

“And then there were three!”

The Marais Project Concert 12

Directed by

Jennifer Eriksson & Neal Peres da Costa

Sunday 16 October 2005

The Independent Theatre

Jennifer Eriksson – viola da gamba

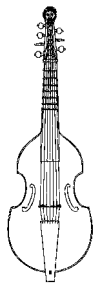
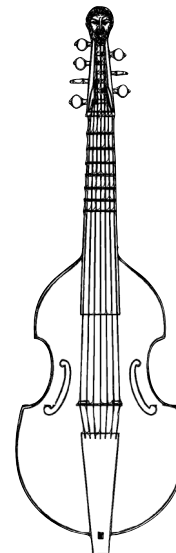
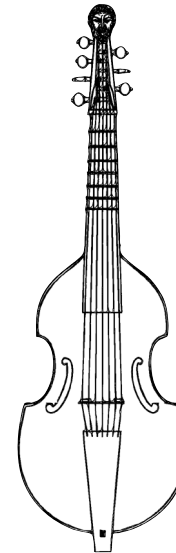
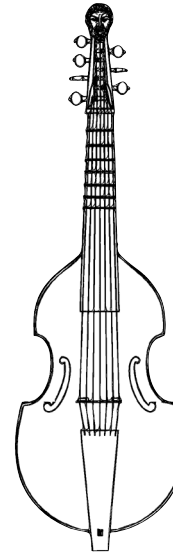
Daniel Yeadon – viola da gamba

Catherine Tabrett – viola da gamba

Neal Peres da Costa – harpsichord

Tommie Andersson – theorbo & baroque guitar

Guest Composer – Kevin Hunt



The Marais Project

www.maraisproject.com.au

Program

Marin Marais (1656–1728)

(Suite à trois violes, Quatrième livre, Paris 1717)

Prelude

Courante

Sarabande

Petite Paysane

Menuet

Rondeau

~

(Jean–Batiste Antoine?) Forqueray (1699–1782)

(Pièces à trois)

Allemande

Sarabande

Courante

~

Kevin Hunt (1961-)

(Based on music by JS Bach)

Mercy (Kyrie, from the B minor Mass)

Air (from Suite No.3 in D Major)

Joy (Jesu Joy of Man's Desiring)

~

Harpichord Solo

François Couperin (1668 - 1733)

Prelude in G minor from L'Art de toucher le clavecin

Les baricades misterieuse

~

Marin Marais

(Suite à deux violes, Premier livre, Paris 1686)

Prelude

Allemande

Courante

Sarabande

Gigue

Chaconne

Biographies cont.

gain a Diploma in Early Music Performance. After training with the European Community Baroque Orchestra Daniel became principal cellist of the renowned period instrument ensemble Florilegium, performing throughout the world at major venues such as the Concertgebouw in Amsterdam, the Wigmore Hall in London and the Sydney Opera House. With Florilegium Daniel has made twelve CD recordings for the Dutch company Channel Classics. In 1995 Daniel joined the Fitzwilliam String Quartet, playing on both modern and period instruments. With the quartet he appeared at all the major UK music festivals, toured the USA and Russia and made frequent radio and CD recordings.

Daniel has taught cello and viola da gamba at the Royal College of Music and the Royal Academy of Music in London, at Cambridge and York Universities in the UK, and also at Bucknell and Penn State Universities in the USA. Daniel has now made Sydney his home and regularly appears with Salut! Baroque, Sinfonia Australis, Pinchgut Opera, Opera Australia, and the Australian Bach Ensemble. He will continue to perform regularly with many of the London-based period instrument ensembles including the English Baroque Soloists, the Orchestra of the Age of Enlightenment and The King's Consort.

Jennifer Eriksson completed her initial musical studies at the NSW State Conservatorium of Music studying cello with Barbara Woolley. She subsequently studied 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, and Salut. 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 performs in regular live broadcasts for ABCFM and tours for Musica Viva in the ensemble "Sounds Baroque". Jennifer founded "The Marais Project" in 2000 with a view to performing the complete works of Marin Marais and to provide a vehicle that enables her to bring ancient and modern music for the viola da gamba to a wider audience.

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.

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, Salut, The Sydney Consort and Sarabande.

Program Notes

When I commenced "The Marais Project" in 2000 I gave little thought as to how we would approach performing Marais' works for three viols as we were struggling just to find an audience and a way of presenting bass viol music that appealed to contemporary values. Yet half a decade on, today's program celebrates some of the finest 17th century music written for two and three bass viols. These unique pieces highlight the rich and diverse sounds of the viola da gamba trio, a rarely heard phenomenon. So to celebrate this feast of ancient music earlier this year I asked one of my colleagues, the very-much-alive Kevin Hunt, to create a new piece that puts us in touch with the 21st century through combining the worlds of JS Bach and jazz. On a personal note, I would like to dedicate the first performance of Kevin's piece to my parents John and Lorraine Eriksson and to my parents in law, Ken and Mary Pogson. I have greatly appreciated their love and support over many years.

Marais only wrote two suites and a *Tombeau* for two bass viols, each of which is found in his first book of music published in 1686. Marais clearly approached writing for two bass viols in a similar manner to which he composed for a single instrument. The techniques used for fingering and bowing, ornamentation and chords, melodies and harmonies, for example, are transferred skillfully from one instrument to two, with the same degree of technical difficulty existing for both players. The final piece this afternoon, the *chaconne*, highlights this fact. Marais makes extensive use of imitation between the parts with one viol seemingly trying to out do the other in a race to the finish. We can only surmise that Marais had in mind a viol partner of similar skill to himself — or at least a clone!

In 1717 Marais published his fourth book and for the first and only time included two suites for three viols. As with the works for two viols, these suites reflect the high technical standard set by the solo pieces. The third viol part splits off from the continuo on occasion giving greater independence to the third player. Herein lies the biggest difference between the suites for two viols and the suites for three viols: in the suite for two viols the third gamba simply doubles the bass line played by the harpsichord and theorbo. The D major suite, which we have selected to play today, demonstrates the way that Marais' music had matured in the years since he wrote the suites for two viols, one notable development being his use of the extreme ranges of the instrument.

It is unclear if it was the great virtuoso Antonie Forqueray, or his son Jean-Baptiste Antonie, who wrote the suite for three viols. Stylistically, it seems too early a work for Jean-Baptiste, who was born in 1699, but on the other hand it is difficult to attribute the work to his father as it has little in common with his only published music for solo bass viol which appeared in 1747. Marais and Antonie Forqueray Snr. were great rivals in their life times and we can imagine Antoine competing with Marais when writing for the special combination of three viols. Whatever the authorship, this is without a doubt some of the most beautiful music ever written for three viola da gambas. The opening Allemande pays tribute to JS Bach's *Actus Tragicus*, a cantata in which Bach features two solo viols. It is a pity only three movements of this lovely work have survived.

Thankyou firstly to my fellow musical travelers: Danny, Cathy, Kevin, Tommie and Neal for your energy, talent and commitment to bringing to life this wonderful music. Thanks are also due to many other individuals and organisations: to Gloria Scott and Warwick Ross from "The Independent Theatre", to Nicole Bannister for completing French translations, to "The Leading Partnership" and their Office Manager Margi Doyle for administrative and marketing support, to Rod Pascoe for recording today's concert, to Georgia Rivers for marketing advice, to Sidney Peyroles - Cultural Attaché at the French Consul General, to the active volunteers at "Early Music News", to my colleagues at the "Australian Viola da Gamba Society" and to "Le Courrier Australien". Finally, my thanks to those of you who have joined with us today: there is no concert without an audience. Please join us again in 2006 when we celebrate Marais 350th birthday!

Jennifer Eriksson

Biographies

Neal Peres Da Costa was born in Bahrain (UAE) in 1964 and his ancestry is Goan. After graduating from the University of Sydney with first class honours B.Mus., Neal attained a Postgraduate Diploma in Early Music from the Guildhall School of Music and a Master in Music Performance from the City University in London. In 2002 Neal attained a Ph.D. from the University of Leeds, researching performance practices in late 19th-century piano playing with particular reference to early recordings.

With Florilegium, the internationally renowned period instrument ensemble which he co-founded in 1991, Neal has performed throughout the world, including France, Spain, Germany, Holland, North and South America, China and Australia, and in major venues such as the Concertgebouw in Amsterdam, the Teatro Colon in Buenos Aires and the Wigmore Hall in London at which Florilegium held a prestigious residency for several years. For ten years Neal was Professor of Fortepiano at the Royal Academy of Music in London and was also a Lecturer in Performance Practice there. He also held the post of Lecturer in 19th-Century Performing Practice for of the Masters Degree at Trinity College in London. Neal has performed with Emma Kirkby, Nancy Argenta, James Bowman, Derek Lee Ragin, Michael Chance, and Pieter Wispelwey; and with the Orchestra of the Age of Enlightenment, the Academy of Ancient Music, the Australian Chamber Orchestra, the Sydney Symphony Orchestra, the Australian Bach Ensemble, Salut! Baroque, the Sydney Philharmonia, the Song Company, Sinfonia Australis, Orchestra of the Antipodes, Pinchgut Opera, and the Australian Brandenburg Orchestra. With Florilegium, Neal recorded numerous CDs with the Dutch company Channel Classics. For Clarinet Classics he recorded a CD of 19th-century music for clarinet and fortepiano with the clarinetist Colin Lawson. Neal has given papers at the Royal Musical Association Conference in 2000, the Conference of 19th-Century Music at Leeds University in 2002 and the Symposium of 19th-Century Music during the Utrecht Early Music Festival in 2002. Neal regularly presents pre-concert lectures for Musica Viva.

Kevin Hunt received his initial piano tuition from his father Ellis Hunt and followed in his brothers' footsteps by playing brass instruments in the school brass band. In 1981 Kevin was accepted into the Jazz Studies Diploma course at the NSW Conservatorium in Sydney. This was the beginning of a new musical life for Kevin; everyday he played jazz piano with fellow students under the direction of Don Burrows, Paul McNamara, Roger Frampton, Judy Bailey, George Golla and Dick Montz. The atmosphere of learning from this faculty has stayed with Kevin throughout his professional career. During this time, Kevin was also a member of The Northside Big Band under the direction of John Speight. This is where Kevin began his playing association with James Morrison and for the next five years Kevin recorded and performed with James regularly. In 1982 Kevin joined the Daly Wilson Big Band for their final twelve months together. He also studied 20th century composition at the Sydney Conservatorium until 1995 when he was invited to join Don Burrows as his full-time pianist.

The other main interests of Kevin's musical life are the ensembles he leads and the concerts he produces. He is active with four key projects: 'The JS Bach Trio' in which music of Johann Sebastian Bach is rearranged and improvised by jazz trio; 'The Cocktails Trio' focusing on swinging jazz trio music; 'Tree', a unique, contemporary trio music from acoustic to electronic sounds; and 'Ceremony', a special jazz concert of vocal and instrumental sacred music. As a recording artist, his CD "Kevin Hunt Plays JS Bach" was nominated for the Aria award for "Best Jazz Release" and won the "ABC 24-Hours Listeners' Choice Award for Best Jazz CD Release of 1998". In June 1999, Kevin was awarded the MO Award for "Jazz Instrumental Performer of the Year". Central to all this activity is Kevin's jazz piano and arranging style which continues to evolve with many diverse musical influences, keeping his music fresh and inventive.

Daniel Yeardon originally studied cello and piano in the North of England. He graduated in physics at Oxford University and subsequently worked as a scientific book editor for Longman Publishing Company in London. The lure of music soon proved too strong and Daniel moved on to the Royal College of Music to