

# The Marais Project newsletter



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Vol 8 (ii) September 2009



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## Dry July Success

The Marais Project, in the form of Jennifer and Philip, took up the challenge of giving up alcohol for the month of July. In doing so we set out to raise funds for the new **Cancer Centre** at Prince of Wales hospital, Randwick, in Sydney's Eastern Suburbs. Philip has had a number of consulting clients at the Prince of Wales campus. In all friends and family sponsored us to the tune of just below \$1000. The Dry July fundraising campaign for hospitals across Australia was very successful. In Sydney this was largely due to the active support of announcers from the ABC's Radio 702. We are considering cutting back to a "Dry Week" only in July 2010!

**Almost \$1,000 was raised for the new POW cancer centre**

## New CD: Love Reconciled

Readers with a good memory for facts may recall that **Love Reconciled** is the name of the short ballet Sydney composer Stephen Yates wrote several years ago for The Marais Project and the Early Dance Consort.

Stephen's delightful piece will appear on the next Marais Project CD, as well as providing the title for the new release. "We made up several lists of CD titles", Jenny commented recently, "But I kept on coming back to this one. Stephen was kind enough to grant me permission to use it". Love Reconciled (the CD) will consist of music for violin and two gambas, Marais suites for one and two bass viols and works for two bass viols and voice. Most of this music featured in the second of our 2009 concerts, **Two Part Invention**.

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Produced by award winning Producer **Llew Kiek**, recording took place at Studios 301 in Alexandria. Llew and sound engineer Chris Doherty have worked tirelessly with Jenny to edit and mix what promises to be a very special final result.

Appearing on the CD are Fiona Ziegler, Tommie Andersson, Danny Yeadon, Chris Berensen, Lindy Montgomery and Cathy Upex (Tabrett). We hope to release Love Reconciled for Christmas 2009.



## Overseas Trip

In August Jenny commenced an around the world trip pursuing various viola da gamba matters. First stop was Montreal where she met up with bow maker Louis Begin who visited Australia in 2008 to lecture at the Australian Viola da Gamba Association Easter School. Courtesy of Louis, Jenny now has a wonderful new bow.

Then she flew on to Cologne to have her gamba serviced by master luthier Reinhard Ossenbrunner. He was very happy to see his "child" in

such good shape. Reinhard made some adjustments to the neck and replaced the sound post. While waiting for her instrument to be repaired Jenny moved on to Sweden to visit relatives and then back to Holland to attend concerts at the Utrecht Early Music Festival, one of the best known events on the world early music calendar.

In Holland she called in to see her former teacher, Jaap ter Linder, her string supplier Meneer Fred Lindeman and renowned music store owner Saul B. Groen. These folk are valued colleagues and friends from her years in The Netherlands in the 1980's.

It was a great trip that brushed out the cobwebs and inspired her for the year to come.

## Danny Yeadon records the Bach viola da gamba sonatas for the ABC

In a major event for the viola da gamba in Australia, regular Marais Project collaborator **Danny Yeadon** has released a CD of JS Bach's three sonatas for viola da gamba and harpsichord. Splendidly accompanied by Neal Peres da Costa, Danny's CD will sit well in any music collection. Available from the ABC and all good CD stores.

# The Marais Project newsletter



## Meet the composer

Australian composer **Rosalind Page** has a growing reputation for her beautifully crafted works. She has a particular affinity for the voice and is also known for her body of music for early music ensembles and performers including Ironwood, lutenist Tommie Andersson and The Marais Project. *Black Ice*, a CD featuring Rosalind's vocal music, was released in 2008, distributed by the MOVE label.

**Philip Pogson (PP):** Rosalind, have you always been a composer?

**Rosalind Page (RP):** Yes, and a dancer. From the time I could reach the keyboard I would sit and play all kinds of music by ear - and loved it!

**PP: Where did you train?**

**RP:** I took piano lessons to AMusA level and studied for a BMus (composition) at the Sydney Conservatorium of Music, later transferring my studies to the USA, graduating in 1994 with a BA (Mus) Summa cum laude from the University of Delaware, also majoring in philosophy. I studied with Ross Edwards for my PhD in Composition, at the University of Sydney, graduating in 2006.

**PP: Who do you admire amongst your Australian (or overseas) colleagues?**

**RP:** Ross (Edwards), of course, for the humanity he brings to his music.

Aesthetically, I sit on a branch of the French compositional tree, my aesthetics leaning towards Debussy, Ravel, Messiaen, Boulez, and Grisey. I also very much like the work of Magnus Lindberg and Icelandic composer Hafliði Halgrímsson.

## Les Voix Humaines visits Australia

Well-known Montreal-based viola da gamba duo Susie Napper and Margaret Little named their duo Les Voix Humaines (human voices) after a favourite viola da gamba piece by Marin Marais. They have performed together since 1985 and visited Australia in Easter 2009 for the national viol school in Melbourne.

Sponsored by the Australian Viola da Gamba Association, the School is held annually in different cities year to year.

In Sydney Les Voix Humaines gave a concert and masterclass at the Conservatorium. Cathy Upex (Tabrett) played a Marais suite in the masterclass supported by Jennifer on continuo. The Humaines concert that followed offered a rare chance to hear an experienced international viol duo perform some great music.

**PP: What is the best thing about your chosen career?**

**RP:** To put heart and intellect into the creation of something that previously did not exist.

**PP: How did you first come to write for early instruments?**

**RP:** I approached Tommie Anderson when I was composing my *Sonetos del Amor Oscuro* in 2004 as I had a long burning desire to write for lute. Tommie very graciously accepted my invitation and was of immense help in all the practical aspects of writing for lute, baroque guitar and theorbo. In addition, along with several colleagues, I was commissioned by the ABC to write a piece for Tommie as part of the "Lute Project".

**PP: What can you tell us about your new work for The Marais Project?**

**RP:** I've called the piece *Aquarelle*. It was initially inspired by my artist residency earlier this year at CAMAC, Champagne-Ardenne, France. The residency is located right alongside the Seine. Every day I drew inspiration from the many colours and moods of the water. My composition is an analogy of La Seine, as it flows from its ancient source, Fontes Sequanae,

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near Dijon, Burgundy, then curving a path through the old city of Troyes, the many small towns including Marnay and onto Paris. Whilst composing, I wondered how Marin Marais had experienced La Seine. I hope an impression of his responses have filtered their way into *Aquarelle*. Thank you for asking me to compose this work!



## Final concert for 2009

Our final concert for 2009, *Old Masters: New Directions*, will feature the world premiere of Rosalind Page's *Aquarelle*, commissioned by Ars Musica Australis. **Date: 3.00pm Sunday 1st November.** Tickets are available from The Independent Theatre ph 9955 6580 or online at: [www.theindependent.org.au](http://www.theindependent.org.au) (\$35/28) + booking fee.