

*circa 1700*

# IRISH images highland humours

## Andrew Lawrence-King baroque Irish harp

### IN MEMORIAM PAT O BRIEN

Marana Sir Uileag do Búrca (1708)

O'Carolan

(Bunting MSS 5 & 6)

### CAROLAN'S DREAM

Fairy Queen

O'Carolan

(Carolan Fragment)

Bridget Cruise

O'Carolan

(Bunting MS, 1792)

Jigg to Mr James Betagh

O'Carolan

(Carolan Fragment, 18<sup>th</sup> cent)

### CAROLAN'S RAMBLE

The Gypsy Lilt

Anon

(Rowallan MS, 17<sup>th</sup> cent)

Ane Groundel

Duncan Burnett

(Music Book, 17<sup>th</sup> century)

Carolan's Ramble

attrib. Carolan

(Hudson MS, 19<sup>th</sup> cent)

### highland humours

Dumbarton's Drums beat bonny

(James Oswald "Caledonian Pocket Companion" c1743)

Duke of Gordon's Rant

(Alexander 'King' McGalshan's "Collection of Strathspey Reels", 1778)

Stir her up and hold her ganging

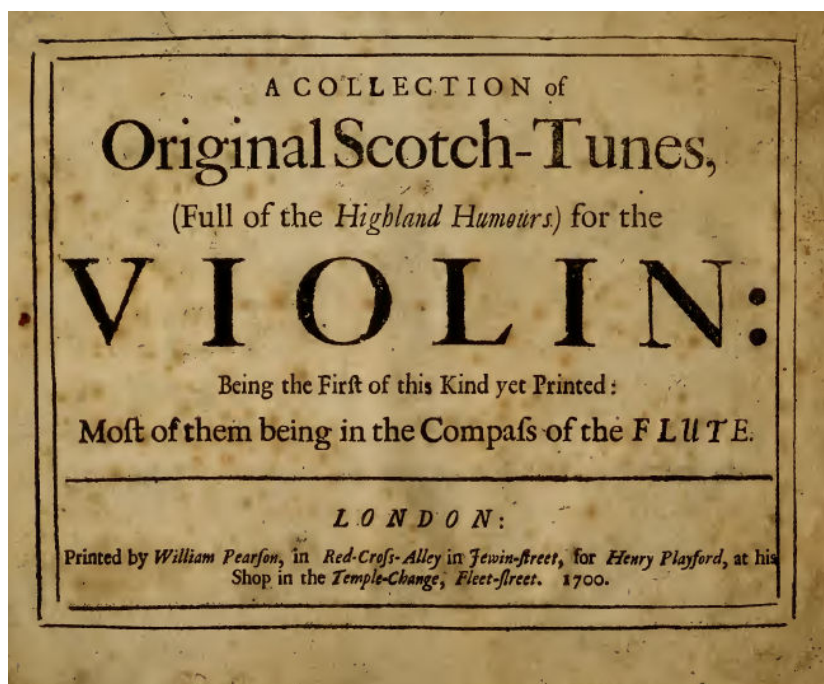
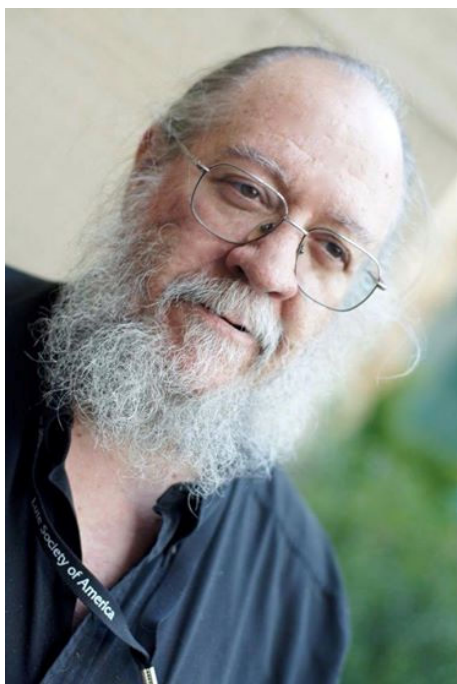
(Henry Playford "Original Scotch-Tunes full of Highland Humours" 1700)



## In Memoriam

**Pat O'Brien**, lute and guitar guru, was also a charismatic influence on the revival of historical harps. In 1986 he contributed to the pioneering Early Harp conference in Basel, and over the next few years taught at the influential Bremen Harps & Lutes events. He was a founder member of The Harp Consort, appearing in many concerts and on the CDs *Luz y Norte*, *Carolan's Harp* and Vivaldi's *Four Seasons*. With the New York Continuo Collective he facilitated a creative dialogue between harpists, lutenists and singers. He also taught at the Julliard School.

Most of today's leading early harpists and lutenists benefitted from Pat's insightful and authoritative teaching. Many of us are privileged to have known him as a friend, a larger-than-life character whose powerful presence we sadly miss, even whilst the inspiration of his work lives on.



## Irish Images, Highland Humours

**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. To appeal to a wide market, harp tunes are published also “for the violin, German flute or hautboy” (Neal, 1724). Books for lutenist and violinists offer tantalising hints of what contemporary harpists might have played. We can trace backwards through time within one culture, or we can explore period cultures side-by-side in the historical present. And what we see in each historical source will depend on the lens with which we view it.

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. We ramble around Scotland in the company of Duncan Burnett, Carolan and an anonymous gypsy. Finally, we stir up an imagined vision of the Highlands from the earliest publication of Scotch tunes.

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 18<sup>th</sup>-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), 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. As Senior Visiting Research Fellow at the University of Western Australia, he is investigating *Enargeia: Visions in Performance* at the Centre for the History of Emotions.

