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Evergreen Ensemble thanks



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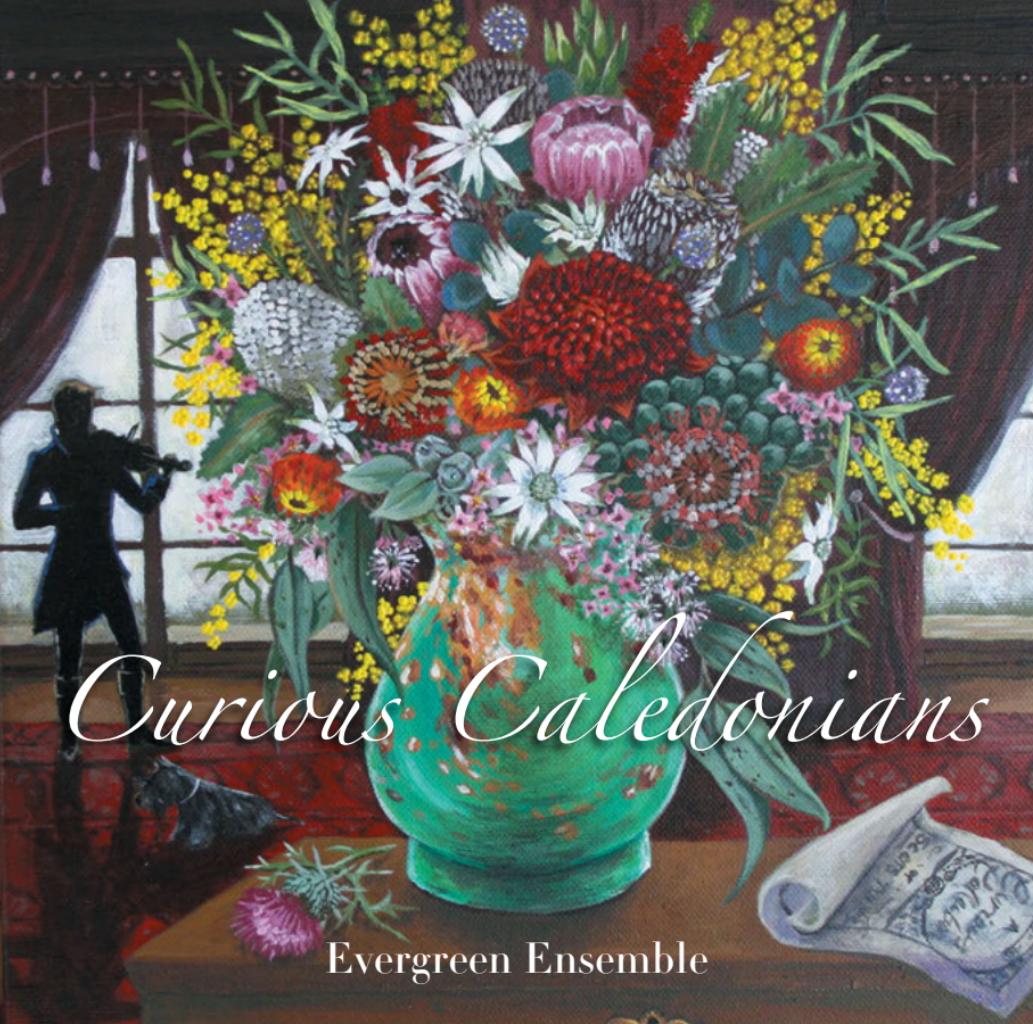
David McGuinness and Aaron McGregor appear courtesy of Concerto Caledonia and University of Glasgow.

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Curious Caledonians

Scottish-Australian music from the collections of Sydney Living Museums & the State Library of NSW

Scottish culture has permeated Australian lives for over two centuries in ways which many of us now take for granted or have become oblivious to. Some of these cultural influences have been carried through time in the form of music. Since the early days of European colonisation until the present there has always been an Australian audience ready to appreciate Scottish music, whether it be in the form of classical concerts, military pipe bands, ceilidhs or folk music gatherings. It may even be the music's unique ability to reinvent itself in such a way 'to suit the occasion' which allowed it to maintain its popularity. Few studies have been made in recent times to understand the role of Scottish music within the broader musical community of colonial Australia, and fewer still have recorded their findings.

An opportunity arose to create a recording project on period instruments and using the music collections of Sydney Living Museums (SLM) and the State Library of NSW (SLNSW). Many of their owner-bound music books and manuscripts contain interesting examples of late 18th- and early 19th-century Scottish repertoire which provide rare insight into domestic and public music-making in Australia since 1788.

Two of Australia's finest early music specialists, Neal Peres Da Costa and Daniel Yeadon, appeared courtesy of the Sydney Conservatorium of Music and the University of Sydney. David McGuinness and Aaron McGregor, both members of the renowned Concerto Caledonia baroque ensemble from Scotland, came to Australia for this project thanks to the University of Sydney & University of Glasgow Partnership Collaboration Award, as did the music researcher, Brianna Robertson-Kirkland.

Evergreen Ensemble would like to especially thank the ABC and our private donors for their involvement in producing the album. Thanks also to the Sydney Conservatorium of Music for the use of the Collard and Collard square piano, and Matthew Stephens from the Caroline Simpson Library & Research Collection, Sydney Living Museums, who helped to coordinate the music research and provided access to scores digitised by SLM for the project.

1) *Miss Susanna Baird's Reel / Miss Johnston's Reel*

Aaron McGregor, Shane Lestideau and Ben Dollman *violins*,
Daniel Yeadon *cello*, Claire Patti *Celtic harp*,
David McGuinness *19th-century square piano*

This pair of dance tunes was taken from the *3 Receuil [sic] des airs, arrangés pour piano forte*, 1807, Stewart Symonds sheet music collection, SLM. It belonged to the (as yet) unidentified J.H.L. who painstakingly copied into its pages several dozen Scottish dances and other popular airs. The set begins with *Miss Susanna Baird's*, played first as a strathspey, then as a reel, followed by *Miss Johnston's* as a reel only. Interestingly, the tunes were amongst nine in the *Receuil* which had been copied from Malcolm MacDonald's *A Collection of Strathspey Reels* of 1788 but modified rhythmically to turn the original reels into strathspeys.

2) *Black Mary A favourite old Gaelic Song*

Claire Patti *soprano*, Daniel Yeadon *cello*

This song in Scottish Gaelic comes from the *Haidee B. Harris volume of songs and instrumental music, c.1790–1800*, from the Stewart Symonds sheet music collection, SLM. It was originally printed in *Watlen's Collection of the most admired Scots songs both ancient and modern*, Vol. 6 (Edinburgh: J Watlen, 1793).

The subject of the love song is a beautiful, black-haired maid named Mary who has caught the eye of a young man. The lyrics are unusually melancholic with references to calves destined for slaughter and forsaken love, the chorus, 'S a Mhari nan tigea tu thaitne' tu rinne', being a plea 'O Mary return, then happy I'll be.'

3) The Emigrant Highlander's Wife

Shane Lestideau & Aaron McGregor *violins*, Ben Dollman *viola*, Daniel Yeadon *cello*, David McGuinness *19th-century square piano & arrangement*

Unlike the other repertoire recorded on this album, this piece did not come to the project from an Australian library or museum, but was brought directly from Scotland by members of Concerto Caledonia after having been discovered by Jeanice Brooks of the University of Southampton. The lyrics were taken from a letter written by John Marriott (1780–1825) while he stayed at Dalkeith Palace, Scotland in 1807 and it describes the emotional journey of Scottish Highlanders leaving their homes for foreign shores:

*O turn thee, Donald, turn & view
The valley we are leaving...*

Marriott set his words to *Since First I Saw Your Face* from Thomas Ford's *Musick of Sundrie kindes* (1607), which appeared in many 19th-century collections of 'ancient music'. The melody fits the words well, being mournful and reserved in character yet quietly defiant in its final cadence.

4) The Blue Bell of Scotland *A New and Brilliant Rondo for two Performers on one Piano-Forte*

Neal Peres Da Costa and David McGuinness *19th-century square piano four-hands*

Like *The Highland Emigrant's Wife*, this piece emigrated to Australia not in the trunks of 19th-century families but in 2019, in the suitcases of the Scottish players from Concerto Caledonia! It provided a perfect opportunity to showcase the talents of the two early keyboard specialists in this recording project, David McGuinness (Scotland) and Neal Peres Da Costa (Australia), who play the piece 'four hands' on an 1840s Collard & Collard square piano. *Blue Bell(s) of Scotland* has been a popular song in England and Scotland since at least 1800 when it was first noted as being performed by its composer, Dora Jordan (1761–1812) at the Theatre Royal, Drury Lane. This arrangement is by T.H. Butler, published in Edinburgh around 1805.

5) Morag *A favourite old Gaelic Song*

Claire Patti *soprano*, Daniel Yeadon *cello*,
David McGuinness *19th-century square piano*

This graceful air is one of the rare examples of Scottish Gaelic songs to come from the SLM collections. The subject of the song is Morag, a beautiful young woman whose thick hair and rich gowns make her a fitting choice of spouse for a Duke, but who has instead chosen to love a man of lower standing.

This particular version was found in *Haidee B. Harris's bound volume*, SLM. It was originally printed in *Watlen's Collection of the most admired Scots songs both ancient and modern selected from the best authors, without being Italianised in the least, plain, and simple* (Edinburgh: J Watlen, 1793).

Additional lyrics were added from Marairead Cham'ron's publication of the same song in *Orain nuadh Ghaidhealach* (Clodh-bhualt' ann Dun-Eidin. le D. MacPhatraic, airson an ughdair: 1785).

We would like to thank Gillebride MacMillan for the translation and Joan Mitchell for her assistance with the pronunciation of the Gaelic text on this song and *Black Mary*.

6) Laddie Oh Leave Me

Allegra Giagu *mezzo-soprano*, Daniel Yeadon *cello*,
Neal Peres Da Costa *19th-century square piano*

This plaintive love song was written by Alexander Robertson (fl.1822–1837) to lyrics by Joseph MacGregor (1805–1845), and published in Edinburgh. Alexander Robertson [Jnr] and his brother took over their father's businesses after his death in 1822 which included a music store, music academy and publishing house at their Music Saloon on 47 Princes Street, Edinburgh. This copy of *Laddie Oh Leave Me* was found in the *Haidee B. Harris volume*, held at SLM.

7) Hit Her on the Bum

Ben Dollman, Shane Lestideau and Aaron McGregor *violins*,
Daniel Yeadon *cello*, David McGuinness *19th-century square piano*

This is one of the most entertaining titles to have been selected for this album and there are many theories as to its meaning, ranging from equine to erotic. It is not uncommon to discover 19th-century copies of this tune with the last word erased or substituted for 'Thumb', or even the entire page cut out from its collection! Written as a Theme and Variations, the composer included a left-hand pizzicato variation in the violin part towards the end of the piece which produces a satisfying 'slap' if executed with enough force.

This piece is part of *A Curious Collection of Scots Tunes with variations for the violin* (Edinburgh, 1759), and was sourced from the *Haidee B. Harris volume*, SLM.

8) The Favorite Scotch Rondo

Allegra Giagu *mezzo-soprano*, Aaron McGregor *violin & arrangement*,
Shane Lestideau *violin*, Ben Dollman *viola*, Daniel Yeadon *cello*,
David McGuinness *harpsichord*

Very little is known about this energetic theatre song which paints scenes of sea nymphs frolicking in the waves and adventurous sailors 'braving sultry climes'. The published music used for this recording is marked as having been sung by Mrs Sutherland. She was a theatre singer, though relatively unknown and reviews didn't tend to offer her much praise. One of the few publications which mention her name states that she had sung a 'favourite Gaelic air', which perhaps suggests her speciality was Scots repertoire.

It is probable that the song was composed by James Hook and published by James Blundell in London around 1778, though the specific London theatre show it was performed in is unknown. This score was found in the *Haidee B. Harris volume*, SLM.

9) The Hen's March / Sir George Murray's Favorite / The Duke of Wellington – Found in the Warrawang Quadrilles

Aaron McGregor *violin*, Daniel Yeadon *cello*,
David McGuinness *19th-century square piano*

The alternative title printed next to *The Hen's March* is *Farm Yard*. The scene is set with a strutting melody crested by a trill in the violin part. The cello replies with a series of turkey-like warbles (the score is marked 'Turkey's') and *subito forte* octave leaps in imitation of a donkey braying. Meanwhile, the violin continues to play the pecking and clucking of the hens in a higher register.

Sir George Murray (1772–1846), referred to in the title of the second tune, was a soldier and politician from Perthshire, Scotland, and his family name and place of birth inspired the naming of the city of Perth in Western Australia, and the great River Murray which separates New South Wales and Victoria. Unfortunately, there is no apparent link between Sir George Murray and the Murrays of Warrawang whose music collection was used in this project.

The last tune in this set may be more familiar to listeners as *The Soldiers Joy*. Here it has been transformed into a 3/4 Pollacca or polonaise, with rolling arpeggiated chords and rhythmic patterns in the accompanying bass parts. All three tunes appear in Nathaniel Gow's *A Select Collection of Original Dances* (Edinburgh, c.1815).

10) The Marquis of Huntly's Welcome Home / [No] 6 Dance

Shane Lestideau, Ben Dollman and Aaron McGregor *violins*,
Daniel Yeadon *cello*, Claire Patti *Celtic harp*,
David McGuinness *19th-century square piano & arrangement (6 Dance)*

The Marquis of Huntly's Welcome Home comes from a manuscript contained within the Murray Collection at the State Library of NSW. The 'Black' Murrays of Warrawang were a family of mixed Scottish and Indian heritage who emigrated to Australia from Dumfriesshire in 1843 and settled at Warrawang, near Lithgow. James Murray, his wife Wilhelmina (née Reid) and their large family were

keen amateur musicians, bringing with them a large collection of music and their 1822 Broadwood piano. *The Marquis of Huntly's Strathspey*, found in a 19th-century Tasmanian manuscript, was also recorded by Evergreen Ensemble on their previous album, *One Hundred Days Away*.

No 6 *Dance* was taken from the *3 Receuil des airs, arrangés pour piano forte*, 1807, SLM.

11) Ye Banks and Braes

Allegra Giagu *mezzo-soprano*, Claire Patti *soprano*,
Shane Lestideau and Ben Dollman *violins*, Daniel Yeadon *cello*,
Neal Peres Da Costa *19th-century square piano*

This vocal duet with keyboard accompaniment was found in the Murray Collection, held at the SLNSW. The title provides the information that it was 'sung by Miss Stephens & Mr Sinclair'. Catherine Stephens (1794–1882) was trained by the Italian music teacher Gesualdo Lanza and had a successful career as an opera singer before retiring from the stage in 1838 to marry and become the Countess of Essex. Stephens became particularly celebrated for her performance of Scottish song rather than English airs, oratorio or opera arias, and she most often performed in pasticcio opera, where Scots songs could be easily incorporated. *Ye Banks and Braes*, for example, was performed as a duet between Catherine Stephens and Leoni Lee in the opera *Rob Roy MacGregor*, performed at Drury Lane, London and the Theatre Royal, Edinburgh in 1822.

12) Jenny Dang the Weaver

Shane Lestideau *violin*, David McGuinness *19th-century square piano*

This spirited tune is believed to have been composed by Reverend Alexander Garden (1688–1778), a minister of Birse, Aberdeenshire, Scotland, and was later popularised as a song with words by Sir Alexander Boswell (1775–1822). The title of the tune is commonly understood to refer to a domestic scene which unfolded after Jock, a former weaver and Reverend Garden's 'handy man', refused to scrub his employer's shoes. Mrs Jenny Garden flew into a rage and beat him with her 'tattie-beetle' (potato masher) until he agreed to do it.

This version was composed for solo keyboard by William Clarke, an Edinburgh-based organist active around the 1800s, as part of a selection of 'favorite National Airs'. An accompanying violin part has been added for the recording. The signed copy of the sheet music was sourced from *Margaret Hazlitt's owner-bound volume*, SLM.

13) The Banks of Clyde

Allegra Giagu *mezzo-soprano*, Aaron McGregor and
Shane Lestideau *violins*, Ben Dollman *viola*, Daniel Yeadon *cello*,
David McGuinness *19th-century square piano*

A lively and humorous ditty, *The Banks of Clyde* belongs to the tradition of London theatre songs which aimed to evoke Scottish character without necessarily using Scottish material. The only tie this particular song has to Scotland is its mention of the river Clyde in its title! This version comes from *Watlen's Collection of the most admired Scots songs both ancient and modern* published in 1793, and was found in the *Haidee B. Harris volume*, SLM. *The Banks of Clyde* (also known as *The Banks of the Clyde*) was a popular song published with several variations of the lyrics throughout the 18th and 19th centuries. The lyrics describe a woman who imagines her lover performing heroic acts in the war and takes great pleasure mourning in a theatrical manner over his possible death:

But if in heat of Battle, my Lover he be slain,
Then I a Virgin widow for ever will remain!

14) Lord Moira's Welcome / Miss Jeann Stewart of Bohally's Reel

Aaron McGregor, Shane Lestideau and Ben Dollman *violins*,
Daniel Yeadon *cello*, Claire Patti *Celtic harp*,
David McGuinness *19th-century square piano*

These tunes come from the *3 Receuil des airs, arrangés pour piano forte*, 1807, now housed in SLM. The first is a crisp strathspey named after the Anglo-Irish politician and army officer Francis Edward Rawdon-Hastings, 1st Marquess of Hastings (1754–1826). The second tune was written by Malcolm MacDonald (c.1750), a Perthshire musician and composer who worked with the famous Niel Gow (1727–1807) as a cellist.

15) The Horse-man's Port

Shane Lestideau *violin & arrangement*, Ben Dollman *violin*,
Daniel Yeadon *cello*

This fascinating work is of a similar genre to the Italian *Battaglia*: renaissance or baroque programme music imitating a battle. There is very little melodic variation throughout the work and the bass part consists of only two notes, so it is the role of the rhythm to describe the battle scene. After the relaxed opening phrase, the violinist's bow begins imitating the sound of the horse's hooves. It is ultimately left to the imagination of the listener to decide how the surrounding battle is influencing the horse's gait. Given that the hooves seem to accelerate into an uninhibited gallop throughout the piece it's possible that what we're *actually* listening to is the sound of a scared soldier fleeing the action!

This piece is part of Robert Bremner's *A Curious Collection of Scots Tunes Tunes with variations for the violin* (Edinburgh, 1759), and was sourced from the *Haidee B. Harris volume*, SLM.

16) Queen of France's Lamentation *Suppos'd to have been written by herself, the night before her suffering*

Allegra Giagu *mezzo-soprano*, Ben Dollman *viola*,
Daniel Yeadon *cello*, David McGuinness *harpsichord*

This song was engraved by Abraham McIntosh. In 1793, *The Universal Magazine of Knowledge and Pleasure* published the words and states that they were 'set to music by Mr [Thomas] Attwood and sung by Mrs Crouch'. Attwood noted that the words to this song were found in the prison of the conciergerie the night after Marie Antoinette, Queen of France, received her death sentence. Attwood had spent some time in Europe, where he received lessons from W.A. Mozart in Vienna, so it is possible that his story is true, since no other source for the lyrics can be found. However, it is also entirely possible the story was fabricated and the lyrics are by Attwood. Unfortunately, the tune that Attwood published is different to the Abraham McIntosh publication, and any reference to Attwood or Mrs Crouch has been removed. It is possible that McIntosh composed this new melody himself. The version recorded here was found in the *Haidee B. Harris volume*, SLM.

17) Blackbird Waltz

Ben Dollman *violin*, Neal Peres Da Costa *19th-century square piano*

This charming waltz was written for solo keyboard by Montague Corri (1784–1849) and published in London by G. Walker. It was sourced from *Margaret Hazlitt's owner-bound volume* (brought to Australia in the 1850s), Stewart Symonds sheet music collection, SLM. For this recording, the arrangement includes violin accompaniment and melodic doubling.

Montague's father, Domenico Corri (1746–1825), is the better-known musician and composer of the two. Domenico trained under Niccolò Porpora (1686–1768) before taking up his position as Director of the Edinburgh Musical Society in 1771. After the family moved to London around 1790, Domenico managed the Vauxhall Pleasure Gardens and began publishing vocal and Scottish music collections. His sons, as well as his son-in-law Jan Ladislav Dussek (1760–1812), aided in the running of a music publishing business in Soho, but they eventually went bankrupt. Domenico gave singing classes to his apprentice publisher, Isaac Nathan (later named the 'father of Australian music'), for five years while in London.

18-19) La Fenella & Don Alphonso – *Found in the Warrawang Quadrilles*

Aaron McGregor and Shane Lestideau *violins*, Ben Dollman *viola*,
Daniel Yeadon *cello*, David McGuinness and
Neal Peres Da Costa *19th-century square piano four-hands*

These two pieces written for piano 'à quatre mains' come from a larger quadrille set in the Murray Collection at the SLNSW. They were originally published in London in 1829–30 by Joseph Hart in his *31st Set of Quadrilles from Masaniello*. Pieces such as these were intended to be played for a set of quadrille dances which involved groups of four couples dancing for 20 to 25 minutes in a square formation. This dance form became popular in Europe and colonies such as Australia during the late 18th and early 19th centuries. It's apparent from their music collection that the Murrays of Warrawang frequently copied pieces such as *La Fenella* and *Don Alphonso* and presumably played them at their family home near Lithgow.