

Scintillating baroque..



.. Serious **fun**



Director from the Continuo
Andrew Lawrence-King
Early Harps & Research

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Early Opera &
Historical Productions



Action! Action! Action!

CAROLAN'S harp

Andrew Lawrence-King
baroque Irish harp, psaltery

CAROLAN'S DREAM

Try if it is in tune <i>FEUGHAN GELEASH</i>	Hempson, 1792	(Bunting, 1840)
Fairy Queen	O'Carolan	(Carolan Fragment)
Carolan's Dream <i>Molly Halfpenny</i>	attrib. Carolan	(Neal, 1724)
Bridget Cruise	O'Carolan	(Bunting MS, 1792)
Jigg to Mr James Betagh	O'Carolan	(Carolan Fragment, 18 th cent)

CAROLAN'S FAREWELL

Tuttle's Reel	Trad.	
Colonel Irwin	O'Carolan	(Bunting, 1809)
<i>Ta me mo chodladh</i> I'm asleep		(Forde & Bunting, 19 th cent)
Carolan's Farewell to Music	O'Carolan	(Forde MS, 19 th cent)

CAROLAN'S RAMBLE

The Gypsy Lilt		(Rowallan MS, 17 th cent)
Carolan's Ramble	attrib. Carolan	(Hudson MS, 19 th cent)
Duke of Gordon's Rant		(Alexander 'King' McGalshan, 1778)
The Reel of Tullochgorum		(John Skinner, 18 th cent)

carolan's harp

Around the year 1700, Irish harpers inherited traditional repertoires - joyful, sad and soothing – and a relatively new custom of dedicating their pieces (whether newly composed, or just a fresh setting of an older melody) to many different patrons as they travelled all around the country. Ancient Gaelic mythology gave music itself powers to mediate with the Otherworld, conjuring up victory in battle or mystic encounters with the Fairy Folk. And throughout Europe, baroque literature continued to associate dreams, death and mysterious journeys. “To sleep, perchance to dream” might lead a listener to the Otherworld, “that undiscovered country, from whose borne no traveller returns.”

Nevertheless, historical sources combine awareness of “the mystic powers that in blest numbers dwell” with down-to-earth practicality. An evocative prelude for the harp (played in 1792, but traced back a century or more) also serves to “Try if it is in tune”. To appeal to a wide market, harp tunes are published also “for the violin, German flute or hautboy” (Neal, 1724). And the elegiac title of Carolan’s *Farewell to Music* was attached to a fiddle-tune that Turlough might have played as a “Farewell” any time he left a house on his ‘rambles’, as well as at his deathbed.

Tonight’s tunes tell the traveller’s tales from three legendary journeys. A traditional story links Carolan’s song for his childhood sweetheart, Bridget Cruise, with a midsummer Dream and the Fairies on the hill. William Forde’s unpublished manuscript catalogues the meandering progress through dozens of variants of a tune known to English-speakers as Tommy McCullagh: “I am asleep, and don’t waken me”. Finally, we embark on an imaginary trip to Scotland, rambling with Carolan amongst lilt, rants and reels.

Andrew Lawrence-King

Virtuoso soloist, inspiring leader and imaginative continuo-player, **Andrew Lawrence-King** is the world’s leading exponent of early harps - from medieval instruments to Spanish double-harp, Italian & Welsh baroque triple-harps and early Irish harp - and the most recorded harpist of all time. He also directs orchestras, choirs and baroque operas in award-winning productions worldwide, from Sydney Opera House and Carnegie Hall to the St Petersburg Philharmonic.

Andrew’s recordings with **The Harp Consort** include the South American and Spanish dances of *Luz y Norte* and the Irish music of *Carolan’s Harp*. This features the typical line-up of a traditional Irish band, but with instruments from Turlough O’Carolan’s time including a copy of the 18th-century O’Neill harp. Andrew’s passion for the sea is expressed in his revival of Guernesiais traditional music, *Les Travailleurs de la Mer: Ancient Songs from a Small Island*. *Bitter Ballads*, his duo album with Paul Hillier was chosen by Elvis Costello as record of the year in Rolling Stone magazine. He has recorded many hundreds of CDs with leading Early Music ensembles around the world, including three versions of Handel’s *Harp Concerto*.

Andrew Lawrence-King has played with leading figures from the worlds of traditional and popular music, including Alfredo Rolando Ortiz (Paraguyan harp), Danny Thompson (acoustic bass), John Paul Jones (electric bass), Ann Heyman (Irish harp), Carlos Nunez (Gaita) and Martin Hayes (violin). His appearances at folk festivals include WOMAD in Australia and New Zealand; Quimper, Dinan and the opening concert of InterCeltic in Lorient, Brittany; and the Irish National Concert Hall in Dublin. His duo CD with Jordi Savall, *The Celtic Viol*, topped the classical charts in UK and across Europe: in the sequel, Andrew and Jordi are joined by bodhran-player Frank McGuire. These recordings won Spain’s prestigious *Premio* prize two years in succession. As opera director, Andrew won the Golden Mask, Russia’s highest music-theatrical award, for the first-ever opera, *Anima e Corpo* (1600) which continues in repertoire in Moscow next season.

