

3.00pm Sunday 11th November 2012  
Sydney Conservatorium of Music  
directed by Jennifer Eriksson & Tommie Andersson

# THE MARAIS PROJECT

PRESENTS

## “Swedish Roots”

Pascal Herington - tenor  
Fiona Ziegler - baroque violin  
Tommie Andersson - theorbo and original 1820s classical guitar

Melissa Farrow - baroque flute  
Jennifer Eriksson - viola da gamba

## Program

### Johan Helmich Roman (1694-1758)

*Sonata* (Stockholm 1727)

### Carl Michael Bellman (1740-1795)

From *Fredmans Epistlar* (Stockholm 1790) and *Fredmans Sanger*,  
(Stockholm 1791). Arranged by Tommie Andersson

- Fredmans Epistel No. 2 - *Till Fader Berg, rorande fiolen*
- Fredmans Epistel No. 12 - *Elegi over slagsmalet p Grona Lund*
- Fredmans Sang No. 32 - *Afton-Qvade*
- Fredmans Sang No. 65 - *I anledning af Konungens resa till Ryssland*

### Marin Marais (1656-1728)

Suite No. 2 in G minor from *Pices en Trio* (Paris 1692)

*Prelude - Sarabande - Rondeau - Gavotte - Menuet - Plainte - Petit Passacaille*

### Swedish Folk Music Suite

Arranged by Tommie Andersson (Sydney, 2012)

Lat till Far (Tune for my Father) - Pers Erik Olsson (1912-1983)

Fodelsedagsvisa (Birthday Song) - Traditional

Gratlaten (The Crying Tune) - after Rojas Jonas (1921-1989)

Gullklimpen (The Golden Nugget) - Timas Hans Hansson (1846-1916)

[www.maraisproject.com.au](http://www.maraisproject.com.au)

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## Introduction

Why a program of Swedish music? We have been performing together in The Marais Project and many other ensembles for more than 20 years now and alongside our shared musical loves, we also share a Swedish heritage. Tommie was born and educated in Sweden while Jenny's Swedish grandfather arrived in Melbourne in the 1920s. He never returned to his homeland. In late 2011 we decided to "bite the bullet" and schedule a Swedish concert as part of The Marais Project's regular concert series. Neither of us can remember similar repertoire being presented in Sydney over the past 25 years. It has been wonderful and at times quite emotional getting to know the works of Roman and Bellman and

some of Sweden's beautiful folk songs through the unique lens of period instruments. We would like to thank our colleagues Melissa and Fiona for sharing the musical journey. Pascal deserves special acknowledgement for tackling Swedish pronunciation as do our immediate families for supporting us through this obsession! Our appreciation also to Tommie's brother Birger Andersson who provided the beautiful photo of the Swedish "gardsgard" (wooden fence) from Smaland, near to where Tommie grew up. Finally, we would like to dedicate this concert to our families and relatives both here and in Sweden. As the Swedes say: "tack" (thank you).

Tommie Andersson and Jennifer Eriksson

# The Music

There were Swedish composers before **Johan Helmich Roman** but he was the first of any stature. Through his studies in England with Pepusch he got to know Bononcini, Geminiani and Handel and when he returned to Sweden he was appointed Chief Master of the Swedish Royal Orchestra. Through his travels he brought a wealth of music by the great composers of the time to the Swedish court which had a huge influence on the coming generations. He composed orchestral music, cantatas, assagios for unaccompanied violin and 12 flute sonatas. The *Drottningholm music* is considered his greatest work. It was written for a royal wedding in 1744 and is similar in style to Handel's Water Music.



Often referred to as Sweden's national poet, **Carl Michael Bellman** was born in Stockholm. His main works are Fredman's songs (*Fredmans sånger*) and Fredman's epistles (*Fredmans epistlar*), each including some 70 songs, many of which are about sociable drinking and are still used for

accompanying such exploits. But this aspect of his songs is not the main reason he has become such an icon in the Scandinavian song tradition. Bellman was a master of rhyme and rhythm, with a wonderful sense for combining words and music. He wrote songs that were innovative and original in form as well as challenging in subject matter. Parodying and refreshing contemporary literary styles was one of his specialities. On the surface, his songs appear to centre around the joys of alcohol and the pursuit of sexual pleasure. Yet he manages at the same time to elucidate fleeting themes of love, death and the enjoyment of life in a manner that still moves audiences today.

The music of **Marin Marais** provides much of the focus for The Marais Project. We also claimed his name for our ensemble which was formed in 2000

to perform the complete 600 works of the great master, the first time this feat has been attempted in Australia. As at the end of 2012 we are 80% through this task, but then we have indulged in many side projects such as "Swedish Roots" along the way. Marais lived in France at the time of Louis XIV and was employed as a court musician and composer. Alongside his highly praised 600 works for the viola da gamba published in five books, he also wrote operas and many trio sonatas.

The history of **Swedish folk music** collection began with the formation of an organisation called the Gothic Society (*Götiska Förbundet*) in 1811, shortly after the establishment of Sweden as a constitutional monarchy in 1809. The first published transcription of a Swedish folk tune came out in their journal, *Iduna*, in 1813. The men of the Gothic Society were interested in collecting the oldest materials they could find among the peasants of the Swedish countryside. In a manner not dissimilar to England and the rest of Europe, collection in the 19th and early 21st centuries largely followed this model; the collected tunes were generally arranged for performance by people whose primary background was in art music. For example, Cecil Sharpe, Ralph Vaughan Williams Percy Grainger in the UK and Kodaly and Bartok on the Continent.

In the early 1890s, the first "public" performances of Swedish folk music by actual *spelmän* (folk musicians) were held at Skansen, Stockholm's open air museum of Swedish folk life. Skansen is still in operation today. Swedish folk music is mostly played on the violin; other instruments include *nyckelharpa*, a type of hurdy-gurdy played with a bow, with roots in the Middle Ages, various pipes and bagpipe and in the 20th century, the accordion. The music itself is often in a minor or modal key, often with quirky rhythms and tempered notes (i.e. deliberately slightly sharp or flat).

Program notes  
by Philip Pogson  
and Tommie Andersson

## FREDMANS SÅNG N:o 65

I anledning af Konungens resa til Rysland, år 1777

Månan tändes, dundren ljunga,  
Under Vimplars blåst och prål;  
Och de mörka Jullar gunga,  
Under Folkets glada skrål.

-----  
Hurra, vår Konungs skål!  
Sväng hattarna.  
Hurra!  
Hurra! I rågad t mål!  
Vår Konungs skål!

## FREDMAN'S SONG No 65

On the occasion of the King's journey to Russia, in the year 1777

The Moon lits up, thunder flashes,  
Under windy Pennants and pomp;  
And the dark Skiffs toss,  
During the happy cheers of the People.

-----  
Hurrah, the toast for our King!  
Flourish the hats.  
Hurrah!  
Hurrah! With abundance!  
The toast for our King!

# Biographies

**Pascal Herington** is currently studying the Advanced Diploma of Opera at the Sydney Conservatorium of Music under the tutelage of Maree Ryan. He has a strong background in choral singing undertaken in choirs such as the Sydney Children's Choir, Gondwana Voices, The Australian Voices and the Tapiola Children's Choir, Finland. Between 1998 and 2000, he performed with Opera Australia as a principal artist in the roles of Shepherd Boy in Tannhäuser; Cabin Boy in Billy Budd; Amor in l'Incoronazione di Poppea; Yniold in Pelléas et Mélisande. His performance in Pelléas et Mélisande was also recorded live and broadcast on ABC Classic FM. He will appear in the upcoming Pinchgut Opera performance of Castor & Pollux later in 2012. This is Pascal's first performance with The Marais Project.

**Melissa Farrow** is a leading specialist in early flutes and recorder in Australia and also performs on 'modern' flute. Melissa moved from NZ to Australia to study flute, recorder and traverso at the Sydney Conservatorium of Music. The following year she won a Nuffic scholarship for Post-Graduate studies at the Conservatorium van Amsterdam and a special invitation to study at the prestigious Tweede Fase for 2 years. Melissa is Principal Flute with the Australian Brandenburg Orchestra, the Australian Brandenburg Soloists and Orchestra of the Antipodes. She has played regularly with Sydney Philharmonia, Sinfonia Australis, Salut!, AOBO and on eight keyed flute with ACO. She recently formed an ensemble on

original instruments, Lumiere Baroque, which premiered with its first Sydney performance June 2010. This is her first appearance with The Marais Project.

**Fiona Ziegler** is a frequent member of The Marais Project. She 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, 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 is also a founding member of the Gagliano String Quartet and was a member of the Sydney String Quartet for four years. Fiona has recently extended her musical interests to the mandolin and she also performs on the tenor viol. Fiona 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 extensively in Sweden and has given performances and master classes in Scandinavia, Western Europe, Malaysia, Japan and, as a continuo player, in South America and Southeast Asia. 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.

**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. She has recorded four commercial CDs and premiered many new works for the viol by Australian jazz and classical composers.

## Thank You

The Swedish Consul General; the Swedish Embassy; the Swedish Council of NSW; Swedish Women in Sydney; the Sydney Swedish School; the Swedish-Australian Chamber of Commerce; the Swedish Church in Sydney; the Australian Viola da Gamba Association; NSW Early Music Association; 2MBSFM; Julia Lester: ABCFM; The Leading Partnership: Philip Pogson, Nigel Wild and Margi Doyle; Jan Marshall and her staff at Sydney Conservatorium; Libby Greig from Elizabeth Greig Public Affairs; JB and the crew at The Weekly Times, Ryde; Jen at Copiworld North Sydney for program design and printing.

In 2013 we will be back to present our 14th annual concert series. Watch out for the launch of our new CD in early 2013 which will feature a selection of songs and instrumental pieces from 1300 to the present and include the arrangement heard today of "Låt till Far".

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# Translations

Translator's note:

My apologies for any mistakes made. 18<sup>th</sup> century Swedish can be hard to understand even for a 20<sup>th</sup> century Swede, let alone to translate it into English for a 21<sup>st</sup> century Australian audience! I have made no particular attempt to make an especially poetic translation of these texts, nor to make it rhyme. My aim has chiefly been to give what would amount to, more or less, a literal understanding of Bellman's words.

Tommie Andersson, Sydney 2012

## **FREDMANS EPISTEL N:o 2. Til Fader Berg, rörande Fiolen.**

Nå skrufva Fiolen,  
Hej! Spelman skynda dej.  
Kära Syster, hej!  
Svara inte nej,  
Svara Ja så bli Vi glada.  
Sätt dej du på stolen,  
Och stryk din Silversträng;  
Röda stråken släng,  
Och med armen sväng;  
Gör ej Fiolen skada.  
Du svertas, Stor sak,  
I Bränvin skall du bada;  
Ty under detta Tak  
Är Bacchi Lada.  
-- Ganska riktigt,  
Ditt kall är viktigt  
Båd för Öra, Syn och Smak.

Jag älskar de sköna,  
Men Vinet ändå mer;  
Jag på båda ser,  
Och åt båda ler  
Men skiljer ändå båda,  
En Nymph i det gröna,  
Och Vin i gröna glas:  
Lika godt Calas,  
Båda om mig dras.  
Ge stråken mera kåda;  
Confonium tag där  
Uti min gröna Låda;  
Och Vinet står ju här.  
Jag är i våda.  
-- Supa, dricka,  
Och ha sin flicka,  
Är hvad Sancte Fredman lär.

## **FREDMAN'S EPISTLE No 2. - To Father Berg, concerning the Fiddle.**

Now tune up the Fiddle,  
Hey! Fiddler hurry up.  
Dear Sister, hello!  
Don't answer no,  
Tell me Yes and We'll be jolly.  
Sit down on the chair,  
And stroke your Silver string;  
Fling the red bow,  
And swing your arm;  
Do not damage the Fiddle.  
You sweat, Big deal,  
You will swim in snaps;  
For under this Roof  
Is the Barn of Bacchus.  
-- Rightly so,  
Your profession is important  
Both for Ear, Sight and Taste.

I love the beautiful Maids,  
But Wine even more;  
I look at both,  
And smile at both  
But keep them apart.  
A Nymph on the green grass,  
And Wine in green glasses:  
Just as good a Feast,  
They both draw me in.  
Put more resin on the bow;  
Take confonium\* over there  
From my green Box;  
And the Wine stands here.  
I am in peril.  
-- To booze, drink,  
And have your girl,  
Is what Saint Fredman teaches us.

\*(confonium refers to colophonium (bow resin); also used jokingly amongst singers about spirits which "clear the throat".)



**FREDMANS EPISTEL N:o 12**  
**Elegi öfver slagsmålet på Gröna Lund**

Gråt, Fader Berg, och spela,  
Din pipa sorgligt stäm  
Flauto. --- Och röret kläm!  
Mitt bröst kan ingen hela,  
Det frustar Öl och märg.  
Flauto. --- Blås Fader Berg.  
Märk denna stora stuga,  
Du full af Flickor mins,  
År nu så tom att knapt en enda fluga  
Uti taket fins. --- Flauto.  
Här syns ej Jergen Puckel mer med Hatten buga  
Som en Prins. --- Flauto.

När Bröder ej förlikas,  
Plär leken lyktas så.  
Flauto. --- Min Rygg är blå.  
En Örfil kan undvikas,  
När som man ingen ger.  
Flauto. --- Blås inte mer!  
Hvar en ej mer må dricka,  
Ån honom är beskärtd,  
Ty i korpralens kanna näsan sticka  
Det är intet värdt. --- Flauto.  
Och aldrig nånsin dansa med en annans flicka,  
Har jag lärt. --- Flauto.

**FREDMAN'S EPISTLE No 12**  
**Elegy on the punch-up at the Green Grove**

Weep Father Berg and play,  
Sadly tune your pipe,  
Flauto. --- And squeeze the tube.  
My breast no one can heal,  
It snorts beer and marrow.  
Flauto. --- Blow Father Berg.  
Notice this large cottage,  
You remember full of Girls,  
Is now so empty, that scarcely a single fly  
Sits on the ceiling. --- Flauto.  
Nor is Jergen Hunchback seen bowing with his Hat  
Like a Prince. --- Flauto.

When Brothers cannot come to terms,  
It usually comes to a head like this.  
Flauto. --- My Back is blue.  
A box on the ear can be avoided,  
When as none is dealt.  
Flauto. --- Blow no more.  
No one should have more to drink,  
Than what is his fair share;  
For sticking your nose in the Corporal's tankard  
Is not worth it. --- Flauto.  
And never ever to dance with someone else's girl,  
I have learnt. --- Flauto.

**FREDMANS SÅNG N:o 32 - AFTON-QVÄDE**

Träd fram, du Nattens Gud at Solens lågor dämpa,  
Bjud Stjernen på din sky mot aftonrånans kämpa,  
Gör ljumma böljan kall,  
Slut ögats förlåt til, kom lindra qval och krämpa,  
Och blodets heta svall.

Arachne! fäll din nål och låt din ränning stanna;  
Kan du dit öma bröst mot lutans våld bemanna?  
Nej, lyssna vid hans slag.  
Vulcan! lägg släggan ner, håll handen för din panna.  
Men nu - nu somnar jag.

**FREDMAN'S SONG No 32 - EVENING-SONG**

Come forth, you God of the Night to dampen the flames of the Sun,  
Invite the Star in your sky to fight against the sunset glow,  
Make the tepid swells cool,  
Close the veil of the eye, come soothe anguish and ailments,  
And the hot surge of the blood.

Arachne! put away your needle and make your warp stop;  
Can you harden your tender breast against the power of the lute?  
No, listen to his strokes.  
Vulcan! put down the sledge-hammer, and hold your hand to your brow.  
But now - now I fall asleep.

