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Special thanks from Shane

Thanks to Kevin Bradley, Mark Piva, Shirleene Robinson, Nikki White and Catriona Anderson for welcoming me to the NLA, and for your encouragement and support of my research. A huge thanks to Greg and Mick for your studio-skills, patience and good vibes. Mischa, your engineer's ears are second to none! To Pam Merrigan and Jess Henderson from the National Folk Festival, thanks for agreeing to have 'folk-baroque' music grace your stages! To Chris Duncan and Tim McDonald for your help identifying tunes. Gabrielle Cusack and Dee Llewellyn for the editing. Maria, for being such a warm host. Thanks to ABC Classic for your interest and involvement in the project. And last, but not least! thanks to Fabrice, Darrah and Arun, for your understanding and support when I go on my crazy, musical adventures.

Photo Credit: Louisa Jones Photography
Cover artwork and liner notes: S. Lestideau

One Hundred Days Away



Evergreen Ensemble



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Scottish-Australian music from the collections of the
National Library of Australia

The motivation to record this album came from a research fellowship offered to Shane Lestideau, director of Evergreen Ensemble, in 2019. The *National Folk Fellowship* is a collaborative initiative between the National Library of Australia and the National Folk Festival. It is designed to encourage musicians to make full use of the NLA's rich collections of recorded and archived musical materials and to showcase their findings on the prestigious stages of the National Folk Festival.

Having just completed a master's degree on music in eighteenth-century Scotland, Shane was curious to know how much of this repertoire had been brought into Australia during the early years of colonisation. She was given full access to the NLA 'stacks', and spent several weeks digging out the oldest and most interesting examples of Scottish baroque, classical and folk music which had been played and cherished by European immigrants in Australia. The stylistic distinctions between these three genres of music are particularly blurred in Scotland where one commonly finds traditional Scottish airs used in chamber and orchestral music. The musicians featured on this recording have unique musical backgrounds which allow them to cross seamlessly between styles and musical periods.

There exists a flourishing HIP (Historically Informed Performance Practice) movement in Australia which pairs historical compositions with the instruments and performance techniques appropriate to the time in which they were written. Period-instrument players have tended to focus on repertoire in a European context without exploring the eighteenth and nineteenth-century compositions which were either shipped to Australia during colonisation, or composed here. Evergreen Ensemble hopes that the present recording will encourage and inspire other musicians to discover the music collections housed at the NLA and other Australian institutions.

1) Spreading the Sea-Wrack & Native Land, Adieu!

Claire Patti, soprano & Celtic harp, Emily-Rose Šárkova, piano accordion, Rachel Johnston, cello, Shane Lestideau, baroque violin, Ben Dollman, baroque viola

Sea-wrack, or seaweed, is spread over crop fields in Scotland and is particularly vital for fertilising the sandy soils of its western isles. *Spreading the Sea-Wrack* was collected in North Uist by Kenneth Macleod around 1920 and is intended to accompany the work it describes. It was published in a collection of *Songs of the Hebrides for Voice and Celtic Harp* by Patuffa Kennedy-Fraser, and the copy kept in the NLA is signed and dated by at least one South Australian resident in the 1970s and another of an older generation.

This style of song would not have been unfamiliar to Governor Lachlan Macquarie who was raised in the Inner Hebrides, on the isle of Ulva. Throughout Australia's colonial-era history there have been many Scots serving under the British flag whose Scottish identity has not been differentiated. If one compares the cultural and linguistic heritage of someone such as Macquarie who was raised on a small Scottish island, as compared with a Londoner of the same time period, it is very likely that their experiences of Australia were profoundly shaped by their upbringing.

Native Land, Adieu! is taken from from Robert Maver's second collection of *Genuine Scottish Melodies* harmonised by C.H. Morine and edited by George Alexander Esq. The tune goes by the name *A St Kilda Melody* and the author of the lyrics is unknown.



Image: MUS N m 783.2 S698

PATUFFA KENNEDY-FRASER

2) The Tasmanian Set: Mrs Huston's Strathspey/ Major Laing of Burnside/ Lieut H. Brown, Derwent Rifles 1860

Shane Lestideau, baroque violin, Rachel Johnston, cello

This set contains two strathspeys and one reel which were selected from a musical manuscript of Tasmanian origin dated 1863. The author of the manuscript has been identified by researchers (Peter MacFie, Steve and Marjorie Gadd) as Alexander Laing (1792–1863) who was brought to Hobart as a convict in 1813 and went on to become a constable in the area. He acquired a violin and compiled a music collection of his own compositions, of tunes he knew from his former life in Scotland and of those he learnt from other Tasmanian musicians.

All of the tunes in this set were composed in Scotland and then re-named by Laing as he noted them in his collection. It was common practice at the time (and still is today) to name tunes after friends or respected companions. *Mrs Huston's Strathspey* is better known as *Lord Seaforth*, for example. *Major Laing of Burnside* is also known as *The Marquis of Huntly's Strathspey*, a very well-loved dance tune by William Marshall published in his first collection in 1781. The *Marquis* referred to in the title was George Gordon (the son of Marshall's patron, the Duke of Gordon), who became Colonel of the 92nd Gordon Highlanders, the regiment in which Alexander Laing served before being deported to Tasmania for theft. *Lieut H. Brown, Derwent Rifles 1860* is a reel commonly known as *Colonel McBean* which appears in printed tune collections in Edinburgh from 1780 onwards.

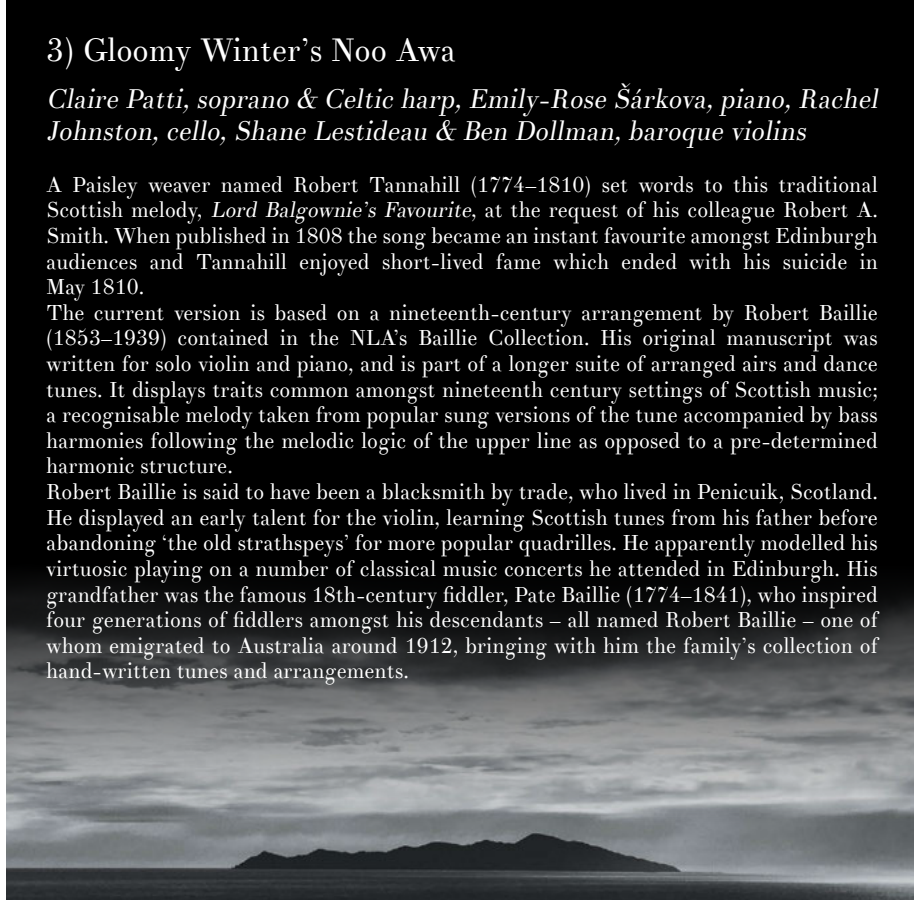
3) Gloomy Winter's Noo Awa

Claire Patti, soprano & Celtic harp, Emily-Rose Šárkova, piano, Rachel Johnston, cello, Shane Lestideau & Ben Dollman, baroque violins

A Paisley weaver named Robert Tannahill (1774–1810) set words to this traditional Scottish melody, *Lord Balgownie's Favourite*, at the request of his colleague Robert A. Smith. When published in 1808 the song became an instant favourite amongst Edinburgh audiences and Tannahill enjoyed short-lived fame which ended with his suicide in May 1810.

The current version is based on a nineteenth-century arrangement by Robert Baillie (1853–1939) contained in the NLA's Baillie Collection. His original manuscript was written for solo violin and piano, and is part of a longer suite of arranged airs and dance tunes. It displays traits common amongst nineteenth century settings of Scottish music; a recognisable melody taken from popular sung versions of the tune accompanied by bass harmonies following the melodic logic of the upper line as opposed to a pre-determined harmonic structure.

Robert Baillie is said to have been a blacksmith by trade, who lived in Penicuik, Scotland. He displayed an early talent for the violin, learning Scottish tunes from his father before abandoning 'the old strathspeys' for more popular quadrilles. He apparently modelled his virtuosic playing on a number of classical music concerts he attended in Edinburgh. His grandfather was the famous 18th-century fiddler, Pate Baillie (1774–1841), who inspired four generations of fiddlers amongst his descendants – all named Robert Baillie – one of whom emigrated to Australia around 1912, bringing with him the family's collection of hand-written tunes and arrangements.



4) Duet on Scottish Airs

Shane Lestideau & Ben Dollman, classical violins

The Baillie Collection boasts a number of virtuosic works to challenge those violinists who have the capacity to perform both Classical repertoire and Scottish folk fiddle music. This duo for two violins is a pastiche of arranged Scottish airs interspersed by scalar runs and richly harmonised linking passages which are typical of the music aesthetic of their time. Both parts contain technical challenges such as ricochet bowing, harmonics, long passages of double stopping and melodies in 4th position and higher, which are no longer common practice amongst today's Scottish fiddlers. The recording made use of period violins and transitional bows in imitation of those used by Baillie himself.

5) Miss Ann Crocker's Waltz & Our Friends Over the Sea

Emily-Rose Šárkova, piano, Claire Patti, Celtic harp, Rachel Johnston, cello, Shane Lestideau & Ben Dollman, baroque violins

The opening melody on this recording originates from the Laing manuscript (see notes to #2). A charming waltz – or a lullaby when played at a slower tempo – this arrangement leaves the dance-floor to invite the listener along spacious and melancholic paths as the melody is explored in a minor key.

The second waltz or *Valsetta* (as is marked on the manuscript) is titled *Our Friends Over the Sea*, and comes from the Baillie Collection. Originally scored for solo violin, clarinet in A, cornet in A, piano and timpani, it has been arranged here for string trio and piano, with the cello taking the solo melody.

6-8) The Beggar's Opera Suite: Overture / Love Will Find Out The Way / When She Came Ben She Bobbit & Polwart on the Green

Ben Dollman & Shane Lestideau, baroque violins & viola, Rachel Johnston, cello, Claire Patti, Celtic harp

The Beggar's Opera is one of the most enduring and best-loved of Europe's eighteenth-century ballad operas. Written in 1728 by John Gay to music arranged by Johann Christoph Pepusch, it appeared in England at a time when composers had begun to satirise the conventions of large-scale Italian opera. Gay and Pepusch placed short, Italianate settings of popular English and Scottish airs into a fast-paced scenario in an effort to please the mixed musical tastes of audiences at London's public concerts.

The Beggar's Opera begins with an *Overture* written in four-part harmony for a chamber ensemble consisting of strings and winds and a basso continuo section. The remainder of the music for the opera has survived in the form of single treble-line tunes which were printed amongst the lines of the libretto. These have been orchestrated dozens of times over the centuries, the simplicity of the original melodies inviting inventive and personalised arrangements.

Evergreen Ensemble has selected its own suite of Scottish melodies to follow the instrumental overture, each taken from eighteenth-century tune collections which were brought to Australia in the nineteenth century and are now housed at the NLA. *Love Will Find Out the Way* was originally arranged for voice, string quartet and basso continuo by Peter (Pietro) Urbani in his *Selection of Scots Songs*. *When She Came Ben She Bobbit* and *Polwart on the Green* are two favourites among today's folk-baroque players of Victoria. These were taken from an owner-bound collection containing James Dewar's *Popular National Melodies*.

The seventh edition copy of *The Beggar's Opera* used for this recording comes from the Eugene Goossens collection. Archived alongside it is a clipping from the 1921 Sydney Morning Herald which speaks of the incredible success a revival of the opera was enjoying in England that year, and speculating as to whether an Australian opera company would take the decision to stage it themselves for the first time. As we now know, the Palace Theatre in Sydney did just that two years later.

9) Greig's Pipes

Shane Lestideau, violin d'amore

Scordatura, when applied to the violin, describes the re-tuning of the four strings to pitches other than G-D-A-E. It was a technique familiar to violinists in eighteenth and nineteenth-century Scotland, either when playing baroque-style compositions which demanded alternate tunings, or when playing Scottish melodies which lent themselves to the bright timbre and ringing harmonics which accompany *Scordatura*. Bagpipe melodies are often arranged for a violin tuned A-E-A-E – as is the case in this recording – because the player can allow either of the two A strings to ring continuously when playing, so imitating the drone of the pipes.

Here we have two settings of *Greig's Pipes* taken from the Baillie Collection. They were recorded on a violin d'amore (a rare hybrid instrument made by the luthier Daniel Ross in Brittany), which has four playing strings tuned A-E-A-E, as well as four sympathetic strings tuned to the same pitches which run under the fingerboard.

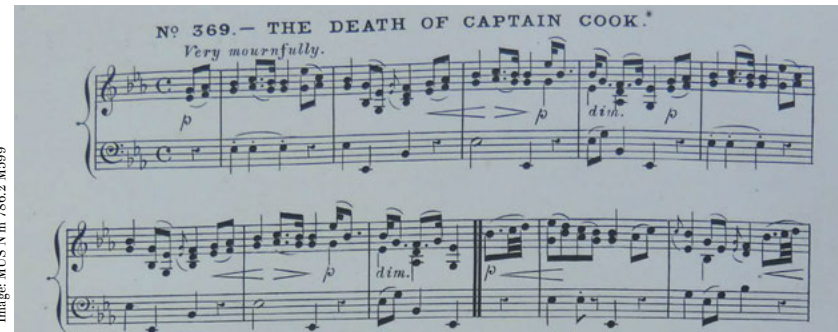
10) Thou Ling'ring Star & Baillie Strathspey

Claire Patti, soprano & Celtic harp, Emily-Rose Šárkova, piano accordion, Rachel Johnston, cello, Shane Lestideau, baroque violin, Ben Dollman, baroque viola

Thou Ling'ring Star has a particularly fascinating connection to Australia. The words to the love song were penned by Robert Burns in 1789, but the tune to which he set them is called *The Death of Captain Cook*. It was written by Lucy Johnston of Hilton (later Mrs. Oswald of Auchincruive) around the same time.

The news of Captain Cook's death sent shock waves through western Europe in 1779. His explorations and adventures had inspired thousands, and several musical works were composed in his honour. The original version of this tune was intended for performance on a keyboard with the possibility of a second instrument doubling the melody. It's interesting to note the similarity between the final phrase of the song and the chorus of the classic Australian bush ballad, *The Overlander*.

The *Baillie Strathspey* by Pate Baillie was published in Laybourn's Köhler's collections. It represents one of the few compositions of the family to have been published and made commercially available.



11) Victoria Schottische & Picnic Polka

Emily-Rose Šárkova, piano

When looking through the National Library's collection of early Australian musical material, one cannot help but notice the prominent place which piano music has amongst these works. Used either as a solo instrument or when accompanying song, the piano became our most popular means of musical expression for over one hundred years. The nineteenth-century also saw a shift in popular dance repertoire. Minuets, country dances, jigs and reels decreased in popularity, to be replaced by polkas, waltzes, mazurkas and quadrilles.

In 1856 Australia published one of its first collections of original music. The preface states.... *"The idea of a purely Musical Album – that is, a book filled with the original productions of our own artistes – is, I think, peculiarly happy, and one which the Australian public will readily appreciate...They are all new, all colonial...True, some of the composers are foreigners; but still this book is as much an Australian production as a cluster of grapes from the German vineyards at Kissing Point. We can send the work home as a specimen of what we can do out here at Botany Bay – as an index of our education, refinement, art-feeling."*...

The *Picnic Polka* by Henry Marsh is in this collection, and is here coupled with the *Victoria Schottische* from the *Australian Music* bound collection of the same period. This second tune has no mention of a composer, though it can be found attributed to the arranger 'Jullien' in other collections.



Image: MUS N mb 750 A938 N

12) Auld Lang Syne

Claire Patti, soprano, Rachel Johnston, cello

The NLA owns a bound collection of instrumental and keyboard music which was housed in Government House, Sydney, as early as 1820. In it can be found this lovely setting of *Auld Lang Syne* by John Davy for a production of *Rob Roy MacGregor* at the Theatre Royal Covent Garden.

Australians of recent generations have grown up imagining the British officials and immigrants of the early New South Wales colony, sweating around open fireplaces at Christmas time or singing around a piano on New Year's Eve. This very collection is likely to have been brought out on just such an occasion. Written in 1788 by Robert Burns to a tune and opening verse already known in Scotland, *Auld Lang Syne* has become a poignant symbol of Endings and New Beginnings, and was therefore a fitting addition to the repertoire of Australia's early settlers.



Photo credit: Brenton McGeachie