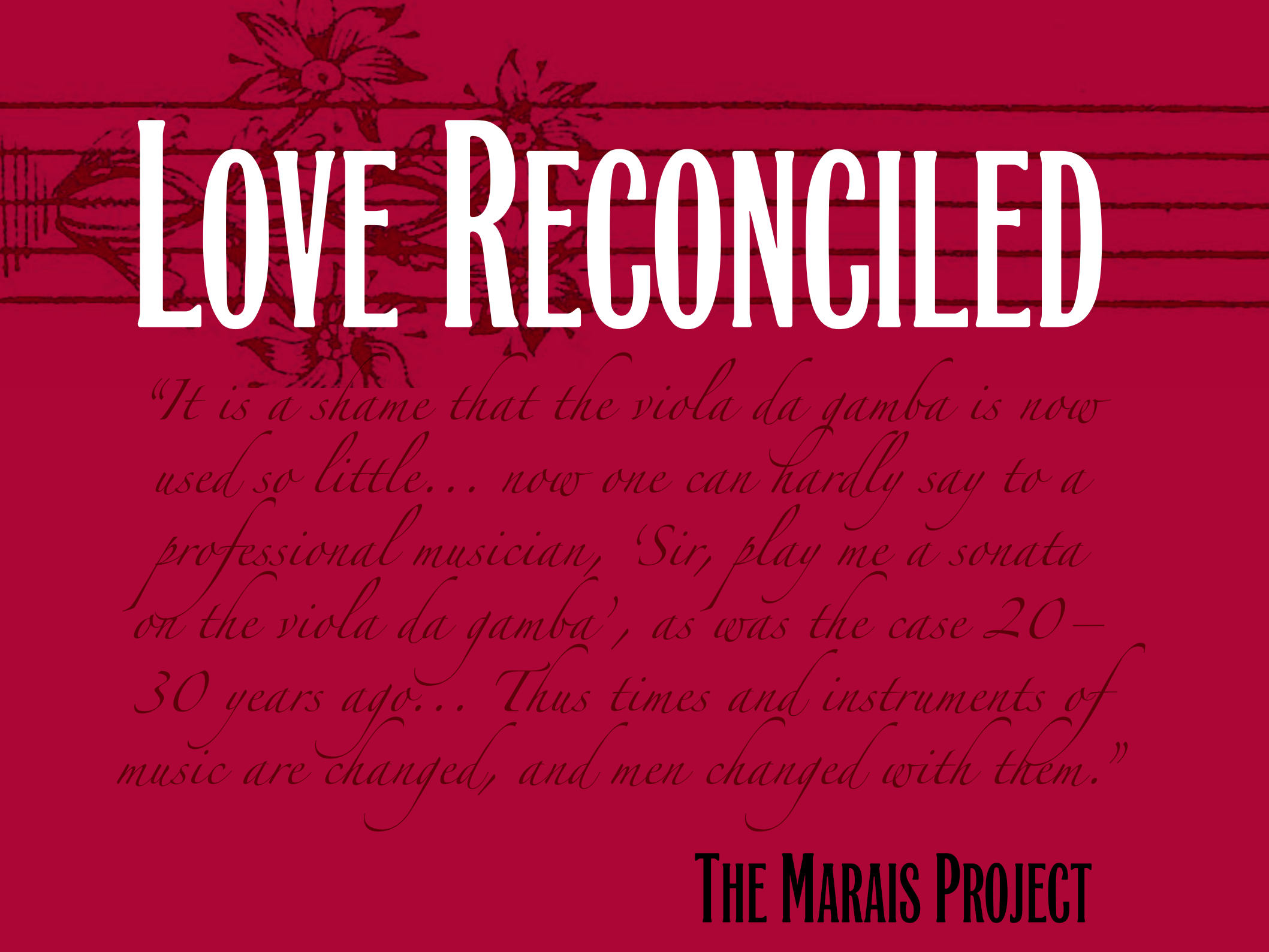


The background features a detailed illustration of a viola da gamba, a historical stringed instrument, positioned on the left side. To its right are several stylized flowers and leaves, possibly representing a garden or a natural setting. The entire scene is rendered in a dark, muted color palette, likely sepia or a dark brown, which contrasts with the white text.

LOVE RECONCILED

"It is a shame that the viola da gamba is now used so little... now one can hardly say to a professional musician, 'Sir, play me a sonata on the viola da gamba', as was the case 20-30 years ago... Thus times and instruments of music are changed, and men changed with them."

THE MARAIS PROJECT



THE MARAIS PROJECT

Directed by Jennifer Eriksson

LOVE RECONCILED

Music for viola da gambas, violin and voice

Belinda Montgomery Soprano

Fiona Ziegler Baroque violin

Daniel Yeadon Viola da gamba

Jennifer Eriksson Viola da gamba

Catherine Upex Viola da gamba

Tommie Andersson Theorbo

Chris Berensen Harpsichord

Produced by **Llew Kiek**



LOVE RECONCILED THE MARAIS PROJECT

1. JACQUES MOREL (*born ca. 1690-1740*) **Chaconne en trio**
(Fiona violin; Jennifer obbligato viola da gamba; Catherine viola da gamba continuo;
Tommie & Chris theorbo & harpsichord)

6'27

MARIN MARAIS (1656-1728) **Suite in D Minor for two viola da gambas,
Pièces de violes, 1er livre – Paris 1686**
(Daniel & Jennifer viola da gamba; Tommie & Chris theorbo & harpsichord)

- | | |
|--------------|------|
| 2. Prélude | 3'57 |
| 3. Allemande | 3'25 |
| 4. Courante | 1'40 |
| 5. Sarabande | 3'01 |
| 6. Gigue | 2'22 |
| 7. Gavotte | 1'10 |
| 8. Menuet | 1'14 |



9. PIERRE BOUTEILLER (*ca. 1655-ca.1717*)
Tantum ergo, motet for voice, two viola da gambas and continuo
(Belinda soprano; Daniel & Jennifer viola da gamba; Tommie theorbo)

3'51

MARIN MARAIS **Suite in G Minor, Pièces de viole, 5è livre – Paris 1725**
(Jennifer solo viola da gamba; Catherine viola da gamba continuo;
Tommie & Chris theorbo & harpsichord)

- | | |
|---|------|
| 10. Rondeau louré (from Pièces de viole, 3è livre 1711) | 3'43 |
| 11. Allemande La Marianne | 2'33 |
| 12. Sarabande | 2'50 |
| 13. Menuet | 1'51 |
| 14. La Georgienne la Maupertuy | 1'30 |

15. MARIN MARAIS **Tombeau de Mr. Meliton for two viola da gambas,
Pièces de violes, 1er livre – Paris 1686**
(Jennifer & Daniel viola da gambas; Tommie theorbo)

9'26

16. PIERRE BOUTEILLER **O salutaris hostia, motet for voice,
two viola da gambas and continuo**
(Belinda soprano; Daniel & Jennifer viola da gamba; Tommie theorbo)

4'25

17. STEPHEN YATES (*born 1957*) **Love Reconciled or The Rewards of Evil
– A Ballet Vivant in One Act** (Fiona violin; Jennifer & Catherine viola da gamba;
Tommie & Chris theorbo & harpsichord)

10'57



THE DEATH OF THE **VIOLA DA GAMBA** HAS BEEN LAMENTED FOR AT LEAST 300 YEARS...

Way back in 1706 Martin Heinrich Furhmann complained that the instrument was little used, that the days of asking a colleague to “play me a sonata on the viola da gamba” were sadly over. Yet in 21st century Australia there are increasing numbers of skilled professional and amateur exponents of the instrument mirroring the renaissance of the viol the world over. Echoing the words of Monty Python, perhaps the ‘gamba was not dead after all, it was only sleeping!

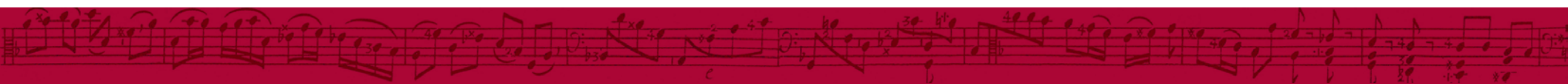
In addressing the happy task of putting together this CD two principles have informed our choice of music. Firstly, all of the repertoire was originally composed for chamber ensemble based around the viola da gamba, the member of the viol family that is approximately the same size as the cello. In addition, each of the works is written by the great Marin Marais and French colleagues from his era, with the exception of Stephen Yates’ delightful ballet from which the CD takes its name. Our Project was founded with the aim of performing the complete works of Marais so it is fitting that his compositions take pride of place.

I have continued the practice we established on our first recording, “Viol Dreaming” of producing a final product that flows like a live performance. With the exception of Boutellier’s motet “O salutaris hostia” we performed all the music on this CD at the second concert of our 2009 series. We then moved on to the recording studio in the days that followed.

We hope that you enjoy this sample of the music that has so stimulated us for the past decade.

JENNIFER ERIKSSON

Founder & Musical Director



BELINDA MONTGOMERY

Belinda Montgomery graduated in 1997 from Sydney University with a Bachelor of Music (Honours) in Voice. She later studied with Emma Kirkby and Evelyn Tubb in England and has since established a freelance career in Sydney, where she is particularly active as an early music specialist. Belinda has appeared with various ensembles, most notably the Australian Brandenburg Orchestra, Salut! Baroque, Concertato, The Sydney Consort and of course, The Marais Project. She has also appeared with contemporary music specialists, Halcyon. Solo engagements have included Bach Cantatas (The Australian Brandenburg Orchestra), Handel's Dixit Dominus (Sydney Philharmonia Motet Choir), Bach's Mass in B Minor, Handel's Israel in Egypt, Faure's Requiem, Mozart's Requiem and Solemn Vespers (Sydney Chamber Choir) and Steve Reich's Drumming (Synergy Percussion). In March, 2003, she gave the world premiere performance of Andrew Ford's new song cycle, Learning to Howl, which later won the APRA award for Best Composition in 2004 as well as the Paul Lowin prize for Song Cycle. As both a soloist and chorus member Belinda has performed extensively with Cantillation, directed by Antony Walker, appearing on many of their ABC recordings. She has recorded music for radio broadcast and has appeared on many CDs for the labels Tall Poppies, Walsingham and Celestial Harmonies.



"For some reason, French Baroque music is rarely performed in Sydney - maybe it's because it has such a distinctive character that can be difficult to capture. As a group, we have become a very tight-knit unit over the years and our rehearsals are relaxed and fun, with a great sense of collaboration."

Belinda Montgomery



FIONA ZIEGLER

Fiona Ziegler 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 was a founding member of The Australian Fortepiano Trio and the Trio Pollastri, and has made regular performances with the Renaissance Players, Sydney Chamber Choir, Coro Innominata, the Sydney Soloists and the Australian Brandenburg Orchestra. She is also a founding member of the Gagliano String Quartet, which was chosen as the sole Australian representative in Australia's Bi-centenary year, 1988, at the Fourth International String Quartet Competition in Portsmouth, under the Direction of Yehudi Menuhin. She was a member of the Sydney String Quartet for four years and has led the Sydney Philharmonia Orchestra since 1992. Fiona has recently extended her musical interests to the mandolin and is a member of the Sydney Mandolin Orchestra. 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.



"I always love playing with The Marais Project and I really enjoy the French Repertoire, it is so interesting and refreshing. Working with Jenny is a joy, she's a wonderful musician and a constant inspiration to me." Fiona Ziegler



DANIEL YEADON

Daniel Yeadon has a worldwide career as a cellist and viola da gamba player; his repertoire ranges from renaissance to contemporary. In addition to the Marais Project his regular chamber music collaborators in Australia include Neal Peres Da Costa, Genevieve Lacey, Ironwood, Romanza, Kammer, Elision and The Collective. He has appeared as soloist with the Australian Brandenburg Orchestra, tours frequently with the Australian Chamber Orchestra, plays every year with Pinchgut Opera and records regularly for ABC Classics. He is in much demand as a teacher and is currently a lecturer at Sydney Conservatorium of Music. Originally from the UK, Daniel read physics at Oxford University and specialised in early music performance at the Royal College of Music in London. For many years Daniel was a member of the renowned period instrument ensemble Florilegium and later joined the Fitzwilliam String Quartet, performing in major venues throughout the world and recording many award-winning CDs. Daniel continues to be guest principal cellist with many of the period instrument ensembles based in London, including the English Baroque Soloists and the Orchestra of the Age of Enlightenment.



"Marais' music amplifies the pleasure in playing the viola da gamba. Drawing the bow across the strings becomes an even more intensely satisfying experience, like sculpting with one's favourite material. The detail is as fascinating as the overall impression. Phrases and breathing become unified, emotions are heightened. Marais is the perfect blend of mind, body and spirit." Daniel Yeadon



JENNIFER ERIKSSON

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. Whilst in Europe she performed regularly in Holland and Germany including a guest appearance at the Utrecht Festival. Jennifer has performed with the Australian Brandenburg Orchestra, the Australian Chamber Orchestra, Salut! Baroque, Opera Australia, the Renaissance Players, the Early Dance Consort, and the Sydney Consort. Jennifer performs in regular live broadcasts for ABCFM and tours regularly for Musica Viva. Jennifer founded "The Marais Project" in 2000 with a view to performing the complete works of Marin Marais and to provide a vehicle to bring ancient and modern music for the viola da gamba to a wider audience. Jennifer also has a deep commitment to music education. For twenty years she has been a member of, and currently directs, "Sounds Baroque", a period instrument ensemble which performs cut down versions of baroque operas in infants and primary schools across New South Wales as part of the Musica Viva in Schools program. She has directed the national Viol School for the Australian Viola da Gamba Association.



"I was twenty three when I heard the viola da gamba for the first time in a performance of Bach's St John Passion. That moment began a lifelong relationship with this beautiful instrument. Some months later I discovered Marais. In a way Marais was my first teacher as the first two volumes of his works were basically all the music I owned for several years."

Jennifer Eriksson



CATHERINE UPEX

Catherine Upex studied the 'cello with Dorothy Sumner and 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 with the Sydney University Orchestra. She has also made several chamber music recordings for 2MBS FM and ABC FM. During this period, Catherine studied viola da gamba with Jennifer Eriksson. She has performed on the instrument in several ensembles including The Renaissance Players, the Conservatorium Baroque Orchestra, Salut! Baroque, The Sydney Consort, Lautetia, La Folia, the Opera Project and Zarabanda. Catherine enjoys teaching 'cello in several Sydney schools. Along with lutenist Tommie Andersson, Catherine has been a member of The Marais Project from the founding of the ensemble in 2000 and has performed in virtually every concert. She regularly appears with Jennifer Eriksson as a duo and has toured interstate with her on several occasions.



"I've really enjoyed being a member of the Marais Project for the past ten years. It has been a privilege to explore Marais' delightful and often uncharted repertory with highly-talented musicians. Marais composes so beautifully for the viola da gamba, exploiting its unique timbre." Catherine Upex

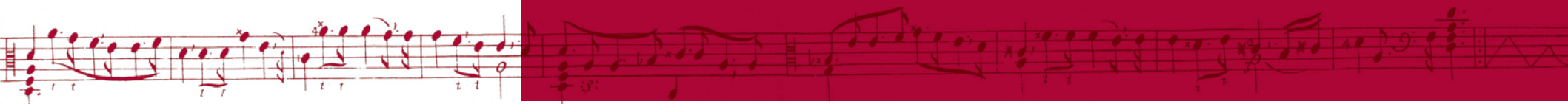


TOMMIE ANDERSSON

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. Dombos and Hopkinson Smith. He has toured and taught extensively in Sweden and Scandinavia, Western Europe, Malaysia and Japan and also toured in South America. Tommie Andersson is highly sought after both as a soloist and as a continuo player and performs with Opera Australia, Sydney Philharmonia, the Song Company, Pinchgut Opera, the Orchestra of the Antipodes, Ensemble Battistin, Sydney Chamber Choir, Halcyon and the Australian Chamber Orchestra amongst others. He has performed with The Marais Project since its beginning in 2000. He is a founding member and principal player of the Australian Brandenburg Orchestra and Australian Brandenburg Soloists and co-directs (with Marshall McGuire) the harp/theorbo consort Ludovico's Band. In 2007, ABC Classic FM initiated the Lute Project and commissioned four Australian composers to write for him. He premièred these works as part of the Aurora Festival at Penrith in April 2008. Tommie Andersson appears on more than 35 CDs and lectures in lute at the Sydney Conservatorium of Music.



"I have loved French Baroque music since I was in High School – as a student I often sat up late at night exploring the soundscapes of Gaultier, Mouton and other lutenist composers. There is something about the subtle, almost hidden melodies, the rich and unexpected harmonies and the complex rhythmical structure that I found immensely appealing. It is still true for me today." Tommie Andersson



CHRIS BERENSEN

Chris Berensen is a freelance performer of early keyboard instruments and received a University Postgraduate Award scholarship while recently completing a Masters degree at the Sydney Conservatorium of Music under the supervision of Dr. Alan Maddox and Philip Swanton. Notable ensembles he has performed with include the Australian Chamber Orchestra, the Sydney Symphony Orchestra, Salut! Baroque, Sydney Philharmonia Choirs, and the New Philharmonic Chamber Orchestra of Cologne. He has also participated in masterclasses with such celebrated early music personalities as Jordi Savall, Lars Ulrik Mortensen, Wieland Kuijken, Eduardo Eguetz, and Genevieve Lacey. Chris is also an active composer, and was commissioned in 2008 by the Australian Viola da Gamba Society to complete a work for four viola da gambas for the national Viol School. Other highlights in the area of composition include performing his own harpsichord concerto as part of his Bachelor of Music (Hons. I), and winning a Musica Viva competition at age 15. Chris also has a keen interest in jazz and contemporary popular music, and plays the electric bass with the vibrant music ministry of St. Barnabas Anglican Church in Sydney. As well as his composing and performing roles Chris joins Jennifer Eriksson as a member of the ensemble "Sounds Baroque" and enjoys giving concerts and demonstrating the harpsichord to children across urban and rural New South Wales.



"Who would have thought it possible to make poignant utterances with plucked and bowed gut? Marais and his colleagues made it possible - their music is like rich coffee. I think we should always feel immensely privileged to explore these pieces together." Chris Berensen



STEPHEN YATES COMPOSER

has written for the theatre, dance and marionettes but is generally better known for his music for small ensembles and solo pieces. A number of his works have been published by Currency press, Allans music and Wirripang Publications. Over the years his music has been performed, broadcast and recorded in Australia, the United Kingdom, the United States, Europe and South East Asia including China. In 2008 he was commissioned by Sydney Conservatorium of Music to write "Jubilate", as part of the pre-Olympic festival, the Musicalhlon held in Beijing. He has also written a duet for two viola da gambas commissioned by Jennifer Eriksson.

LLEW KIEK PRODUCER



is one of Australia's foremost ethnic and medieval plucked string players. His instruments include acoustic and electric guitars, medieval plucked strings, ethnic lutes (baglama, oud, bozouki, tambura), ukelele as well as midi keyboards and programming. His ARIA award-winning ensemble Mara! has performed in concert halls and festival programs in over 20 countries, and for Musica Viva in Schools and Countrywide for more than 20 years. Llew is

also a distinguished record producer, composer and arranger with an extensive discography including theatre and motion picture soundtrack recordings ("Babe: Pig in the City", "An Unfinished Sky", "Passion", "Soft Fruit", "Three Dollars" and the IMAX feature "Equus"), and 6 ARIA nominations for CDs featuring his work as producer and/or performer. As a member of Mara! he previously collaborated with The Marais Project, the results of which were recorded and broadcast by the ABC.

"This popular dance music of its time and place lives on because of the dedication and attention to detail of performers such as the Marais Project. It is so rhythmically infectious and tuneful that I couldn't help being entranced by it".
Llew Kiek





THE MUSIC

Little is known of the life and times of **Jacques Morel** except that he was a viola da gambist and a student of Marais. Although he does not rate a mention in the shorter Groves dictionary, and is only noted in passing in James Anthony's well-regarded "French Baroque Music", his music has a light, graceful feel to it and he is reasonably often recorded. The chaconne is scored for either transverse flute or violin, and there is some evidence that Morel may also have had in mind the Pardessus viol, the highest sounding member of the viol family that was much favoured by ladies of the French aristocracy. I have fond memories of this piece, having played it many times, including a nerve-wracking occasion in a Masterclass in Holland in the

late 1980s with both Jordi Savall and Wieland Kuijken presiding.

Marin Marais was one of the greatest string virtuosi of all time — the Paganini of the viola da gamba. Although not so well known in the English-speaking world, Marais' life (1656–1728) spanned the mid-Baroque period. His fame has continued to this day in his native France to the extent that his life was celebrated in the renowned novel and film *Tous les Matins du Monde* (All the Mornings of the World), which was a huge hit in Western Europe in the early 1990s. Marais was the author of five books of music for the viola da gamba, *Pièces de viole*, which is increasingly viewed by performers and musicologists as some of the important music written for the viol, containing as it does music of great charm and technical difficulty. In total *Pièces* includes some 550 individual movements for one, two and three viola da gambas.

Marais grouped these pieces into suites that include a variety of dances and character pieces. Marais' suites can be up to twenty movements long and sometimes include more than one movement with the same dance name. For example in the **G minor suite** from book five there are two Allemandes. Depending on the occasion and the mood and ability of the player, Marais expected those performing his works to select movements from the suite to suit their taste. In this sense *Pièces* is more like a song collection from which a singer selects melodies that they like, than a classical piano sonata through which a player progresses from beginning to end. On this CD I have taken this idea a step further in that we perform *Rondeau louré*, which is found in the G minor suite in the third book, as a prelude to the suite in G minor from book five.

Marais' compositions for two viola da gambas are found at the end of book 1 from which we selected the complete **D minor suite**. From the long sustained chords of the Prelude, to the following dances whose melodies are designed to capture audience attention, we glimpse the subtle genius of the master instrumentalist and composer. As a contemporary, Hurbert le Blanc (1740) noted, "Marais founded and solidly established the empire of the viol". It is lovely to think that Marais' remarkable "empire" continues to expand today.

The **Tombeau pour Mr. Meliton**, also written for two gambas and continuo, is a eulogy for Pierre Meliton, an organist at the St Jean en Grève church. The tombeau as a form of memorial

for a dead colleague or friend has a rich history in French music up to and including Ravel and into the 21st century. To me this gorgeous work — through composed rather than based on a dance movement — summarises Marais at his best with its intense, expressive melody lines rising and falling plaintively across the registers of the gamba.

ORCHESTRATING THE CONTINUO

Marais does not indicate the instruments that are to accompany his works, but we know that the French gamba school made extensive use of the theorbo as well as the harpsichord. In fact, the theorbo was Marais' preferred continuo instrument. Therefore, in preparing concerts the performers have the added task of orchestrating each piece so as to expose the many sonorities of the viola da gamba and continuo instruments alike. At various points you will hear one gamba and theorbo, two viola da gambas and harpsichord, two gambas alone, violin and one gamba, and all the instruments together.

Over the past several years we have performed several of **Pierre Bouteiller's** lovely motets for two viola da gambas and voice. Bouteiller began his musical career as a choir master in Troyes in 1687. Although he worked mostly in the French provinces, he was well known in Paris as a master violist. His work has been handed down to us through two different sources. Firstly, in the form of a volume featuring masses for the dead and secondly from a collection of folios containing a number of motets. Motets were one of the most important forms of polyphonic music in the years 1250–1750. Bouteiller's work in the genre shows the influence of the ornate Italian style in the flowing, ornamented vocal lines. The text of "O salutaris hostia" comes from a Mediaeval hymn written by St Thomas Aquinas. "Tantum ergo" consists of the opening words of the last two verses of "Pange Lingua", also written by St Thomas.

Notes above by Philip Pogson and Jennifer Eriksson

Composer Stephen Yates writes: **Love reconciled** was commissioned in 2003 by Jennifer Eriksson and The Marais Project. Jennifer requested me to devise a work for the two dancers of The Early Dance Consort and five instrumentalists. Over the years the resultant Ballet has received a number of performances including the 2007 performance of the orchestral version by the Early Music Ensemble of the Sydney Conservatorium of Music conducted by Neal Peres

da Costa. I adapted the music from a number of French dance melodies of the period circa 1700–1720 and two clavecin pieces of a rather more abstract character by François Couperin. As nearly all of the dance melodies have only come down to us in the form of a single melodic line, I had to provide a suitable bass and orchestrate the music as well as compose various linking passages, most remarkably in Scene 4 where we find that the Evil Entity has caused the two Lovers to separate. The original material was composed by some of the most famous French composers of the day including our friend Anon. as well as François Couperin le Grand, Michel de La Lande, Anne Philidor, André Philidor and the Italian, Arcangelo Corelli, who devised the concerto movement on which the Ouverture is based.

The ballet is divided into six scenes. Each scene including the Ouverture blends into the next without a break, giving the impression as it were of one continuous narrative. The piece concludes with a substantial Chaconne léger movement by Michel de La Lande.

BALLET SYNOPSIS

Ouverture

- 1. Chaconne pour une musette** Scene One: Somewhere in Arcady, two people happen to meet and find themselves attracted to each other.
- 2. Menuet en chaconne** Scene Two: Oaths of fidelity are exchanged between the two Lovers.
- 3. Menuet en chaconne** Scene Three: An Evil Entity arrives on the scene unbeknown to the Lovers.
- 4. Maestoso** Scene Four: A spell is cast and the lovers are separated.
- 5. Les Jeunes Seigneurs** Scene Five: Confusion reigns.
- 6. Chaconne léger** Scene Six: With help from the Gods the Lovers cause the spell to be broken. Love, balance and harmony are restored to the land.

TEXTS & TRANSLATIONS

Tantum Ergo

Tantum ergo Sacramentum
Veneremur cernui,
Et antiquum documentum
Novo cedat ritui,
Praestet fides supplementum
Sensuum defectui.

Therefore, let us humbly reverence so great a sacrament.
The old form will yield to the new rite.
May faith supplement our deficient senses.

O salutaris hostia

O salutaris Hostia, Quæ cæli pandis ostium,
Bella premunt hostilia:
Da robur fer auxilium

O saving Host, opening wide the heavenly door.
Hostile foes press in.
Give strength, supply help.

Translations by Dr Greg Anderson



THANK YOU

To Dr Greg Anderson for the Latin-English translations on this CD. To Lindy, Fiona, Tommie, Cathy, Chris Berensen, Chris Doherty, Llew and Danny: I cannot thank you enough for your talent and commitment - Jenny

OUR INSTRUMENTS

Tommie plays: 14-string theorbo after various Italian makers of the 17th century, by Peter Biffin, Armidale, NSW 1995;
Jennifer plays: 7-string viola da gamba after Colichon 1693, by Reinhard Ossenbrunner, Cologne, Germany 2003;
Catherine plays: 7-string viola da gamba after Colichon 1683, by Pierre Thouvenot, Lyon, France 1988; Daniel plays: 7-string viola da gamba after Bertrand, by Petr Vavrous, Prague 2002; Fiona plays: violin by Francifeus de Emilianus, Rome 1733; Chris plays: Zuckerman harpsichord assembled by Mark Nobel ca. 1990; maintained by Carey Beebe & used with kind permission of Musica Viva Australia.

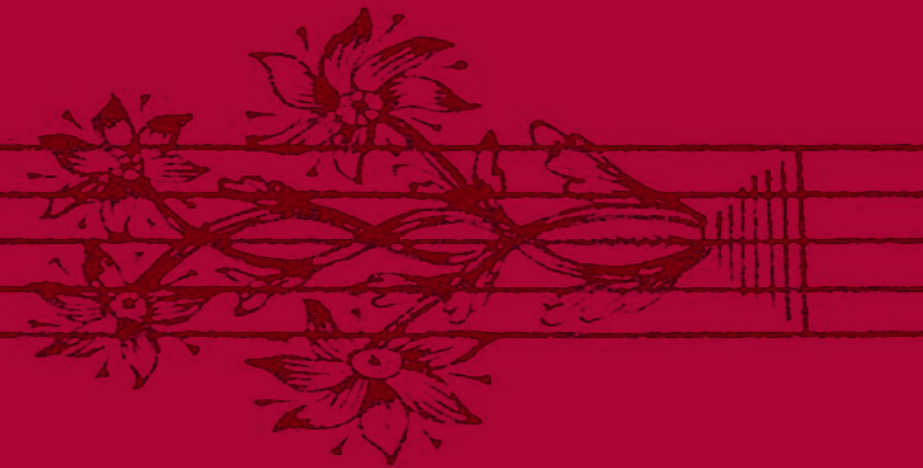


Allemande





Belinda Montgomery SOPRANO
Fiona Ziegler BAROQUE VIOLIN
Daniel Yeadon VIOLA DA GAMBA
Jennifer Eriksson VIOLA DA GAMBA
Catherine Upex VIOLA DA GAMBA
Tommie Andersson THEORBO
Chris Berensen HARPSICHORD



Recorded on 6th, 9th & 10th May, 2009 at Studios 301, Sydney, Australia
Executive Producers — Philip Pogson & Jennifer Eriksson
Producer — Llew Kiek; Sound Engineer — Chris Doherty
Edited & mixed by Chris Doherty and Llew Kiek at Level Seven & Electric Avenue
Mastered by Don Bartley at Benchmark
CD booklet notes by Philip Pogson, Jennifer Eriksson & Stephen Yates
Artwork & booklet design by Michelle Turcsányi
All photos by Suzie Mitchell except: photos of Jennifer Eriksson & Llew Kiek
by Karen Steains; photo of Daniel Yeadon by Albert Comper
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