

The Marais Project
Directed by Jennifer Eriksson

The Labyrinth

The Marais Project Concert 10

Directed by Jennifer Eriksson

Sunday 31st October, 2004

SBW The Independent Theatre North Sydney

Elizabeth Pogson – violin

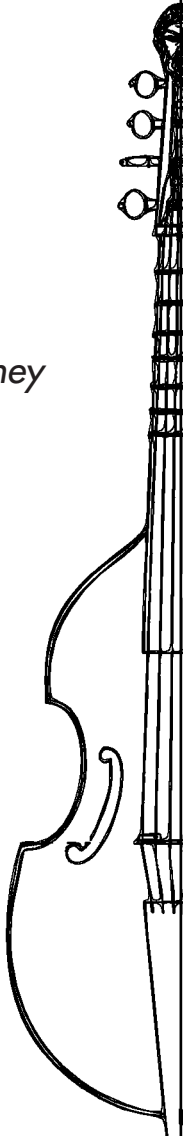
Belinda Montgomery – soprano

Tommie Andersson – lute

Jennifer Eriksson – viola da gamba

Catherine Tabrett – viola da gamba

Monika Kornel – harpsichord



Program

- **Matthew Locke** (c.1621 - 1677)

The Little Consort – Suite No.6

Pavan
Ayre
Courante
Sarabande

- **Marin Marais** (1656 - 1728)

"**Le Labyrinthe**" from Pièces de violes, 4e livre (Paris 1717)

- **Jean Marie Leclair** (1697 - 1764)

Violin Sonata Op. 9, No. 4

Andante spirituosissimo
Allegro
Sarabande largo
Allegro assai

- **Jean- Philippe Rameau** (1683 - 1764)

Deuxième concert

L' Agaçante,
Premier Menuet et Deuxième Menuet

- **Marin Marais**

Sonnerie de Ste Geneviève du Mont-de-Paris

- **Matthew Perry** (1959 -)

Nocturnal

- **John Paul Jones** (1946 -)

So ell encina (arranged by Tommie Andersson)

Translations and Songs

Nocturnal

I walked abroad at night
Out of the world's heat where our hopes were dying.
Low in the northern sky, full spanning bright,
The swan was flying
Seaward, as if to quit the shore
That heeded its design no more.

I cried: Do not depart,
Bright image of desire: if you forsake us
Dishonour in our deeds, death is our art
Will over take us;
Your wing-beat, O celestial Swan,
Are all that makes the heart go on.

It seemed that it replied:
Do not complain if absence rules the season;
The works of men are freighted on a tide
Whose secret reason
Moves also the bright signs above:
Turns back and fight the wars of love.

So ell encina

So ell encina
Yo me iba, mi madre,
a la romería,
por ir más devota,
fui sin compañía;

por ir más devota,
fui sin compañía,
tomé otro camino,
dejé el que tenía.

halléme perdida
en una montaña;
echéme a dormir
al pie dell encina

A la media noche
recordé, mezquina,
halléme en los brazos
del que más quería.

Pesóme cuitada
de que amanecía
porque yo gozaba
del que más quería.

Muy bendita sia
la tal romería
so ell encina...

Under the Oak Tree

Under the oak tree
I set out, mother,
on a pilgrimage,
in order to go more devoutly,
I went alone.

In order to go more devoutly,
I went alone.
I took another path
And left the one I had.

I found myself lost
on the mountain-side,
so I lay down to sleep
At the foot of the holm-oak.

At midnight
I awoke – poor me!
and found myself in the arms
of the one I love most.

I lamented bitterly
the breaking of dawn
because I was enjoying
my greatest love.

Most blessed be
that pilgrimage
Under the oak tree...

Anon

Program Notes

History's most famous labyrinth was that which housed the mythical creature, the Minotaur, a man-bull to which the ancient Cretans sacrificed seven Athenian boys and girls each year. The Greek myth of Theseus and the Minotaur tells the story of how Theseus, a brave young Athenian, asked to be sent to Crete as one of the fourteen annual sacrifices. Determined to end this horrid waste of Grecian youth he outwits the Minotaur by entering the labyrinth armed with a skein of golden, silk thread which he unravels as he journeys to the heart of the labyrinth and kills the dreaded Minotaur. He then returns safely to his loved one, Ariadne, through following the trail of thread he had left behind on his inward march. This wonderful story has held composers, artists and writers enthralled throughout history and entrenched the notion of embarking on a journey through a labyrinth or maze at many levels of the Western psyche.

There are several "golden threads" which wind their way through today's concert. The first is Marin Marais' "le labyrinthe" which he wrote as an attempt to describe two mazes he was familiar with in the ancient gardens of Versailles Palace under Louis XIV. Marais symbolises the twists and turns of the maze by using many different keys some of which were virtually never in the "toolkit" of composers of his time. D sharp major, for example, is not a familiar key to either gambists or lutenists! The other thread running through our program is that of the viola da gamba through history. We commence with a 350 year old piece by Matthew Locke and end with two works by living composers. The message being, that unlike the mythical Minotaur, the viola da gamba has refused to be defeated and still thrives today. The final thread is the sense of journey we decided to adopt for the program as a whole. When I sat down some weeks ago to put together the final draft for the printers I found that I could not find an appropriate place for the traditional interval – for which I apologise! After some discussion between the musicians we decided to forego a program break and present this afternoon's event as a unified whole. However, as is the tradition of *The Marais Project*, please enjoy the concert and the join us afterwards for a drink in the bar...

Matthew Locke was an English composer born in Devon in 1621. He lived at a time when musical forms were making major changes. The Renaissance polyphonic style with its equal voices and complex counterpoint was waning. In its place emerged a more recognisable modern style based on vertical harmony (chords) and a polarization of voices. Locke had his feet solidly planted in the tradition of polyphonic music, but experimented with chordal harmonies and unusual melodic shapes. Looking both forward and backwards he tried to develop his own voice pushing towards, but never quite attaining, the new "baroque" style that was about to emerge.

Locke's Little Consorts were most definitely composed in the tradition of writing for amateurs and the suites were probably meant to be played on whatever instruments were available rather than being scored for any particular instrument. His combination of the violin and viol families created a marriage of styles that was never again as successful.

Marin Marais (1656-1728) was a key figure in the greatest period of viol virtuosity which occurred in France during the late 17th century. 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.

In the fashion popular in his time, Marais wrote many "character pieces", musical depictions of everything from a clock to imitations of musical instruments such as the guitar. *Le Labyrinthe* is possibly Marais' ultimate character piece describing, as noted above, the process of finding one's way through a maze. Marais symbolises the maze journey through technique such as using keys foreign to the viol, sudden tempo changes, dissonant harmonies, and the regular return of a motive that seems to assure both performer and listener that they are once again on the right track. The work is made up of six marked sections which follow without a break: *gaily, gravely, in a lively fashion, grave, gay and chaconne.*

Sonnerie de Ste Geneviève du Mont-de-Paris is probably one of Marais' best known works and one of his few chamber works for violin, viola da gamba and continuo. The church bells of St Geneviève are depicted by the gamba in the opening phrase. This phrase is constant throughout the piece and is also varied often demanding great versatility from the gamba playing.

Jean-Marie Leclair was born in Lyon in 1697 and lived most of his life in Paris until he was murdered in 1764. Leclair wrote over 60 solo, duet and trio sonatas for violin. What makes his work unique is that while embracing the virtuosic Italian style of violin writing, he was able to successfully maintain many French characteristics such as short ornamented phrases and colourful harmonies. The idiom in which Leclair wrote reflected his own virtuosic technique.

Jean-Philippe Rameau (1683–1764) published *Pièces de clavecino en concerts* in 1741. This set of works lifts the chamber music genre to a new plane. The technical demands on all the players are high. The viola da gamba, for example, spends so much time in the upper registers that in another arrangement that Rameau made of the work for two violins and harpsichord the second violin part required little adaptation from that originally written for viola da gamba.

Rameau took the unusual step of publishing the collection in score rather than a set of individual parts. The reason for this, Rameau explained, was that, 'not only must the three instruments blend but ... the violin and the viol must above all adapt themselves to the harpsichord, distinguishing what is merely accompaniment from what is thematic, in order to play still more softly in the former case'. It is the subtle and intimate interplay of all three instruments that contributes so strongly to the unique character of these works. Like Marais Rameau also made it his practice to write character pieces, one of which - *L'agaçante* (agacer = to get on someone's nerves) - we will perform one today.

Matthew Perry's "Nocturnal" is a setting of the Australian poet James McAuley's poem of the same name. "Nocturnal" was commissioned by "The Marais Project" for the combination of two gambas, voice and basso continuo. The whimsical beauty of the McAuley poem inspired Matthew to create an atmospheric piece in which lyrical vocal melodic ideas are echoed by the gambas and continuo parts. Each instrument, including the vocalist, plays an equal part in this composition with opportunities for improvisation in the faster moving middle section where the gambas and continuo both have the opportunity to "solo". The unique combination of instruments and voice is balanced in this setting using contemporary harmonies, syncopated rhythms and melodic fragments.

John Paul Jones was born in London in 1946 and was a founding member of the legendary hard rock group, Led Zeppelin. In 1960, when Jones was only 14 years old, he became a member of his father's dance band. His credits from his early period include amazing groups like the Rolling Stones, the Outlaws, Jeff Beck, Mickey Most, the Yardbirds, the Mindbenders, the Everly Brothers, and the Supremes. In 1968, Jones was recruited by another legend, guitarist Jimmy Page, to help put together a new group that would be known as Led Zeppelin. In less than a dozen years Led Zeppelin made one movie, recorded nine full-length albums and embarked on numerous international stadium tours which set the standard for mainstream rock for decades to come. When Led Zeppelin folded in 1980, Jones continued his musical career. He began to produce and arrange albums for other artists and also wrote songs and then film scores for movies like *Scream for Help*, *Risk*, and *The Secret Adventures of Tom Thumb*. In 1996, Jones constructed his own studio and two years later recorded a solo debut album, *Zooma*.

Biographies

Elizabeth Pogson was born in Sydney, and began violin studies in Orange, NSW with John Gould, former member of the Sydney-based Carl Pini String Quartet. She returned to Sydney in 1997 to continue her studies with Professor Peter Zhang and Janet Davies whilst attending the Sydney Conservatorium of Music. In 1999 Elizabeth was the recipient of the Margaret Henderson Music Trust Scholarship, which allowed her to further her music education in Sydney. In 2000 she took up baroque violin under the direction of Anna McDonald, founding member of the London ensemble 'Florilegium' and in 2002 she completed her Bachelor of Music performance degree on violin with Honours at the Sydney Conservatorium of Music. She is now a regular artist with the 'Australian Brandenburg Orchestra' (ABO). Since joining ABO Elizabeth has supported artists such as Andreas Scholl, Andrew Manze, Elizabeth Wallfisch, Marc Destrube, Maria Christina Kiehr, Cyndia Sieden and Hidemi Suzuki. She has also performed with Anna McDonald & Erin Helyard's ensemble 'Sirius', 'Salut! Baroque' and 'Sinfonia Australis', the Australian Broadcasting Corporation's core recording ensemble. In addition she performed in ABC's period instrument ensemble 'The Orchestra of the Antipodes' which recorded and released a CD/DVD of Handel's Messiah as well contributing to the ABC's soon to be released recording of Bach's Brandenburg Concertos. At the end of 2002, Elizabeth was part of Sydney's newest opera company 'Pinchgut Opera' which performed Handel's 'Semele' in Sydney to great acclaim and Purcell's 'The Fairy Queen' in 2003. She is engaged to play in their 2004 production of Monteverdi's 'Orfeo'. Elizabeth plans to continue her research into both early and modern music performance in Europe in the near future.

Matthew Perry began his musical studies at Knox College in Sydney where he topped the state in HSC Music. Later he studied at the Sydney Conservatorium of Music, graduating in 1981 with a Diploma in Music Education. As an educator, Matthew has held the position of Master in charge of Music at Cranbrook Junior School, Director of Music at the then new Emanuel School Sydney and has also taught at the International Grammar School, Sydney. He currently teaches at Cranbrook school specialising in early childhood music where his responsibilities include preschool, infants and primary teaching.

In addition to teaching music, Matthew works as a composer, conductor and pianist and was the musical director of "Christmas at the Opera House" from 1984 -1997. His many compositions include the winning entry in the 1985 Australian Song Contest, the Finale which formed part of the opening ceremony for World Expo '88 in Brisbane, music for the opening of the High Court Canberra as well as educational music resources and musicals for schools throughout Australia and overseas. Matthew lives in Sydney Australia with his wife Carol and children Daniel and Michael.

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.

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 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 ABCFM and tours for Musica Viva in the ensemble "Sounds Baroque".

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, 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'.