plus escartés,
Mesme ou l'on mesprise ses flammes,
Au seul renom de ses beautés
Captive les plus grandes ames:
Mais les dieux seulement
Peuvent aymer si hautement

Celuy serois trop insencé
Quelque heur ou son bonheur aspire
Si ces beaux yeux l'avoient blessé
D'oser descouvrir son martire:
Car les dieux seulement
Peuvent aymer si hautement

Bref ces divines qualités
Dont le ciel orna sa naissance
Deffendent mesme aux deités
Non de l'aymer, mais l'espérance
D'obtenir en l'aymant
Sinon qu'un glorieux tourment.

Si jamais mon âme blessée

Si jamais mon âme blessée
Logea ailleurs qu'en vous sa pensée
Puisse j'estre pour chastiment
Privé de tout contentement.

Si jamais l'amour d'autre dame
Eschauffe mon coeur de sa flamme,
Puisse-je esprouver les rigueurs
De toutes sortes de malheurs.

Bref, soyes moy tousjours cruelle
Autant que vous me semblez belle
Si je mancqne à vostre beauté
D'amour et de fidélité.

Cease your sighing oh ! mortals

Cease your sighing oh mortals,
This is no mortal beauty;
It is permitted to adore her,
But not to be in love with her,
Only the gods
May love so highly

Love, in the most distant places
Even where his fires are mistrusted,
With but the fame of her beauty,
Captures the greatest souls:
But only the gods
May love so highly.

He would be too foolish
Some day when his joy aspires,
If her beautiful eyes had wounded him,
To make him dare reveal his suffering;
For only the gods
May love so highly.

In short, these divine qualities
With which the heavens
Glorified her birth,
Forbid even the gods
Not from loving her, but the hope
Of obtaining in loving her
Other than a glorious torment.

If ever my wounded soul

If ever my wounded soul
Thinks of other than you
May I, as punishment,
Be deprived of all happiness.

If ever the love of another lady
Enflames my heart with its fire,
May I suffer the harshness
Of all kinds of misery.

In short, be forever as cruel to me
As you seem beautiful to me now,
If I fail to match your beauty
With love and fidelity.

Historical Notes

Pierre de Ronsard (1524-1585) - Pierre de Ronsard's poetry is not conceivable without music for it has been composed with music in mind. Ronsard was a close friend of Henri II and of Charles IX and a sought-after poet at their courts. He was known as the "Prince of Poetry" and also as the "Princes' Poet". His poetry celebrates the virtues of Kings – as Kings were his close friends and genuine admirers.