

A Concert of Part-songs, English, Scottish and Irish

Wednesday Lunchtime Concerts *providing lunchtime music in the heart of the city since 1974*

St Andrew's on The Terrace WELLINGTON



20

03

12.15pm
19

Welcome

It is wonderful that you have come. Thank you. We want your experience today to be the best that it can be and would appreciate you taking a moment to read the following before the concert commences.

Keep safe by locating the exit nearest to your seat. In the event of an earthquake, our recommendation is to **Drop, Cover and Hold**.

Bon appetit! You are welcome to have your lunch during the performance. Switching your cell phone to **silent** is important to the performers and other members of the audience. Your support by way of a **donation** and telling others about the concerts would be fantastic and very much appreciated. It does make a difference.

If you wish to photograph or video today's concert, please ask for permission from the performer(s) before the concert begins. This is important.

We invite you now to sit back, relax and **enjoy** the concert.

Our Mission is to create a lively, open Christian faith community, to act for a just and peaceful world, and to be catalysts for discovery, compassion and celebration in the capital.

These lunchtime concerts are **advertised** through Radio New Zealand Concert's Live Diary at around 8.10 am on the day of the concert, and listed on St Andrew's website.

To be placed on the email **circulation list** for concert information, please email Marjan on marjan@marjan.co.nz. Also join our Facebook group Friends of St Andrew's on The Terrace Lunchtime Concerts, <https://www.facebook.com/groups/315497448862287/>.

Check out the noticeboards in the foyer each time you come.

Programme:

Dashing away with the smoothing iron	19th Century Somerset
I will give my love an apple	Trad. English
Jock o' Hazeldean	Border ballad, poem Sir Walter Scott
My gentle harp	trad. Irish, poem by Thomas Moore
My boy Billy	trad. English
'Tis the last rose of summer	trad. Irish, Thomas Moore
The Deil's awa' wi' th' Exciseman	Robert Burns, air The Hemp Dresser
The Boatie rows	from The Book of Scottish Song (1843, ed. Whitelaw)
The Dance	John Greig/Alexander Logan
Ae fond Kiss	Burns, trad Scottish melody
Up i' the mornin' early	Burns, Air 'Cold and Raw'
The yellow-haired laddie	The Book of Scottish Song
Up! Quit thy bower	arr. Beethoven (12 schottische Volkslieder WoO 156), poem Joanna Baillie
Charlie is my darling	arr. Beethoven, poem Carolina
Oliphant, Lady Nairne	

Julie Coulson – piano, Lesley Graham –soprano, Linden Loader –mezzo,

Roger Wilson –baritone



A feature of romanticism in England, Scotland and Ireland as well as continental Europe was a growing awareness of each country's folklore and traditional music. Hundreds of folksongs were collected and numerous arrangements of folksongs were made, owing rather more to nineteenth century sensibilities than to strict ethnomusicology, and a programme of part-songs like today's was staple fare for many a Victorian and Edwardian drawing room recital. **Dashing away with the smoothing iron** is one of many poems either cumulative or, in this case, going through the days of the week, e.g. **Monday's child is fair of face**. A more recent example is Flanders & Swann's **The gasman cometh** of 1964. Sir Walter Scott's **Border Ballads** were as popular as his novels and the story of **Jock o' Hazeldean's** abduction of the bride at the altar is very similar to the better known **Young Lochinvar**.

A major figure in the nationalist revival was Edinburgh publisher George Thomson who assiduously collected every Scottish melody he considered worth singing and his Select Collection of Original Scottish Airs for the Voice was published in 5 volumes between 1798 and 1818. As a good product of the Scottish Enlightenment, Thomson was determined to improve the literary quality of the texts and commissioned his friend Robert Burns, Scotland's great national poet, to tidy up and, if necessary, bowdlerise the often crude originals, ironic for a poet renowned for his own bawdy verse. Burns was indignant at being sent £5 for carrying out such a labour of love, describing such an offer as 'sodomy of the soul'. The supernatural figures prominently in Burns' own poetry, notably in **Tam o' Shanter**, and an account of a hated exciseman being carried away by the devil could hardly fail to be popular. But Burns was himself an exciseman for some years, writing the poem while awaiting reinforcements before boarding a smuggler's ship and giving its first public performance at the excisemen's annual dinner. **Ae fond kiss** was written for Agnes Macle hose, with whom he had enjoyed (unusually for Burns) a platonic friendship and an intense correspondence, as Clarinda and Sylvander, on her departure for Jamaica to join her estranged husband. (She returned immediately on the same ship, having discovered that James Macle hose had installed a Jamaican mistress). Today's setting of Lady Nairne's **Charlie is my darling**, is a patriotic tribute to the Jacobite movement and Bonnie Prince Charlie. Burns' later version of the poem is decidedly more lusty, as befits the character of the Young Pretender.

If Thomson commissioned Scotland's finest poet, he also commissioned the greatest European composers of the time to make musical arrangements. Haydn set 150 songs, mostly for voice and piano trio, Weber 10 Scottish songs, Beethoven no fewer than 179 songs, Scottish, Welsh and Irish, mostly for small instrumental ensemble but also, as today, with piano.

Thomas Moore (1779 – 25) was an Irish poet, singer, songwriter, and entertainer, now best remembered for the lyrics of **The Minstrel Boy** and **The last rose of summer** – which also crops up in Friedrich von Flotow's opera **Martha** in 1844. As Lord Byron's named literary executor, Moore was responsible for burning Byron's memoirs after his death.

Contact us



e | wednesday@standrews.org.nz p | 04-472-9211 w | www.standrews.org.nz

Coming Up

March

27th Ingrid Prosser and Colin Decio

A programme featuring piano and poetry

April

3rd Duo Enharmonics –

Nicole Chao and Beth Chen - Piano music for 4 hands

10th Organ recital –

Paul Rosoman

17th Maria Mo –

piano Beethoven: Waldstein sonata.

Albeniz: Iberia, book 1.

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Use it to find out what's coming up in classical music performance through the website's **Coming Events listings**