

Flinders University Library *presents*

Jane Austen's Music

Songs and piano pieces from her personal collection,
with readings from her works



2.00pm

Sunday 9 March 2008

North Adelaide Baptist Church

... yes, yes, we will have a pianoforte, as good as can be got for thirty guineas, and I will practice country dances, that we may have some amusement for our nephews and nieces, when we have the pleasure of their company.

Jane Austen, Letter to Cassandra, 27 December 1808.

Jane Austen's Music

Songs and piano pieces from Jane Austen's personal and family music manuscript books held in the Jane Austen's House Museum, Chawton, Hampshire

PROGRAMME

Overture to La Buona Figliuola by Nicolo Piccinni (1728-1800) (appears in several of the Austen family music books)

Stephen Birch (piano)

Sense and Sensibility Volume 2, Chapter 1 - Elinor contrives to speak to Lucy Steele under cover of Marianne's music.

Vincent Megaw (Emeritus Professor of Archaeology)

Sweet Transports by William Shield (1748-1828) (no. 9 in Austen's song book)

Raechel Damarell with Kendall Latzel (piano) and Sheriden Marin (flute)

Sweet transports, gentle wishes, go.
In vain his charms have gain'd my heart.
Since Fortune, still to love a foe,

And cruel Duty bid us part.
Ah, why does Duty chain the mind
and part those souls which love has joined?

Sense and Sensibility Volume 1, Chapter 16 - Marianne has been deserted by Willoughby.

Giselle Bastin (Lecturer, English Department)

Thy Fatal Shafts (Anon) (no. 2 in Austen's song book)

James Scott with Kendall Latzel (piano) and Chanelle Andris (violin)

Thy fatal shafts unerring prove,
I bow before thine altar, Love;
I feel the soft resistless flame,
Glide swift thro' all my vital frame.

Condemned to nurse eternal care,
And ever drop the silent tear;
Unheard I sorrow, unknown I sigh.
Unfriended live, unpitied die.

Persuasion Volume 1, Chapter 8 - At the Musgroves, Anne plays while Captain Wentworth and the Musgrove girls dance.

Giselle Bastin (Lecturer, English Department)

Nel cor più non mi sento by Giovanni Paisiello (1740-1816)

Gillian Dooley with Kendall Latzel (piano)

Nel cor più non mi sento
Brillar la gioventù;
Cagion del mio tormento,
Amor, sei colpa tu.
Mi pizzichi, mi stuzzichi,
Mi pungichi, mi mastichi;

In my heart I no longer feel
the flush of youth;
Love, you are the one
guilty of my torment.
You pinch me, you entice me,
you sting me, you nibble me;

*Che cosa è questo ahimè?
Pietà, pietà, pietà!
Amore è un certo che,
Che disperar mi fa.*

What is this, alas?
Oh pity, pity, pity!
Love is a certain something
that makes me despair.

(This song is not in Austen's collection, but other songs by this composer are, and it is included as an example of an Italian song popular in her day.)

Emma Volume 2, Chapter 9 – Emma discusses the Coles' party and Jane Fairfax with Harriet.

Nick Prescott (Lecturer, English Department)

The Wedding Day by James Hook (1746-1797) (no. 24 in Austen's song book)

Raechel Damarell with Kendall Latzel (piano) and Chanelle Andris (violin)

*What virgin or Shepherd in valley or grove
Will envy my innocent lays?
The song of the heart and the off spring of love,
When sung in my Corydon's praise.
O'er brook and o'er brake as he hies to the Bow'r,
How lightsome my shepherd can trip,
And sure when of love
He describes the soft pow'r
The honey dew drops from his lip.*

Emma Volume 3, Chapter 19 – Emma's wedding.

Rebecca Vaughan (Research Development Officer, Flinders Humanities Research Centre)

The Soldier's Adieu by Charles Dibdin (1745-1814) (no. 12 in Austen's song book)

James Scott with Kendall Latzel (piano) and Sheriden Marin (flute)

*Adieu, adieu, my only life
My honour calls me from thee.
Remember thou'rt a sailor's* wife.
Those tears but ill become thee.
What though by duty I am call'd
Where thund'ring Cannons rattle
Where valour's self might stand appalled
When on the wings of thy dear love.
To heav'n above thy fervent orisons are flown
The tender pray'r thou put'st up there
Shall call a guardian angel down
To watch me in the battle.*

*Austen has crossed out 'soldier' and substituted 'sailor' here.

Mansfield Park Volume 2, Chapter 7 – William Price discusses his career with his sister Fanny.

Graham Tulloch (Professor of English)

Pride and Prejudice Volume 1, Chapter 8 – A discussion of the meaning of accomplishment.

Humphrey Tranter (Lecturer, English Department [Retired])

Catch: Joan Said to John (Anon) (no. 17 in Austen's song book)

Raechel Damarell, James Scott and Gillian Dooley

Joan said to John,
When he stop't her t'other day,
Pray John let me go,
You know I cannot stay.

So she left him
In spite of all he could say,
Who then cou'd say naught
but nay, Joan, prithee stay.
Nay, prithee stay...

You always so teize me
And want me to stay,
But teize me no more
For now I must away.

Mansfield Park Volume 1, Chapter 6 – Mary Crawford's harp arrives.

Robert Phiddian (Associate Professor of English)

The Joys of the Country by Charles Dibdin (1745-1814) (no. 5 in Austen's song book)

Gillian Dooley with Kendall Latzel (piano) and Chanelle Andris (violin)

Let Bucks and let bloods
To praise London agree
Oh the joys of the country,
My jewel for me.
Where sweet is the flow'r
That the May bush adorns
And how charming to gather it,
But for the thorns.
Where we walk o'er the mountains
With health our cheeks glowing,
As warm as a toast honey
When it en't snowing.
Where nature to smile
When she joyful inclines
And the sun charms us
All the year round when it shines.
Oh! The mountains and vallies and bushes,
The pigs and the screech owls and thrushes
Let Bucks, and let bloods
To praise London agree
Oh the joys of the country
My jewel for me.

Then how sweet in the dogdays
To take the fresh air,
When to save you expence
The dust powders your hair
Thus pleasures, like snow-balls
Encrease as they roll
And tire you to death,
Not forgetting the Bowl:
Where in mirth and good fellowship
Always delighting,
We agree, that is, when we're not
Squabbling and fighting
Den wid toasts and pint bumpers
We bodder the head,
Just to see who most gracefully staggers to bed.
Oh! The mountains and vallies...

Persuasion Volume 2, Chapter 8 – A concert in Bath.

Graham Tulloch (Professor of English)

5 O del mio dolce ardor by Christoph Willibald Gluck (1714-1798)

Raechel Damarell with Kendall Latzel (piano)

*O del mio dolce ardor
Bramato oggetto,
L'aura che tu respiri,
Alfin respiro.*

Oh desired object
of my sweet ardour,
the air that you breathe
I breathe at last.

*O ovunque il guardo io giro,
Le tue vaghe sembianze
Amore in me dipinge:
Il mio pensier si finge
Le più liete speranze;
E nel desio che così
M'empie il petto
Cerco te, chiamo te,
spero e sospiro.*

Wherever I turn my gaze
Love paints for me
your fair features:
my thoughts imagine
the highest hopes;
and in the desire that thus
fills my heart
I look for you, I call you
I hope and I sigh (long).

(This song is not in Austen's collection, but other songs by this composer are, and it is included as an example of an Italian song popular in her day.)

Emma Volume 2, Chapter 2 – Emma ponders her dislike of Jane Fairfax.
Humphrey Tranter (Lecturer, English Department [Retired])

Piano Sonata Hob. 16/35, first movement (Joseph Haydn 1732-1809) (copied in Jane Austen's hand in a music manuscript book signed 'C.E. Austen')

Stephen Birch, piano

Northanger Abbey Volume 2, Chapter 14 – Catherine is sent home from Northanger Abbey.
Debra Zott (Liason Librarian, Sturt Campus)

Somebody (Anon) (no. 27 in Austen's song book)

Gillian Dooley with Kendall Latzel (piano)

*Were I obliged to beg my bread
And had not where to lay my head
I'd creep where yonder flocks are fed
And steal a look at Somebody.
Poor, dear Somebody,
Dear, sweet Somebody.*

*Oh had I eagles wings to fly
I'd bend my course across the sky
And soon bestow one loving eye
On my adored somebody.*

Pride and Prejudice Volume 2, Chapter 8 – Elizabeth plays for Mr Darcy and Colonel Fitzwilliam at Rosings.

Rebecca Vaughan (Research Development Officer, Flinders Humanities Research Centre)

My Phillida by Miss Mellish (no. 19 in Austen's song book)
James Scott with Kendall Latzel (piano) and Sheriden Marin (flute)

My Phillida, Adieu	I'll deck her tomb with flowers
Love, for evermore, farewell.	The rarest ever seen
Ah me, I've lost my heart's love	And with my tears, as showers,
And thus I sing farewell.	I'll keep them fresh and green.
Ding Dong, Ding Dong,	Ding Dong Ding Dong etc.
My Phillida is dead.	
I'll stick a branch of Willow	
At my fair Phillis' head.	
Ding Dong.	

Emma Volume 2 Chapter 14 – Emma is engaged to Mr Knightley.
Debra Zott (Liaison Librarian, Sturt Campus)

Begone, dull care (Anon) (no. 35 in Austen's song book)
Raechel Damarell, James Scott and Gillian Dooley with Kendall Latzel (piano)

Begone, dull care, I prithee be gone from me.	Too much care will make a young man grey,
Begone, dull care, you and I shall never agree.	And too much care will turn an old man to clay.
Long time thou hast been vexing me	My wife shall dance and I will sing
and fain thou would'st me kill.	So merrily pass the day,
But in faith, dull care	For I hold it one of the wisest things
Thou never shall have thy will.	To drive dull care away.

END

References:

Patrick Piggott, *The Innocent Diversion: Music in the Life and Writings of Jane Austen* (London: D. Cleverdon, 1979).

Ian Gammie and Derek McCulloch, *Jane Austen's Music* (St Albans: Corda, 1996).

Jane Austen House Museum, Chawton <http://www.jane-austens-house-museum.org.uk/>

Austen Music Online <http://bama.ua.edu/~jdonley/austen/index.html>

Acknowledgements:

Vincent Megaw for the original idea	Jonathan Bollen (Dramaturge)
Tony Comin for Italian translations	Sue Beard
Adam Schneider at North Adelaide Baptist Church	Beverley Peart
Aliese Millington and the Front of House Team	Bill Cations, University Librarian

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Aunt Jane began her day with music – for which I conclude she had a natural taste; as she thus kept it up – 'tho she had no one to teach; was never induced (as I have heard) to play in company; and none of her family cared much for it. I suppose that she might not trouble them, she chose her practising time before breakfast – when she could have the room to herself – She practised regularly every morning – She played very pretty tunes, I thought – and I liked to stand by her and listen to them; but the music (for I knew the books well in after years) would now be thought disgracefully easy – Much that she played from was manuscript, copied out by herself – and so neatly and correctly, that it was as easy to read as print.

Caroline Austen, *My Aunt Jane, a Memoir* – 1867.7

The Musicians

Chanelle Andris is 12 years old and is in Year 8 at Henley High School. Kylie Mahony has been teaching Chanelle violin for almost 7 years through the Suzuki Method. Chanelle's career highlights have been performing as both a violin and vocal soloist and leading the orchestra for the Public Schools Festival of Music. She has performed at the Festival Theatre, Elder Hall and the Adelaide Town Hall. Chanelle is a popular busker at Glenelg. She also enjoys reading, singing and drawing.

Stephen Birch was born in Adelaide and piano is his first instrument. He attended Woodville High School and took part in the Special Interest Music Program, winning the Music Dux award in 2005. Stephen is currently studying Junior Primary and Primary Education at the University of South Australia, and is preparing for his A.Mus.A later in the year.

Raechel Damarell has sung with Adelaide University Choral Society, the South Australian Light Opera Society, Graduate Singers, the Adelaide Symphony Chorus and, most recently, Corinthian Singers and the Adelaide Harmony Choir. She was awarded the Associate Diploma of Music for singing in 1999 while studying with Beverley Peart. Raechel has worked in Flinders University Library since 1997.

Gillian Dooley has studied singing with Eleanor Houston, James Christiansen, Roger Howell and, more recently, Beverley Peart. She was a founding member of the Adelaide Chamber Singers and has recently rejoined Graduate Singers after an interval of two decades. Gillian joined the Flinders University Library staff in 1989.

James Scott is a Graduate of the Queensland Conservatorium of Music where he studied with Professor Janet Delpratt and won the Elizabeth Muir Scholarship for Post-Graduate Studies. James' early music education in piano, organ, theory of music and voice was in Adelaide, studying voice with noted teacher Norma Hunter.

Having been successful in numerous singing competitions in 1992, James gave the pursuit of a full-time music career away to concentrate on his work in the hospitality industry. Since returning to Adelaide in 2004, James has rejoined the chorus of the State Opera and this year will take part in the company's Baroque project based on Monteverdi's *L'Orfeo*.

Kendall Latzell graduated with a Bachelor of Music (Performance) and an Advanced Diploma of Music (Accompanying) from Flinders Street School of Music in 1999. She teaches piano, accompanies and trains the Junior School Choir at St Peter's Collegiate Girls' School. In 2005, she accompanied a St Peter's Choir on a choral tour of Italy. For the past 10 years she has conducted a private music practice from home and is currently completing a Bachelor of Education (Special Education) at Flinders University.

Sheriden Marin is 18 years old and attended St. Dominic's Priory College in North Adelaide. She is currently a student at the University of Adelaide studying a bachelor of Biomedical Science. In her spare time, Sheriden enjoys playing the flute as it allows her to take a break from her everyday stresses.