

THE MARAIS PROJECT



THE GARDEN PARTY

CELEBRATING TWENTY YEARS OF THE MARAIS PROJECT

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Jennifer Eriksson (1958 -)

1. **The Garden Party** New release and WORLD PREMIERE RECORDING
(inspired by *Feste Champêtre* from Marin Marais' *Suite d'un Goût Étranger*)..... 5.17

Marin Marais (1656 – 1728)

Suite in E minor, Pièces de viole, 4^e livre, Paris 1717

(Arr. by Emily-Rose Šárkova) WORLD PREMIERE RECORDING

- | | | | |
|--------------------------------|------|-------------------------------|------|
| 2. <i>Rondeau Paÿsan</i> | 1.51 | 3. <i>Sarabande</i> | 3.47 |
| 4. <i>La Matelotte</i> | 1.46 | 5. <i>La Biscayenne</i> | 1.54 |

Pierre Bouteiller (ca. 1665-ca1717)

6. **O salutaris hostia**.....4.25

Marin Marais (1656-1728)

Suite No. 2 in G minor, Pièces en Trio, Paris 1692

- | | | | |
|-------------------------|------|-------------------------------------|------|
| 7. <i>Prelude</i> | 3.34 | 8. <i>Rondeau</i> | 1.14 |
| 9. <i>Plainte</i> | 3.55 | 10. <i>Petite Passacaille</i> | 3.36 |

Anonymous

11. **J'avois crû**4.05

Marin Marais (1656 – 1728)

Suite in G Minor, Pièces de violes, 5^e livre, Paris 1725

- | | | | |
|--|------|--|------|
| 12. <i>Rondeau louré</i> (from <i>Pièces de violes, 3^e livre 1711</i>) | 3.43 | | |
| 13. <i>Allemande La Marianne</i> | 2.33 | 14. <i>Sarabande</i> | 2.50 |
| 15. <i>Menuet</i> | 1.51 | 16. <i>La Georgienne dite la Maupertuy</i> | 1.30 |

Traditional

17. **Om sommaren sköna** (In beautiful summer)
(Arr. by Tommie Andersson).....4.53

Ariel Ramirez (1921-2010)

18. **La Anunciación** (Arr. by Emily-Rose Šárkova)1.59

Carlos Carabajal and the Rios Brothers

19. **De Fiesta en Fiesta** (Arr. by Emily-Rose Šárkova)3.27

All material recorded at Studios 301, Sydney, Australia, Executive Producers — Philip Pogson & Jennifer Eriksson, Producer — Llew Kiek
Sound Engineer — Chris Doherty, Edited by Llew Kiek and Jennifer Eriksson,
Mixed by Llew Kiek and Chris Doherty at Studios 301, Sydney. Mastered by Michael Lynch Shoehorse Sound
Booklet written and edited by Philip Pogson with Jenny Eriksson, Artwork and booklet design by Lyndall Gerlach, lyndall@art2.com.au

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The Marais Project - Directed by Jennifer Eriksson

Belinda Montgomery – soprano, Jennifer Eriksson – viola da gamba
Catherine Upex – viola da gamba, Tommie Andersson — theorbo & baroque guitar

With: Susie Bishop – violin & voice, Pascal Herrington – tenor, Fiona Ziegler – baroque violin
Melissa Farrow – baroque flute, Emily-Rose Šárkova – piano accordion & voice
Danny Yeadon – viola da gamba, Chris Berensen – harpsichord, Elsen Price – double bass

Produced by Llew Kiek Sound Engineer – Chris Doherty

THE GARDEN PARTY

CELEBRATING TWENTY YEARS OF THE MARAIS PROJECT

Twenty years of running an unfunded chamber music group based around a non-mainstream instrument like the viola da gamba has not been without its challenges. This is not a career path for the faint hearted or the thin skinned. But the upsides have always outweighed the downsides. I have had two decades of playing the music I love with colleagues I admire with the support of audiences who consistently come along to our events with open ears and open hearts.

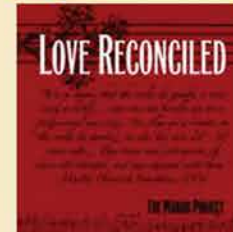
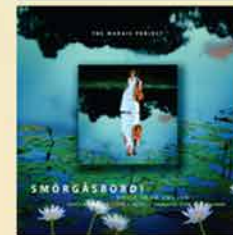
I was a late starter. It took me a long time to get up the courage to form my own ensemble in 2000. It was only in 2007 that I felt ready to put down our first recording, *Viol Dreaming*. That initial CD set the broad pattern for our subsequent releases with its mix of French baroque viol music - two suites by Marais - a cantata by Montéclair and world premieres of Australian works by Kevin Hunt and Matthew Perry. Juxtaposition is good. Although I play an instrument with a heritage across several centuries, I live in 21st century Australia. Artists must, in my view, have the confidence to hold the past, present and future in creative tension.

Now to this CD. Listeners will hear new repertoire and meet musicians who have not previously recorded with The Marais Project in Elsen Price, Susie Bishop and Emily-Rose Šárkova. They will also rediscover music and musicians from previous recordings.

Where to from here? I am not sure if I will be playing in another 20 years' time but as my guiding light, Jordi Savall, does not seem to have any retirement plans, who knows?

Finally, I would like to acknowledge those who have helped this decades-long project: the musicians, my family and friends, audience members, arts organisations and media along with so many others who have given encouragement and support. Thank you.

Jenny Eriksson





THE TRACKS

Jennifer Eriksson (1958 -)

1. The Garden Party

(Inspired by Feste Champêtre from Marin Marais' Suite d'un Goût Étranger)

New release and WORLD PREMIERE RECORDING

Susie Bishop – violin Emily-Rose Šárkova – piano accordion

Jennifer Eriksson – viola da gamba Tommie Andersson – baroque guitar

Elsen Price – double bass

Marin Marais (1656 – 1728)

Suite in E minor Pièces de viole, 4è livre, Paris 1717

(Arr. by Emily-Rose Šárkova)

New release and WORLD PREMIERE RECORDING

2. Rondeau Paÿsan

3. Sarabande

4. La Matelotte

5. La Biscayenne

Emily-Rose Rose Šárkova – piano accordion

Jennifer Eriksson – viola da gamba

Pierre Bouteiller (ca. 1665-ca. 1717)

6. O salutaris hostia motet

For voice, two viola da gambas and continuo

Originally released on Love Reconciled

Belinda Montgomery – soprano

Danny Yeadon and Jennifer Eriksson – viola da gamba

Tommie Andersson – theorbo

Marin Marais (1656-1728)

Suite No. 2 in G minor Pièces en Trio, Paris 1692

Originally released on Smörgåsbord!

7. Prelude

8. Rondeau

9. Plainte

10. Petite Passacaille

Melissa Farrow - baroque flute Fiona Ziegler - baroque violin

Tommie Andersson – theorbo Jennifer Eriksson, viola da gamba



11. Anonymous

J'avois crû

From Brunetes ou petits airs tendres. Pub. Christophe Ballard, Paris 1703

New release

Susie Bishop – voice & violin Jennifer Eriksson – viola da gamba

Tommie Andersson – theorbo

Marin Marais (1656 – 1728)

Suite in G Minor Pièces de violes, 5è livre, Paris 1725

Originally released on Love Reconciled

12 Rondeau louré (from Pièces de violes, 3è livre, Paris 1711)

13. Allemande La Marianne

14. Sarabande

15. Menut

16. La Georgienne dite la Maupertuy

Jennifer Eriksson - solo viola da gamba Catherine Upex - viola da gamba

continuo Tommie Andersson - theorbo Chris Berensen - harpsichord

17. Traditional Om sommaren sköna (In beautiful summer)

(Arr. by Tommie Andersson)

Originally released on Smörgåsbord!

Pascal Herrington – tenor Melissa Farrow - baroque flute

Fiona Ziegler - baroque violin Tommie Andersson – theorbo

Jennifer Eriksson - viola da gamba

18. Ariel Ramirez (1921-2010)

La Anunciación

New release

(Arr. by Emily-Rose Šárkova)

Susie Bishop – voice Emily-Rose Šárkova – piano accordion & voice

Jennifer Eriksson – viola da gamba

Tommie Andersson – baroque guitar Elsen Price – double bass

19. Carlos Carabajal and the Rios Brothers

De Fiesta en Fiesta

New release

(Arr. by Emily-Rose Šárkova)

Susie Bishop – violin & voice Emily-Rose Šárkova – piano accordion &

voice Jennifer Eriksson – viola da gamba Tommie Andersson – baroque

guitar Elsen Price – double bass



THE MUSIC

All newly released material was recorded at 440hz. Previous recordings were at 415hz.

The Garden Party by Jennifer Eriksson

New release

The inspiration for The Garden Party is one of my favourite works by Marin Marais, Feste Champêtre (Garden Party), from Suite d'un Goût Étranger, which was published in book IV. Marais' original is a bit of a crowd pleaser and is divided into three contrasting sections. Section I, is a lively upbeat tune which keeps returning. Section II is in the form of a slow muzette, a muzette being a 17th/18th-century French dance that imitates the drone of bag pipes. Section III is a tambourin an upbeat dance in double time, so named because the music imitates a drum, tambour being the generic French term for drum. Listeners will hear elements of all the above in my version along with some jazz-inspired improvisations.

Suite in E minor by Marin Marais

New release

One of the things we've always tried to do in The Marais Project is not to let the grass grow under our feet – hence the idea of performing with piano accordion and viola da gamba. I commissioned the multi-talented Emily-Rose Šárkova to do this arrangement and we gave the world premiere performance in 2014. We have since played it several times. Audiences seem to love the piece and we thought it a fitting addition to a 20th anniversary recording.

O salutaris hostia by Pierre Bouteiller

Originally released on Love Reconciled

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. These are really quite wonderful works which we have programmed many times.

Suite No. 2 in G minor by Marin Marais

Originally released on Smörgåsbord!

Alongside his works for one, two and three viola da gambas and continuo, Marais wrote operas and other instrumental music including trio sonatas such as this one. This suite shows off the elegance of both Marais' and French baroque compositional style, a sophistication that would reach its high point in Rameau and Couperin. 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.



J'avois crû by Anonymous

New release

Long term Marais Project listeners will be aware of my weakness for a good melody - be it baroque, modern or of folk music origins. We love performing this song and recording it was pure joy.

Suite in G minor by Marin Marais

Originally released on Love Reconciled

This is the second recording I made of a Marais solo suite and I learned much from the experience. Marais' suites contain up to twenty movements. Rather than playing them through from end to end, Marais expected performers to select movements to suit their personal taste. I have taken this idea a step further in that we perform Rondeau louré, from the third book, as a prelude.

Om Sommaren sköna (In beautiful summer)

Originally released on Smörgåsbord!

Few from the English-speaking world understand the beauty and breadth of Swedish folk song, something we have explored in The Marais Project and with my electric viola da gamba band, Elysian Fields. This seemed a natural process given that Tommie Andersson is Swedish, my grandfather was Swedish, and I regularly visit Scandinavia. The poem, Om Sommaren sköna, was written by Anders Eriksson Wallenius, who was a vicar in the province of Dalarna from 1660–63. The melody is a traditional folk tune first notated as an instrumental dance in the 1757 diary of Abraham Hülphers, a traveller in the area at that time. It is fitting that this superb arrangement by Tommie Andersson, my long-term colleague and friend and one of this country's finest musicians, appears on this CD.

La Anunciación by Ariel Ramirez and **De Fiesta en Fiesta** by Carlos

Carabajal and the Rios Brothers

New release

Broadcaster and composer Andrew Ford once asked me in an interview if there was a long-term plan for The Marais Project. I suppose with hindsight there is: play the music of Marin Marais and the French Baroque and have fun! These two pieces fit into the latter category. Emily-Rose introduced us to these songs at a Christmas concert we did at The Independent Theatre in December 2017. The clapping track is ably provided by the performers.

Performers on the newly recorded works

Susie Bishop is a highly versatile multi-instrumentalist and vocalist. She initially began performing as a violinist and joined and toured with the Sydney Youth Orchestra between 2001- 2003. After completing a BCA in Music and Theatre at Wollongong University, she won a scholarship to continue her studies in the UK where she completed an MMus at the Royal Northern Conservatorium of Music in 2010 majoring in Opera. She has been fortunate enough to perform with such inspiring and acclaimed artists as Jane Rutter, David Helfgott and Robin Blaze, and has been under the masterful direction of Nicholas Kraemer, Peter Wiegold and Rachel McDonald amongst many others. Since returning to Australia her classical engagements have included soloist soprano with the Parsons Affayre, The Marais Project, guest performances with The Song Company and St. James Choir, and a regular recital series at the Independent Theatre with pianist Emily-Rose Sarkova. Her other current projects include Chaika, contemporary Tango quintet, Tángalo, and her song writing duo with sister Laura Bishop. Her other collaborations and regular guest performances include Miriam Lieberman Trio, Monsieur Camembert, and Elysian Fields, with Jenny Eriksson.

Emily-Rose Šárkova is one of Australia's most dynamic and versatile young musicians. A graduate in classical piano from the Sydney Conservatorium of Music, Emily-Rose is also skilled in piano accordion, voice, composition and has recently added the Argentine tango instrument, the bandoneón, to her multi-instrumentalist palette. During her formal training she was fortunate enough to undertake masterclasses in France and study in Germany for a year on scholarship. Since graduating in 2010 she has continued as a founding member of enchanting world music group Chaika, established highly successful Tango Quintet, Tángalo, and formed her own jazz quintet. She has performed with the Australian Brandenburg Orchestra, guests regularly with Aria award winning group Monsieur Camembert and as an invited artist with The Marais Project. Emily-Rose has toured internationally to Poland with the Klezmer Divas and in 2014/15 undertook a project with Tángalo in conjunction with the Australian Council JUMP mentorship grant. This involved study and performance in Buenos Aires, Argentina and an Australian tour with Latin Grammy nominated, Duo Ramirez-Satorre.





Tommie Andersson was born in Sweden and has been based in Sydney since 1984. He 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 Master's 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. He is a founding member of the Australian Brandenburg Orchestra. In 2016, a recording of Swedish folk music he made in the mid-1980s, was released on CD titled Strängalek och Näckaspel. He is also a skilled arranger.



Elsen Price's professional highlights include performances with Josh Groban (Multi Grammy Award Winner), Mike Patton (Faith No More), Lee Ranaldo (Sonic Youth), Sharam Nazeri (Iran), Alireza Ghourbani (Iran), Adnan Karim (Iraq). Featured artist performances include BassEurope Festival, Yilan International Art Festival, Audio Foundation NZ, Sydney Festival, MONA, Vivid Festival and Woodford Festival. Film Highlights include 'Dead Sunrise' (Michal Imielski) – 15 International Awards and Nominations. International New Music Premiere Highlights include David Heyes (UK), P Kellach Waddle (USA), Teppo Hautio-Aho (FIN), Bernard Salles (FRA), David Hush (AUS) and Keyna Wilkins (AUS). Price also hosts Sydney Radio Show New Australia Radio on Eastside FM. The Sydney Morning Herald writes: Price is "able to generate fizzing energy from the strings of his double bass, whether playing pizzicato or arco. This is energy that rushes from the speakers and instantly draws you into his musical narratives."



Jennifer Eriksson completed her initial music studies at the NSW State Conservatorium of Music studying music education and cello with Barbara Woolley. She subsequently learned the viola da gamba with Jaap ter Linden at the Rotterdam Conservatorium for three years, where she

completed postgraduate studies in baroque music. Jennifer founded The Marais Project in 2000 and has directed ensembles for the Musica Viva in Schools program for more than 25 years. She commenced a new school show, Da Vinci's Apprentice, in 2018. Although featuring period instruments, Da Vinci's Apprentice consists entirely of new music by composer, Sally Greenaway. Jennifer is widely recognised as one of Australia's best known and most versatile viola da gambists. She has recorded six previous commercial CDs and performed in Holland, Sweden, Germany, Singapore, New Zealand and New Caledonia as well as undertaking a residency at the Banff Arts Centre for Arts and Creativity, Canada. Jennifer has commissioned more than twenty works for viola da gamba and electric viola da gamba by Australian composers. She is also co-founder of Elysian Fields, Australia's only electric viola da gamba ensemble.

The Marais Project

Created by Jennifer Eriksson in 2000, The Marais Project's membership 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). The group has released six previous CDs and toured within Australia and New Zealand. The Marais Project was selected as 2018/19 Artists in Residence at radio station Fine Music 102.5.

Photos

The Marais Project page 2 & 11 by Christopher Hayles; Belinda Montgomery page 4 by Michael Iglesias; Jennifer Eriksson page 10 by Kim Rodgers; Jennifer Eriksson page 11 by Shay Tobin; all other photos by Philip Pogson

