

directed by  
Jennifer Eriksson &  
Tommie Anderson

# The Marais Project



## Across the Channel

3.00pm Sunday 24th October  
Christchurch Lavender Bay

[www.maraisproject.com.au](http://www.maraisproject.com.au) or join us on Facebook

## Program

- **William Byrd (1540– 1623)**
  - My mistress had a little dog
- **John Bull (1562/3-1628)**
  - Fantasy for 4 viols
- **John Dowland (1563 –1626)**
  - Goe nightly cares
  - A Fancy & The most sacred Queene Elizabeth, her Galliard
- **Thomas Campion (1567 – 1620)**
  - Author of light
- **John Jenkins (1592–1678)**
  - Suite in D minor - Ayre, Almaine, Coranto
- **John Dowland**
  - Lasso vita mia
  - My thoughts are winged with hopes/Sir John Souch his Galliard
- **Marin Marais (1656-1728)**
  - Suite in A major, Book 5 - Prelude, Allemande, Sarabande, Gavotte, Chaconne
- **John Dowland**
  - Flow my tears
  - Can she excuse/The Earle of Essex Galliard

## Welcome from Jennifer Eriksson

Thank you for coming along to the final concert in our 2010 concert series. As you may be aware, a rock concert was scheduled across the road from the Mosman Art Gallery where we were to originally perform today so I apologise for any inconvenience the late move to North Sydney may have caused. Much of our focus is on French music but today we “cross the English Channel” to explore something of the richness of English viol music. As always, I am grateful to my musical colleagues for their talent and generosity and especially to the Rev Pat Collins for making Christchurch available to us at late notice.

## History of The Marais Project

*The Marais Project* was founded in 2000 by Jennifer Eriksson to fulfil her dream of performing the complete works of Marin Marais. However, the ensemble’s repertoire spans several hundred years of music from 16th century French songs, to Baroque motets and cantatas, solo and accompanied suites for the bass viol along with commissioned works by by Australian composers. The Marais Project records and is interviewed regularly for ABC radio and has released two CDs, “Viol Dreaming” and “Love Reconciled”. CDs can be purchased at [www.maraisproject.com.au](http://www.maraisproject.com.au)

# Background to the music

**William Byrd** was one of the greatest composers of the English renaissance. He wrote in most of the musical forms of the day including sacred and secular polyphony (vocal music with several parts), works for keyboard, songs and of course, music for viol consort. The two best known Byrd masses are considered amongst the finest sacred vocal music of any era. A Catholic during an era of Protestant reform, Byrd was also a skilled business person. Together with composer Thomas Tallis he held a lucrative music printing monopoly granted by Elizabeth I.

**John Bull** was a leading keyboard virtuoso of his day. He became Master of Choristers in 1583 at the Hereford Cathedral and Chapel Royal London, graduated with a MusD from Cambridge 1589, gained a DMus from Oxford in 1592 and finally became a Public Reader at Gresham College. Most of Bull's music was lost when he fled to the Netherlands in 1613 after being charged with adultery. 120 canons, anthems and a vast amount of outstanding keyboard music survived.

**John Dowland** was one of the finest lutenists and song composers of all time. He held Court appointments in Europe and England and is considered to be the English master of the lute song. The pop singer "Sting" has recently popularised Dowland releasing a CD of many of his songs.

**Thomas Campion** composed over one hundred lute songs in the Books of Airs, with the first collection (co-written with Philip Rosseter) appearing in 1601 and four more following throughout the 1610s. He also wrote a number of masques and in 1615 he published a book on counterpoint, *A New Way of Making Fowre Parts in Counterpoint By a Most Familiar and Infallible Rule*.

**John Jenkins** was a prolific composer whose many years of life, spanning from William Byrd to Henry Purcell, witnessed great changes in English music. He is noted for developing the consort fantasia for viols and composed numerous 4, 5, and 6 part Fantasias for viol consort. He breathed new life into the antiquated form of the *In Nomine*, a viol consort based on plainchant. He was a fine lutenist and also a virtuoso on the now little known *lyra viol*.

We take our name from the great French viola da gambist and composer **Marin Marais**. The son of a shoemaker, Marais was the court gambist for Louis XIV and wrote some of the most virtuosic music ever written for the instrument. His five books of music for one, two and three viola da gambas and continuo are increasingly seen as some of the finest compositions for the viola da gamba.



## Biographies

**Josie Ryan** completed her Masters degree specialising in Early Vocal Music and Historical Performance Practice at the Royal Conservatory of The Hague, with the aid of a grant from the Dutch Government. She had previously graduated from Sydney Conservatorium. During her thirteen years in the Netherlands she performed as an ensemble singer with various leading groups across Europe, including The Tallis Scholars, The Amsterdam Baroque Choir and Collegium Vocale Gent. Josie has a broad oratorio and concert solo repertoire ranging from the early Renaissance to the late Classical period, and has enjoys a busy concert schedule. Her operatic roles include Rameau's *Les fetes d'Hebe* (Iphise), Monteverdi's *L'Orfeo* (Ninfa) and Cavalieri's *Rappresentatione di Anima e di Corpo* (Anima beata). She has been a regular member of Pinchgut Opera during annual visits to Sydney, and has returned to live here since November 2009.

**Fiona Ziegler** Fiona began her violin and piano studies at the age of five with her mother, Sydney violinist, Eva Kelly. At the Conservatorium High School she studied violin with Christopher Kimber and Harry Curby, piano with Nancy Salas and cello with Lois Simpson, attending master classes with Valery Klimov, Igor Ozim and the Quartetto Beethoven di Roma. Fiona is one of Sydney's leading baroque violinists and has performed with Ensemble de la Reine and frequently with her own baroque trio, Concertato. She has been an Assistant Concertmaster of the Sydney Symphony since 1995 and plays on her mother's two-hundred-and-fifty year-old Testore violin.

**Tommie Andersson**, born in Sweden and based in Sydney since 1984, is regarded as Australia's leading specialist in lutes and early guitars. He completed his studies at the State Conservatorium of Music in Göteborg (Gothenburg), Sweden,

with a Masters Degree in Performance, studying under Josef Holecek. He was then awarded a Swiss Government Scholarship for further studies at the Schola Cantorum Basiliensis, where his teachers included Eugen M. Dombois and Hopkinson Smith. He has toured, recorded and taught extensively in Sweden and Scandinavia, Western Europe, Malaysia and Japan as well as South America.

**Jennifer Eriksson** completed her initial musical studies at the NSW State Conservatorium of Music studying music education and cello with Barbara Woolley. She subsequently studied the viola da gamba with Jaap ter Linden at the Rotterdam Conservatorium for three years where she completed post-graduate studies in baroque music. She founded The Marais Project in 2000 and also directs the *Musica Viva* in Schools ensemble, Sounds Baroque. Jennifer is widely recognised as one of Australia's best known and most versatile viola da gambists.

**Shaun Ng** moved from Singapore to Europe in 1999 to study instrumental performance (violin and viola da gamba) with several of the leading practitioners of early music. In 2000, Shaun founded the early music ensemble *Musica Obscura* (Singapore), which he directed until the group disbanded in 2004 when he moved to Perth, Western Australia. In 2010, Shaun won an Australian Postgraduate Award to pursue his Doctor of Musical Arts degree at the Sydney Conservatorium of Music. He is currently studying at the 'Con' with Neal Peres da Costa, Alan Maddox and Daniel Yeadon.

**Imogen Granwal** gained a Diploma and Post Graduate Diploma of Music (Performance Cello) from the Sydney Conservatorium of Music studying with the late Lois Simpson. Currently Imogen enjoys playing cello with the Lurline Chamber Orchestra and her string quartet *Stringstory*. Her interest in viola da gamba was awakened many years ago and she is delighted to be performing with The Marais Project for this concert. She has had lessons with Jenny Eriksson, Danny Yeadon and attended an Early Music Summer School several years ago in Daroca, Spain.