Sweet Smells the Briar

Love Songs and Lamentations from Jane Austen’s Music Collection

Mike Parker (Harp)
Gillian Dooley (Voice)

Doomed queens
Roslyn Castle arr. Domenico Corri (1746-1825)
   Reading: Mary, Queen of Scots from The History of England
Queen Mary’s Lamentation arr. Tommaso Giordani (1733-1806)
Captivity by Stephen Storace (1762-96)
Sweet Smells the Briar by John Percy (1748-97), words based on Sonnet 26, Amoretti, by Edmund Spenser (1552-99)

Lost loves
   Reading: Emma Volume 2, chapter 10
Robin Adair (Trad. Irish)
   Reading: Persuasion Volume 1, Chapter 8
Silent Sorrow by Georgiana Cavendish, Duchess of Devonshire (1757-1806) words by Richard Brinsley Sheridan (1751-1816)
Thy Fatal Shafts by Philip Hayes (1738-97)
Variations on a Welsh Air by Miss Baxter from 'A Celtic Garland' c. 1800

The Scots in love
   Reading: Pride and Prejudice Volume 1, Chapter 6
I Ha’e Laid a Herring in Salt (Anon)
The Soger Laddie (Anon)
‘Song from Burns’: Their Groves of Sweet Myrtle (Trad.), words by Robert Burns (1759-1795)
The Peregodine (Anon)

The divers modes of Dr Arne
Thomas Augustine Arne (1710-78)
   - Lotharia
   - Scotch Air from Thomas and Sally
   - Nymphs and Shepherds

Contented love
Romanza from Sonata in B flat, Opus 13, No 1
   by Jean-Baptiste Krumpholtz (1752-90)
Hither Love Thy Beauties Bring by Krumpholtz
Somebody (Anon)
   Reading: Sense and Sensibility Volume 3 Chapter 14
The Wedding Day by James Hook (1746-1827)

Wednesday 19 September 2012
Jane Austen Festival, Bath

Sunday 23 September 2012
Jane Austen Conference, Abingdon
The Music

Most of the music presented today is selected from the Austen family music collections owned by the Jane Austen’s House Museum, Chawton, and descendants of the Austen family. Almost all the music dates from the second half of the 18th century, and much of it is English, reflecting the tastes of the typical domestic music-maker of the time.

A major research project on this music is under way at Southampton University (see http://www.southampton.ac.uk/music/research/projects/austen_family_music_books.page):
‘These pieces are drawn from 17 music albums that belonged to Jane Austen and her female relations. Like many similar collections associated with gentry families of the period, this is a heterogenous set, including compilations of printed sheet music, manuscript albums copied into pre RULED music books, compilations of separately copied manuscripts, and scrapbooks mixing print and manuscript items. At least seven women from Jane Austen’s close family owned or copied music in the collection. Austen herself was responsible for a large portion, as was her sister-in-law Elizabeth Bridges, wife of Jane’s older brother Edward Austen Knight.’

The Musicians

Mike Parker studied harp building at The London College of Furniture, and music history and performance first with the Institute of Traditional Celtic Music, and then at Goldsmiths. His musical interests cover all aspects of the harp, from the early days of the frame harp (c.900) through to the modern double action instrument, though his recent studies have been focussed on the single-action instrument (c.1680-1825). His book Child of pure harmony: a sourcebook for the single-action harp has been heralded as an important contribution to harp literature, and he has three solo recordings. Recent concerts have included a solo recital at The Jane Austen House Museum, Chawton, a duet recital with American harpist Paul Knoke, as part of the Historical Harp Society Conference in New York, and a gallery concert at The Metropolitan Museum of Art (NY). He teaches harp and 'cello at The London College of Music, and is President of The Historical Harp Society.

Gillian Dooley (soprano and spoken voice) began piano lessons at the age of 6 and singing lessons at 16. She sings with the chamber choir Corinthian Singers, Adelaide, South Australia, and has appeared as a soloist with Adelaide Baroque and at Flinders University’s ‘Fridays at the Library’ and Music Advisory Committee concerts. Gillian is Special Collections Librarian and an Honorary Senior Research Fellow in English at Flinders University.


Details of her research on the Austen music collections, including transcripts of many of the manuscripts, can be found at sites.google.com/site/janeaustensmusic/home