

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 Salût. 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, most notably Salut! Baroque, The Sydney Consort and Backgammon, a group specialising in the works of early women composers. 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.

Future engagements include the role of Iris in the forthcoming Pinchgut Opera production of Handel's *Semele* (December 2002) and soprano solos in Fauré's *Requiem* and Mozart's *Solemn Vespers* with Sydney Chamber Choir (Easter 2003).

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 and is frequently approached by Universities and Conservatoria around the country to teach and perform.

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.

Songs and Strings

Marin Marais:

"A Life's Work"

Directed by Jennifer Eriksson

Concert 6

Sunday 27 October 2002

3.00pm

Main Common Room
The Women's College
Sydney University

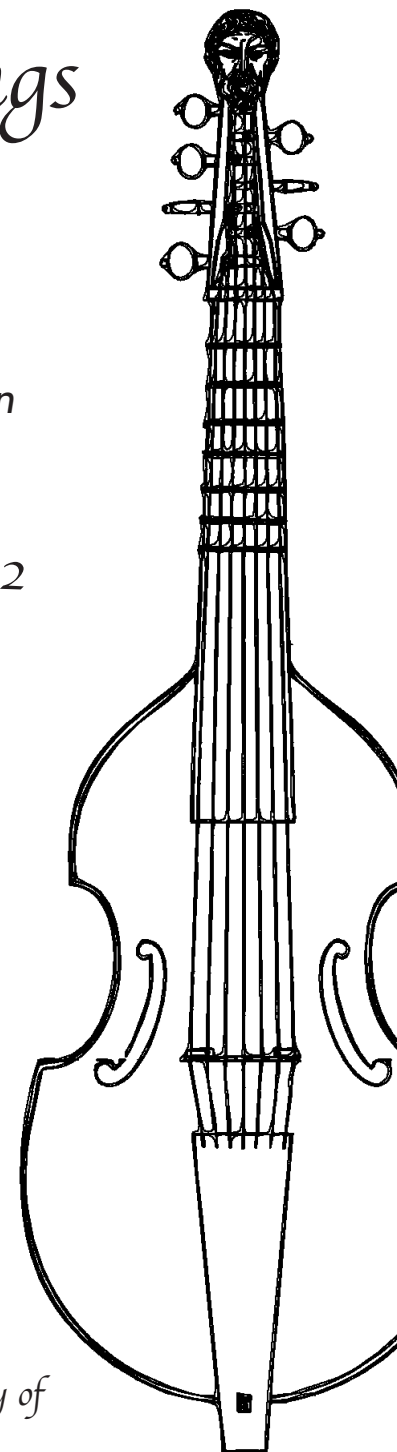
Belinda Montgomery – soprano

Tommie Andersson – theorbo, & lutes

Jennifer Eriksson – viola da gamba

Catherine Tabrett – viola da gamba

This concert is dedicated to the memory of
Mark Anstey (1960-2002)



Program Notes

Today's program is a collage of 16th and 17th French vocal and instrumental music, both secular and sacred. It features Marais' preferred continuo instrument, the lute, and the instrument most like the viol, the voice. French music of these times captures the imagination of the listener with its whimsical and entrancing melodies, its descriptive harmonies and unique approach to form. It is music that invites one to journey, to dream and to enter into a world that our Anglo Saxon musical tradition rarely explores.

Between the publication of Marais' first book in 1686 and his fourth book in 1717, French instrumental music changed considerably and Marais was influenced by the times. In book I, for example, Marais made a conscious effort to please a wide public. The suites here consist of the traditional sequence of dances (allemande, courante, gigue, menuet, rondeau). In his fourth book Marais was pursuing an altogether different concept, as he explained at the time:

"In order to cater for the various tastes of the Public for the viols, I have thought it fit to divide the fourth book into three parts, and so diversify its Pieces that everybody shall find here what suits him best. In the first part, I have been careful to work for persons who prefer easier pieces of a singing nature and little filled with chords to those that are difficult".

The suites in book IV no longer strictly adhere to the widely accepted pattern of dances used in book I. Although the Prelude and the Allemande retain their initial position in most suites; the order of the subsequent dances follows a somewhat random pattern. The a minor suite you will hear today is from the first part of book IV. Marais must have had very high standards as he has included many technically challenging movements.

François Couperin was born in Paris, where he lived and worked for most of his life. He inherited his father's post as organist at the age of eighteen at St Gervais and then in 1693 he was appointed organist at Versailles. Couperin's musical approach is a conscious blending of the elegant French style and the flamboyant Italian style. Unlike Lully, Couperin preferred small-scale vocal forms. Most of his surviving vocal music is for solo voice and continuo.

Although there are only three surviving Leçons by Couperin it is evident that he composed more. They were printed between 1713 and 1717 and were among the very few sacred works to be published during his lifetime. Liturgically, Leçons were traditionally sung on the Wednesday of Holy Week. The text is drawn from the "Lamentations of Jeremiah the Prophet", an ancient Jewish holy text which is also a book included in the Old Testament of the Bible. Jeremiah's writings were considered particularly apt in assisting Christian's to reflect on Jesus' crucifixion and death during Holy Week. Couperin's Leçons were probably intended for the nuns of the abbey of Longchamp, outside Paris. The text settings are interspersed with elaborate, melismatic vocal phrases that have an almost improvised feel to them. Each of the melismas is inspired by a letter of the Hebrew alphabet and occurs at the beginning of each section of the text.

Throughout the setting of the three Leçons Couperin demonstrates an extraordinary ability in the art of vocal declamation as well as an imaginative feeling for word painting. The music is rich in dissonance and chromaticism. ZAIN from the seconde Leçon, which you will hear today, illustrates much of this technique. In this section there is a repeated chromatic bass line – known as a ground bass – that is not unlike Purcell's famous aria, Dido's Lament. Jazz and rock musicians still use a similar technique today. All three Leçons conclude with the phrase, "Jerusalem, convertere ad Dominum Deum tuum". (Jerusalem, turn to the Lord your God)

René Mezangeau, a *musicien ordinaire du Roi* (Louis XIII) from 1621 to his death, was one of the great lutenists of the 17th century. He was a friend and possibly the teacher of Ennemond Gaultier, who dedicated to him a *tombeau* which is considered one of the finest compositions for the lute. Mezangeau was one of the first to experiment with and innovate new lute tunings, a process which led to the establishment of the baroque d-minor tuning by the mid century. This gave him a prominent place in anthologies published by Pierre Ballard in 1631 and 1638 and also in Mersenne's *Harmonie Universelle* 1636.

The French *Air de cour* was a secular, strophic song which often was written for one voice with lute accompaniment, and sung at court for the entertainment of the king and his courtiers. It was during the reign of Louis XIII (1610-1643) that the greatest number of airs de cour appeared. Between 1608 and 1632 Ballard brought out 15 volumes of anthologies, sufficiently in demand to require second editions. In 1643, the last year of Louis XIII's reign, the last book of solo airs de cour was published; here the editor, Boësset, stated that all his publications of airs had been to amuse and satisfy the king, who had received them with love, the highest recompense.

Program

- **Traditional (c. 1575)**
Une jeune fillette / Ma belle
si ton ame
- **Sainte Colombe (1640 – 1690)**
Sarabande du tendre
Gavotte la ferme
- **Jacques Mauduit (1557 – 1627)**
Eau vive, source d'amour
- **Étienne Moulinié (c.1600 - 1669)**
Enfin la beauté que j'adore
- **François Le Fegueux (dates unknown)**
Petit sein où l'Amour
- **Marin Marais (1656 – 1728)**
Pièces de violes 4e livre –
Paris 1717
(suite in a minor)
Prelude
Allemande
Gavotte
Gigue
Rondeau Louré
Caprice
La Sautillante
Double
- **René Mezangeau (c.1575 – 1638)**
Suite from Tablature de Luth de
différents auteurs sur les accords
nouveaux – Paris 1638
Prélude
Allemande
Courante I&II
Sarabande
Air "Tu es enrûmé Compere"
Bransle de Mets
- **François Couperin (1668 – 1733)**
Leçons de ténèbres Deuxieme
Leçon à une voix
VAU
ZAIN
HETH
TETH
Jerusalem
- **Marin Marais**
Pièces de violes 1er livre – Paris 1686
(suite in D major)
La paysane
Sarabande
Menuet 1
Menuet 2
Rondeau
- **Thoinot Arbeau (1520 – 1595)**
Belle qui tiens ma vie
- **Claudin de Sermisy (1490 – 1562)**
Tant que vivrai



Interval

Translations

Une jeune fillette

Une jeune pucelle noble cœur,
Priant en sa chambrette son Créateur;
L'ange du ciel descendit sur la terre,
Lui conta le mystere,
De notre Salvateur.

La pucelle é baü de cette voix
El le se prit à dire pour cette fois:
Comment pour ra s'ac complir telle affaire
Car jam ais n'eus affaire
De nul homme quis soit.

There was a lovely maiden

There was a lovely maiden with noble heart,
In prayer to her creator in chamber stark
Then Gabriel descended to the earth,
To tell the humble virgin,
Of the Messiah's birth.

Yet the astonished maiden made bold to say,
Now how could such a thing transpire today?
For never was such event known to man
And such a thing could only
Be part of God's own plan.



Eau vive, source d'amour

Eau vive, source d'amour, de mon ardeur,
Nimie, rafrechis la violente chaleur,
Nimie, je brûle d'emer
La fonte ne sourd net'claire toujours
E(t) la vûe la pers' e(t) découvre le fons;
Rien de caché n'y verras
Eau vive, mais je ne voy le fons de ton cœur.

La fraische liqueur bel' e(t) claire coulant,
Secourable guérit e(t) soulage la soyf
Au pélerin travaillé;
Eau vive, mais tu ne veux ma soyf étancher.
Eau vive, source d'amour

Quand l'herbe se meurt désseché du soleil,
Quelque pluie du ciel desur-elle venant,
Gaye, la fait reverdir :
Eau vive, rends sa vigueur au coeur alanguï.
Eau vive, source d'amour.

Vivacious spring, source of my love

Vivacious spring, source of my love and of my fervour,
Nimie, cool down the violent heat,
Nimie, my heart is burning for you
The spring waters flow no longer nor do they enlighten me
And what one discovers in their depths ?
The hidden will not be revealed.
Vivacious spring, I cannot see the inner depths of your heart

To the weary pilgrim
The fresh, sweet and limpid flow
Is plentiful and thirst quenching
Vivacious spring, you do not wish to quench my thirst
Vivacious spring, source of my love

When the grass suffocates and dries up under the scorching sun,
Some heavenly rain may fall on it and render it bright green again
Vivacious spring, invigorate this languid heart
Vivacious spring, source of my love

Enfin la beauté que j'adore

Enfin la beauté que j'adore
Me fait cognoistre en son retour,
Qu'elle veut que je voye encore
Ces yeux pour qui je meurs
Pour qui je meurs d'amour
Mais puisque je revoy la beauté qui m'enflame,
Sortez mes desplaisirs, hostez vous de mon ame.

Le ciel voyant que son absence
M'oste tout mon contentement,
Octroye à ma persévérance
La fin de mon cruel, de mon cruel tourment,
Mais puisque je revoy la beauté qui m'enflame,
Sortez mes desplaisirs, hostez vous de mon ame.

At last here is the beauty I adore

At last here is the beauty I adore
She lets me know on her return
That she wishes me to see her eyes again
For which I would lovingly die.
Since I will again see her beauty which inflames my passion
Then, let my sorrows be away, let them stay away from my heart

The gods have kindly conceded
That her absence was the cause of my chagrin
And given my perseverance,
At last consented to end my cruel torment.

Since I will again see her beauty which inflames my passion
Then, let my sorrows be away, let them stay away from my heart

Petit sein

A basty mon séjour,
Fay panteler ton ame,
Afin que pour un peu
Il esvente le feu
De sa trop chaude flame.

Non, ne fais mouvement,
Petit sein, autrement
Tout le monde s'enflame
Du feu de Cupidon,
Et desja son brandon
A consommé mon ame.

Las, hélas ! quel malheur !
Je me meurs de chaleur
Petit sein de Silvie,
Mais au moins permets moy
De mourir près de toy
Pour reprendre la vie.

Gentle Sweetheart

Beguile him to stay,
Let your throbbing heart release its fiery flame

Pray, do not move
My sweetheart
Lest all around you are touched like Cupidon's flame
See, already his flame has consumed my heart

Alas ! alas ! woe is me
Silvie, my sweetheart
I long for your love
At least, I pray you, allow me to succumb by your side
So that I may want to live again.

"Leçons de ténèbres Deuxieme Leçon à une voix"

VAU

Et egressus est a filia Sion,
omnis decor ejus:
facti sunt principes ejus velut
arietes non invenientes pascua;
et abierunt absque fortitudine
ante faciem subsequentis

ZAIN

Recordata est Jerusalem
dierum afflictionis suae,
et praevaricationis
omnium desiderabilium suorum,
quae habuerat a diebus antiquis,
cum caderat populus ejus
in manu hostili,
et non esset auxiliator.
Viderunt eam hostes,
et deriserunt sabbata ejus.

HETH

Peccatum peccavit Jerusalem
propterea instabilis facta est.
Omnes qui glorificabant eam
spreverunt illam:
quoniam viderunt ignominiam ejus.
Ipsa autem gemens conversa est retrorsum.

TETH

Sordes ejus in pedibus ejus,
nec recordata est finis sui:
deposita est vehementer
non habens consolatorem:
vide, Domine afflictionem meam,
quoniam erectus est inimicus.

Jerusalem,

Convertere ad Dominum Deum tuum.

VAU

And from the daughter of Sion
all beauty has departed:
her princes have become like harts
that find no pasture
and flee without strength
before the pursuer.

ZAIN

Jerusalem remembered
in the days of her distress
and all her misery,
the pleasant things she had
in earlier days.
When the people fell
into the hands of the enemy,
and she found no help outside,
the enemies saw her,
mocked her Sabbaths.

HETH

Jerusalem has sinned grievously,
therefore has she collapsed.
All who once honoured her
now despise her
they have seen her dishonour.
She laments and turns away.

TETH

Her filthiness is in her skirts,
cannot remember her own end:
her disgrace is complete,
she has no comforter.
See, o Lord, my affliction,
the enemy has become self-important.

Jerusalem,

Turn to the Lord your God.