

Program

- **Marin Marais (1656 – 1728)**

Pièces de violes 4e livre – Paris 1717

Suite in G major for 3 viols and continuo; arranged for violin,
viols and continuo by Jennifer Eriksson

- Muzette
- Menuet Muzette
- Double

- **Louis de Caix d'Hervelois (1680 – 1760)**

Suite in G for violin and continuo – originally for flute and continuo

- Lentement
- Gaiment
- Sarabande
- La Tubeuf
- La Remy

- **Marin Marais**

Pièces de violes 2e livre – Paris 1701

- Couplets de folies

Interval

- **Diego Ortiz (1510 – 1570)**

- Recercada Primera

- **Giovanni Battista Riccio (1609 – 1621)**

- Canzona for treble, bass and continuo

- **Arcangelo Corelli (1653 - 1713)**

Op. 5 Roma 1700

- Follias

- **Stephen Yates (born 1957)**

A Ballet Vivant in one act, choreographed by Fiona Garlick

- Love Reconciled or The Rewards of Evil

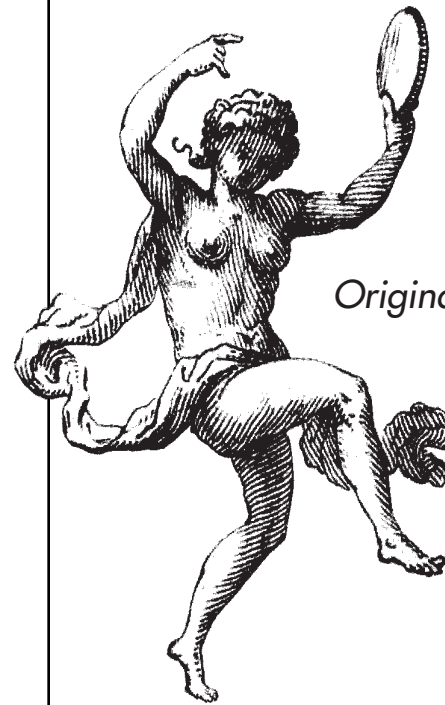
La Folia 1700-2003

The Marais Project

Directed by Jennifer Eriksson

Choreography by Fiona Garlick

Original ballet composed by Stephen Yates



Concert 8

Sunday 26 October 2003

*Shore Performing Arts Centre
North Sydney*

Fiona Garlick & John Barnard ~ baroque dance

Stan Kornel ~ violin

Jennifer Eriksson ~ viola da gamba

Catherine Tabrett ~ viola da gamba

Monika Kornel ~ harpsichord

Tommie Andersson ~ theorbo & guitar

Program Notes

Notes on the instrumental music by Jennifer Eriksson

By the 16th century the musical pattern of the Folia was well known. The two main features of the Folia are:

1. The repeated bass line which dictates the harmonic structure and is usually in two segments:

(D – A – D – C – F – C – D – A)

(D – A – D – C – F – C – A – D)

2. A descant line that builds a set of variations, or just improvises over the bass line.

Early examples of the Folia are found in the Spanish composer Diego Ortiz's *Tratado de glosas, 1553*. In this publication there are several sets of variations in which the lute or the harpsichord plays a repeated harmonic ostinato pattern and the viol a virtuosic melodic line.

By the end of the 17th century the folia was further standardised. The bass line noted above became the norm with each chord being given a single bar duration in triple time. Throughout the 18th century the Folia was one of Europe's best loved grounds upon which many composers built virtuosic instrumental variations.

Marais' 32 variations on the Folia (1701) were published one year after Corelli's set of Folia variations for violin (1700). Marais had, however, written a previous set of Folia variations in 1685. Marais' two manuscripts effectively illustrate the maturing of his composition technique from the intuitive, improvisatory approach of 1685 to the structured, elaborate compositional style of 20 years on. Out of the 28 variations included in the 1685 manuscript Marais drew upon only 16 for the latter attempt.

The 1701 version exhibits a huge variety of expression while displaying a deep understanding of the technical and musical possibilities of the viola da gamba. Marais leaves no stone unturned in this work! Every aspect of the instrument is explored. The Folia melody is the vehicle through which both performer and audience come to see the gamba in extraordinary array. The term *Folia* means both *wild amusement* and *insanity* in Portuguese, and Marais seems to have unconsciously returned to the very roots of the dance.

Corelli's music was popular throughout Europe and particularly in France where the bass viol – the viola da gamba – was the supreme instrument. He composed the first solo instrumental sonatas to be heard in France. Subsequently the whole of the composer's Opus V (which included 11 sonatas) was arranged for viola da gamba. Considering Corelli's relationship with France and the viola da gamba it seems fitting that his Folia and Marais' be placed together on a single program.

Notes on the Dance "Folies d'Espagne" by Fiona Garlick

The *Folias* first appears in Portugal in the late fifteenth century as a noisy dance and popular entertainment. Favoured in Spain as a dance-song, the *Folias* had found a place in the courtly dance repertoire there by the mid-seventeenth century. Like the earlier *zarabanda* and *chacóna*, the

Program Notes cont.

Folia was introduced into France and England in the form of variations for lute, guitar, keyboard and violin of the 1670s and 1680s.

A French noble form of the dance, the *Folies d'Espagne*, appears in several dance notations by R.-A. Feuillet and L.-G. Pécour from 1700 onwards, coinciding with the publication of the Folia variations by Marais and Corelli. With the exception of one version for a couple, these *Folies* are solos for the stage, which could be performed with castanets in the Spanish style, as were the sarabandes and chaconnes of the day. Like the Folia music itself, they consist of a series of variations, generally performed first on one side, then on the other, ranging from relatively simple steps from the ballroom repertoire to showy turns and leaps in theatrical style.

Notes on the ballet "Love Reconciled or the Rewards of Evil" by Stephen Yates

A Ballet Vivant for two dancers and five instrumentalists was commissioned late last year by Jenny Eriksson and the Marais Project. The short score was completed in February and orchestrated in June this year. The author has used original French dance melodies from the period circa 1700 - 1720, the exceptions being the Overture and the music heard in Scenes 4 & 5 that derive from two claveçin pieces composed by François Couperin le Grand. The other composers are Anon c1700, Anne & Andre Philidor from 1701, and Michel de La Lande from 1720. As most of the material only existed in the form of a single line melody the Author had to orchestrate and compose transition passages etc.

The ballet is divided into six scenes. Each scene including the Overture (based on a Corelli concerto movement) blends into the next without a break, giving the impression as it were of one continuous narrative. The piece concludes with a substantial Chaconne leger movement by Michel de La Lande.

Synopsis*

Overture

Scene 1. Chaconne pour une musette

Somewhere in Arcady, two people happen to meet and find themselves attracted to each other.

Scene 2. Menuet en chaconne

Oaths of fidelity are exchanged between the lovers.

Scene 3. Menuet en chaconne

An evil entity arrives upon the scene unbeknown to the lovers.

Scene 4.

A spell is cast and the lovers are estranged.

Scene 5.

Confusion reigns.

Scene 6. Chaconne leger

With some help from the Gods the lovers cause the spell to be broken. Love, Balance and Harmony are restored to the land.

End Music

* The Author wishes to thank his friend and poet Ariel Riveros for his time and patience in helping to form the startingly original plot line.



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 from the late 17th and early 18th century, and in period choreography, gesture and movement for the stage. Her choreographic output includes Telemann's *Wassermusik*, Rameau's *Ballet des Fleurs* from *Les Indes Galantes*, Lully's *Armide* and Rebel's *Caractères de la danse*. Co-director *John Barnard* trained in jazz ballet and partners and assists Fiona. Together they have made presentations ranging from evening classes to lectures, demonstrations and masterclasses for educational institutions around Australia and in Hong Kong.

Stan Kornel studied violin in Canberra with Ernest Lewellyn and later in Bydgoszcz (Poland) where he received his Bachelor of Music. He furthered his studies in Lodz obtaining his Master of Music degree in Performance. Stan has worked both as a soloist and leader in many prestigious orchestras and has been a permanent member of the *Sydney Symphony Orchestra* since 1988. He is a soloist and leader with the *Gallery Players Chamber Ensemble* and has performed in numerous concerts in NSW, Queensland, and Canberra on both violin and viola. Stan has recorded on CD contemporary works of D Holland, A Holley and D Strahan. He has been playing the viola d'amore, a 14 string baroque instrument, for more than a decade and in September 1995 performed two of Vivaldi's viola d'amore concertos with the *Torun Chamber Orchestra* in Poland. He has studied that instrument with Catherine Mackintosh in London and baroque violin with Sigiswald Kuijken in The Hague. Stan participated in the 1998 *Sydney Bach Festival*, playing both instruments. He has led the *St Laurence Baroque Orchestra* since 1998 performing on modern and baroque violin. Stan is also co-founder of *The Sydney Consort*.

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 ABC. 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.

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 Baroque*. She is highly sought after as a continuo player and has appeared with *Opera Australia*, *The Renaissance Players*, *The Early Dance Consort*, *The Sydney Consort*, *The Musicke* and numerous other ensembles. Jennifer has performed in regular live broadcasts for the ABC – most recently a solo concert in June 2002 - and tours for *Musica Viva* in the ensemble *Sounds Baroque*.

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 Baroque*, *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 Raymond 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 JS Bach with several established chamber orchestras in Poland. Monika performs regularly as a soloist and continuo player with a number of well-known ensembles and orchestras including the *Sydney Symphony Orchestra*, the *St Laurence Baroque Orchestra*, *Salût 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*.

Stephen Yates

Although he has written for the theatre, dance and marionettes Stephen is generally better known for his music for small ensembles and solo pieces. Equally at home writing for the voice and instrumentalists his special love lies with the harpsichord. A number of his works have been published in this country by *Currency Press*, *Allans Music*, *Wirripang Publications* and *Calisto Press* (UK) as well as being broadcast, performed and recorded in Australia, the United Kingdom, the United States, Europe and South-East Asia.