

THE MARAIS PROJECT



SMÖRGÅSBORD!

MUSIC FROM SWEDEN

TENOR • BAROQUE FLUTE • VIOLIN • THEORBO • CLASSICAL ERA GUITAR • VIOLA DA GAMBA

THE MARAIS PROJECT

Directed by

Jennifer Eriksson and Tommie Andersson

Produced by Llew Kiek



SMÖRGÅSBORD!

We have been performing together in The Marais Project and many other ensembles for more than 25 years now. Alongside our shared musical loves, we also share a Swedish heritage. Tommie was born and grew up in Sweden, while Jenny's Swedish grandfather, Knut Axel Eriksson, arrived in Melbourne in the 1920s. He never returned to his homeland. If it was not for a relative from Stockholm who wrote each year to the Australian branch of the Eriksson family, we would have completely lost contact with our Scandinavian forebears.

After many years of discussion, late in 2011 we finally decided to schedule a Swedish concert as part of The Marais Project's 2012 concert series. It was quite emotional at times getting to know the works of Roman and Bellman and some of Sweden's beautiful folk and other music through the unique lens of period instruments. We believe we can safely claim that this repertoire has never been offered to listeners in Australia in this format. We have made no attempt to present a comprehensive historical overview of Swedish music. We simply focused on the music we enjoyed and a kind of Smörgåsbord emerged!

We would like to thank our talented and cross-culturally adaptable colleagues Melissa, Fiona and Pascal for contributing so much to this musical exploration. Pascal deserves special acknowledgment for getting his tongue around the challenges of Swedish pronunciation: Tommie and his daughter Freja, were his tutors.

Why an Australian CD of Swedish music? Why not? Art does not have to be sensible. All worthwhile music is a labour of love: and we love this music. Smörgåsbord! is about exploring the contrasts in history, language and culture between our nations. It is also about the many life and musical stories that bring us together even though our homelands straddle the deep north and far south of the globe.

Music spans the distance.

Jenny Eriksson and Tommie Andersson



THE ARTISTS

Pascal Herington completed an Advanced Diploma of Opera at the Sydney Conservatorium of Music under the tutelage of Maree Ryan. At the time of writing he is undertaking further study in Germany. 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 appeared in the Pinchgut Opera performance of 'Castor & Pollux' in 2012. This is Pascal's first recording 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 postgraduate studies at the Conservatorium van Amsterdam and a special invitation to study at the prestigious Tweede Fase for two 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, Saluti!, Australian Opera and Ballet Orchestra, and on eight keyed flute with the Australian Chamber Orchestra. She recently formed an ensemble on original instruments, Lumiere Baroque, which premiered with its first Sydney performance in June 2010. This is her first recording with The Marais Project.





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Johan Helmich Roman. Born 26 Oct 1694, died 20 Nov 1758.

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THE MUSIC

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. Dombos 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 postgraduate studies in baroque music. She founded The Marais Project in 2000 and also directs the Musica Viva in

Schools ensemble, Sounds Baroque, a specialist ensemble that has presented baroque operas appropriately arranged for young audiences around Australia for more than 20 years. Jennifer is widely recognised as one of Australia's best known and most versatile viola da gambists. She has recorded four previous commercial CDs. Jennifer has commissioned fifteen works for viola da gamba by Australian composers.

THE MARAIS PROJECT

The membership of The Marais Project is flexible depending on the repertoire. The core ensemble revolves around two viola da gambas (Jennifer Eriksson and Catherine Upex), voice (Belinda Montgomery) and theorbo (Tommie Andersson). Violinist Fiona Ziegler is a frequent member, as are gambist Danny Yeadon and harpsichordists Raymond Harvey, Chris Berensen and Anthony Hamad.

The Marais Project have released five commercial CDs. Their second CD, 'Love Reconciled', was selected as CD of the week or month on all Australian classical music stations and featured in ABC Classic FM's 'On the Verandah' session with Juli Lester. The ensemble has toured eastern Australia and records for ABC Classic FM and Fine Music FM 102.5.

Gammal fäbodpsalm (Old pastoral hymn) is one of the most haunting and melancholy tunes from the region of Dalarna (Dalecarlia). It was originally known as 'Psalm from Älvdalsåsen' and was sung by a wandering blind musician called Grund Olof Ersson ('Blind-Olof') (1807-1881). He, in turn, had learnt it from the fiddler Bälter Erik Olsson (b. 1793), whose daughter he had married. Another fiddler from Älvdalsåsen, Kettis Lars Matsson (d. 1940), learnt the tune from Olof and it was subsequently written down and published in 1919. 'The fäbodpsalms' were traditionally sung by women as they tended the cattle up in the mountains at their summer pasture. It made a deep

impression on the composer Oskar Lindberg (1887-1955) when he heard it sung at a service in his hometown Gagnef. He later composed a piece for organ based on the melody for a live radio broadcast in 1936. 'Gammal fäbodpsalm från Dalarna' has become his most loved and performed composition.

Carl Michael Bellman (1740-1795) is central to Swedish culture. There would be few adults in Sweden who are not familiar with at least some of his songs. Often referred to as Sweden's national poet, Bellman was born in Stockholm. He is unique in that he not only set music to his poetry, but also conveyed a dramatic portrait of his time and the life of ordinary people including drunkards and prostitutes. 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 feel 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 on 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 four songs Tommie has arranged give quite a typical picture of Bellman's output:

Epistel No 2: To Father Berg, concerning the fiddle. It's party time! Fiddler, play your fiddle, hurry up! If you break out in a sweat, don't worry: you'll soon swim in booze. To drink and to have a nice girl is what it is all about!

Epistel No 12: Elegy on the punch-up at the Green Grove. Cry Father Berg and play. This is the morning after, with a hefty hang-over! The girls are gone and there has been a big punch-up at the Green Grove Inn 'my back is black and blue.' Lessons to learn: don't drink someone else's booze, or dance with someone else's girl!

Sång No 32: Evening song. It is evening and everything is calm. The sun is going down



and the God of the Night reigns again. And now I fall asleep.

Sång No 65: On the occasion of the King's journey to Russia, in the year 1777. If everything else fails, we always have our beloved King (Gustav III at this time) hurray for him!

Johan Helmich Roman (1694-1758) There were, of course, Swedish composers before Johan Helmich Roman but he was the first of any stature. Through his studies in England with Johann Christoph Pepusch he got to know Giovanni Bononcini, Francesco Geminiani and George Frideric Handel. When he returned to Sweden he was soon 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. He thus had a huge influence on the coming generations. Roman composed orchestral music, cantatas, assagios for unaccompanied violin and 12 flute sonatas. The Drottningholm Music, which is considered his greatest work and is one of Tommie's favourites, was composed for a royal wedding in 1744. It has 33 movements and is similar in style to Handel's Water Music. Tommie and Jenny have been performing this piece for many years, in the first instance with baroque flautist Howard Oberg, who also has a Swedish background.

Esbjörn Svensson (1964-2008) Esbjörn Svensson was a Swedish jazz pianist, composer and founder of e.s.t (Esbjörn Svensson Trio), one of Sweden's most popular jazz groups of the 1990s and early 2000s. Tragically, Svensson died in a scuba diving accident in Stockholm on 14 June 2008. His stellar career and untimely death has sad parallels to that of another Swedish jazz pianist, Jan Johansson (1931-1968), whose 'Jazz på svenska' CD (Jazz in Swedish) sold more than a quarter of a million copies. It remains Sweden's best-selling jazz release. Johansson died in a car crash on his way to a concert. e.s.t were difficult to categorise, combining elements of European minimalism, judicious use of live and studio electronics, contemporary rock and avant-



garde jazz. Svensson's piano playing was variously hard-driving, intensely lyrical and brilliantly inventive. Jenny has powerful memories of hearing e.s.t perform at the Sydney Festival not long before Svensson died. His mother was a classical pianist and elements of his classical background are apparent in the carefully crafted 'Pavane thoughts of a septuagenarian'. Tommie's arrangement draws on the original jazz chart, which, as is the practice in jazz, only provides the outline on which the players improvise. In this arrangement the parts are fully written out.

Marin Marais (1656-1728) The works of Marin Marais provide much of the focus of The Marais Project as would be expected given that we claimed his name for our ensemble. Marais was the son of a shoemaker and lived in France at the time of Louis XIV. He was employed as a Court musician and composer at the very peak of the French love affair with the viola da gamba of which he was one of the greatest ever exponents. Alongside his highly praised 600 works for the viola da gamba published in five books, Marais also composed operas and many trio sonatas. A trio sonata is scored for two melody instruments accompanied by continuo, which is provided in this performance by the theorbo and the viola da gamba. We are particularly fond of the Suite No. 2 in G minor as it shows off the elegance of Marais' compositional style. The violin and flute alternate the lead and often cross voices. The bass line is, as one would imagine, beautifully written for the viola da gamba and is much easier to perform than his solo works for the instrument! We believe that this is the first Australian commercial recording of a Marais trio sonata.

Swedish folk music - The history of the Swedish folk music collection began with the formation of an organisation called the Götiska Förbundet (Gothic Society) in 1811, shortly after the establishment of Sweden as a constitutional monarchy in 1809. The members of the Gothic Society were interested in collecting the oldest materials they could find among the peasants of the Swedish countryside. The first published transcription of a 'Swedish folk tune' came out in their journal, *Iduna*, in 1813.

In the early 1890s, the initial public performances of Swedish folk music by actual *spelmän* (folk musicians) were held at Skansen, Stockholm's open air museum of



FREDMANS EPISTEL No. 2

Til Fader Berg, rörande Fiolen. To Father Berg, concerning the fiddle.

Nå skrufva Fiolen,	Now tune up the fiddle,
Hej! Spelman skynda dej.	Hey! Fiddler hurry up.
Kära Syster, hej!	Dear sister, hello!
Svara inte nej,	Don't answer no,
Svara Ja så bli Vi glada.	Tell me yes and we'll be jolly.
Sätt dej du på stolen,	Sit down on the chair,
Och stryk din Silversträng;	And stroke your silver string;
Röda stråken släng,	Fling the red bow,
Och med armen sväng;	And swing your arm;
Gör ej Fiolen skada.	Do not damage the fiddle.
Du svettas, Stor sak,	You sweat, big deal,
I Bränvin skall du bada;	You will swim in snaps;
Ty under detta Tak	For under this roof
Är Bacchi Lada.	Is the barn of Bacchus.
Ganska riktigt,	Rightly so,
Ditt kall är viktigt	Your profession is important
Båd för Öra, Syn och Smak.	Both for ear, sight and taste.

Jag älskar de sköna,	I love the beautiful maids,
Men Vinet ändå mer;	But wine even more;
Jag på båda ser,	I look at both,
Och åt båda ler	And smile at both
Men skiljer ändå båda,	But keep them apart.
En Nymph i det gröna,	A Nymph on the green grass,
Och Vin i gröna glas:	And wine in green glasses:
Lika godt Calas,	Just as good a feast,
Båda om mig dras.	They both draw me in.
Ge stråken mera kåda;	Put more resin on the bow;

...continued



Confonium tag där	Take confonium* over there
Uti min gröna Låda;	From my green box;
Och Vinet står ju här.	And the wine stands here.
Jag är i våda.	I am in peril.
Supa, dricka,	To booze, drink,
Och ha sin flicka,	And have your girl,

*confonium refers to colophonium (bow resin); also used jokingly among singers about spirits that 'clear the throat'.

FREDMANS EPISTEL No. 12

Elegi öfver slagsmålet på Gröna Lund	Elegy on the punch-up at the Green Grove
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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, Är 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.	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.
När Bröder ej förlikas, Plär leken lyktas så. Flauto. Min Rygg är blå. En Örfil kan undvikas, När som man ingen ger.	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.

...continued



Flauto. Blås inte mer!
Hvar en ej mer må dricka,
Än honom är beskärddt,
Ty i korpralens kanna näsan sticka
Det är intet värdt. Flauto.
Och aldrig nånsin dansa med en annans flicka,
Har jag lärt. Flauto.

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.

FREDMAN'S SONG No. 32 Evening-song

Träd fram, du Nattens Gud at
Solens lågor dämpa,
Bjud Stjernan på din sky mot
aftonrånans kämpa,
Gör ljumma böljan kall,
Slut ögats förlåt til, kom lindra
qual 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.

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 heart 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.





FREDMANS SONG No. 65

I anledning af Konungens resa til Ryssland, år 1777	On the occasion of the King's journey to Russia, in the year 1777
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Månan tändes, dundren ljunga, Under Vimplars bläst och prål; Och de mörka Jullar gunga, Under Folkets glada skrål.	The moon lights up, thunder flashes, Under windy pennants and pomp; And the dark Skiffs toss, During the happy cheers of the people.
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Hurra, vår Konungs skål! Sväng hattarna. Hurra! Hurra! I rågad t mål! Vår Konungs skål!	Hurrah, the toast for our King! Flourish the hats. Hurrah! Hurrah! With abundance! The toast for our King!
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IN BEAUTIFUL SUMMER

1	1
Om sommaren sköna, när marken hon gläds Vid Dala två älfvarna vida: Från Tunaå strand till Gagnefmäns näs, Så fagert det då är att rida. Gud glädje och styrke de män, som där bo: : Vid elfvom, på berg och i dalom.	In summer fair, when the earth is rejoicing, At Dala by the two wide rivers: From Tunaå shore to the isthmus of Gagnefmen, How delightful it is then is to ride. May God gladden and strengthen the men that dwell there: : By the rivers, on the mountains and in the valleys.

2	2
Så äro belägna till vatten och land de skönaste dalar i Svea. Besöke den orten helst vilken som kan, så får han erfara långt mera. Gud glädje och styrke de män, som där bo: : Vid elfvom, på berg och i dalom.	Thus are situated at water and land the most beautiful valleys in Svea. Go and visit this place anyone who can, and he will experience much more. May God gladden and strengthen the men that dwell there: By the rivers, on the mountains and in the valleys.

TRACKS AND PLAYERS

Pascal Herrington - tenor Melissa Farrow - baroque flute Fiona Ziegler - baroque violin
Tommie Andersson - classic era guitar and theorbo Jennifer Eriksson - viola da gamba

TRADITIONAL

Set by Oskar Lindberg (1887-1955) Arranged Tommie Andersson.
Baroque flute, baroque violin, theorbo, viola da gamba
(Old pastoral hymn)

1 Gammal fäbodpsalm

CARL MICHAEL BELLMAN (1740-1795)

Arranged Tommie Andersson, from Fredmans Epistlar (Stockholm 1790) and Fredmans Sånger (Stockholm 1791)
Voice, baroque flute, baroque violin, classical era guitar, viola da gamba

2 Fredmans Epistel No. 2

Till Fader Berg, rörande fiolen
(To Father Berg, concerning the fiddle)

3 Fredmans Epistel No. 12

Elegi öfver slagsmålet på Gröna Lund
(Elegy on the punch-up at the Green Grove)

4 Fredmans Sång No. 32

Afton-Qvåde (Evening song)

5 Fredmans Sång No. 65

I anledning af Konungens resa till Ryssland, år 1777
(On the occasion of the King's journey to Russia, in the year 1777)

JOHAN HELMICH ROMAN (1694-1758)

Sonata No. 1 in G major from Sonate a Flauto Traverso (Stockholm 1727)
Baroque flute, theorbo, viola da gamba

6 Largo

7 Allegro

8 Larghetto

9 Andante

10 Vivace



ESBJÖRN SVENSSON (1964-2008)

Arranged Tommie Andersson
Baroque flute, baroque violin, classical era guitar, viola da gamba

11 Pavane: thoughts of a septuagenarian

MARIN MARAIS - Suite No. 2 in G minor from Pièces en Trio (Paris 1692) (1656 -1728)

Baroque flute, baroque violin, theorbo, viola da gamba

12 Prelude

13 Sarabande

14 Rondeau

15 Gavotte

16 Menuet

17 Plainte

18 Petitte Passacaille

SWEDISH FOLK MUSIC SUITE

Arranged Tommie Andersson
Baroque flute, baroque violin, theorbo, viola da gamba
(Tune for Father) Pers Erik Olsson (1912-1983)
(Birthday Song) Traditional
(The Crying Tune) after Røjås Jonas (1921-1989)
(The Golden Nugget) Timas Hans Hansson (1846-1916)

19 Låt till Far

20 Födelsedagsvisa

21 Gråtlåten

22 Gullklimpen

TRADITIONAL

Arranged Tommie Andersson
Voice, baroque flute, baroque violin, theorbo, viola da gamba
(In beautiful summer)

23 Om sommaren sköna

ANDERSSON, ULVAEUS AND ANDERSSON Arranged Tommie Andersson

Viola da gamba, theorbo

24 Courante La Waterlô

THE MARAIS PROJECT SMÖRGÅSBORD!

TRADITIONAL

1 Gammal fäbodpsalm

Set by Oskar Lindberg, arranged Tommie Andersson
(Old pastoral hymn) [3:43]

CARL MICHAEL BELLMAN

2 Fredmans Epistel No. 2
3 Fredmans Epistel No. 12
4 Fredmans Sång No. 32
5 Fredmans Sång No. 65

Arranged Tommie Andersson.
Till Fader Berg, rörande fiolen (To Father Berg, concerning the fiddle) [2:30]
Elegi öfver slagsmålet på Gröna Lund (Elegy on the punch-up at the Green Grove) [5:13]
Afton-Qvade (Evening song) [2:36]
I anledning af Konungens resa till Ryssland, år 1777
(On the occasion of the King's journey to Russia, in the year 1777) [1:10]

JOHAN HELMICH ROMAN

6 Largo [4:30]
9 Andante [2:31]

Sonata I (Stockholm 1727)
7 Allegro [2:26] 8 Larghetto [2:09]
10 Vivace [1:53]

ESBJÖRN SVENSSON

11 Pavane: thoughts of a septuagenarian [3:56]

Arranged Tommie Andersson

MARIN MARAIS

12 Prelude [3:34]
16 Menuet [1:29]

Suite No. 2 in G minor from Pièces en Trio (Paris 1692)
13 Sarabande [2:29] 14 Rondeau [1:14] 15 Gavotte [1:01]
17 Plainte [3:55] 18 Petite Passacaille [3:36]

SWEDISH FOLK MUSIC SUITE

19 Låt till Far
20 Födelsedagsvisa
21 Gråtlåten
22 Gullklampen

Arranged Tommie Andersson
(Tune for Father) Pers Erik Olsson [3:45]
(Birthday Song) Traditional [2:19]
(The Crying Tune) after Røjås Jonas [2:28]
(The Golden Nugget) Timas Hans Hansson [2:09]

TRADITIONAL

23 Om sommaren sköna

Arranged Tommie Andersson
(In beautiful summer) [4:53]

ANDERSSON, ULVAEUS AND ANDERSSON

24 Courante La Waterlô [2:12]

Arranged Tommie Andersson

All translations and musical arrangements ©Tommie Andersson, 2014

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