

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!

David & the Dragon Harp

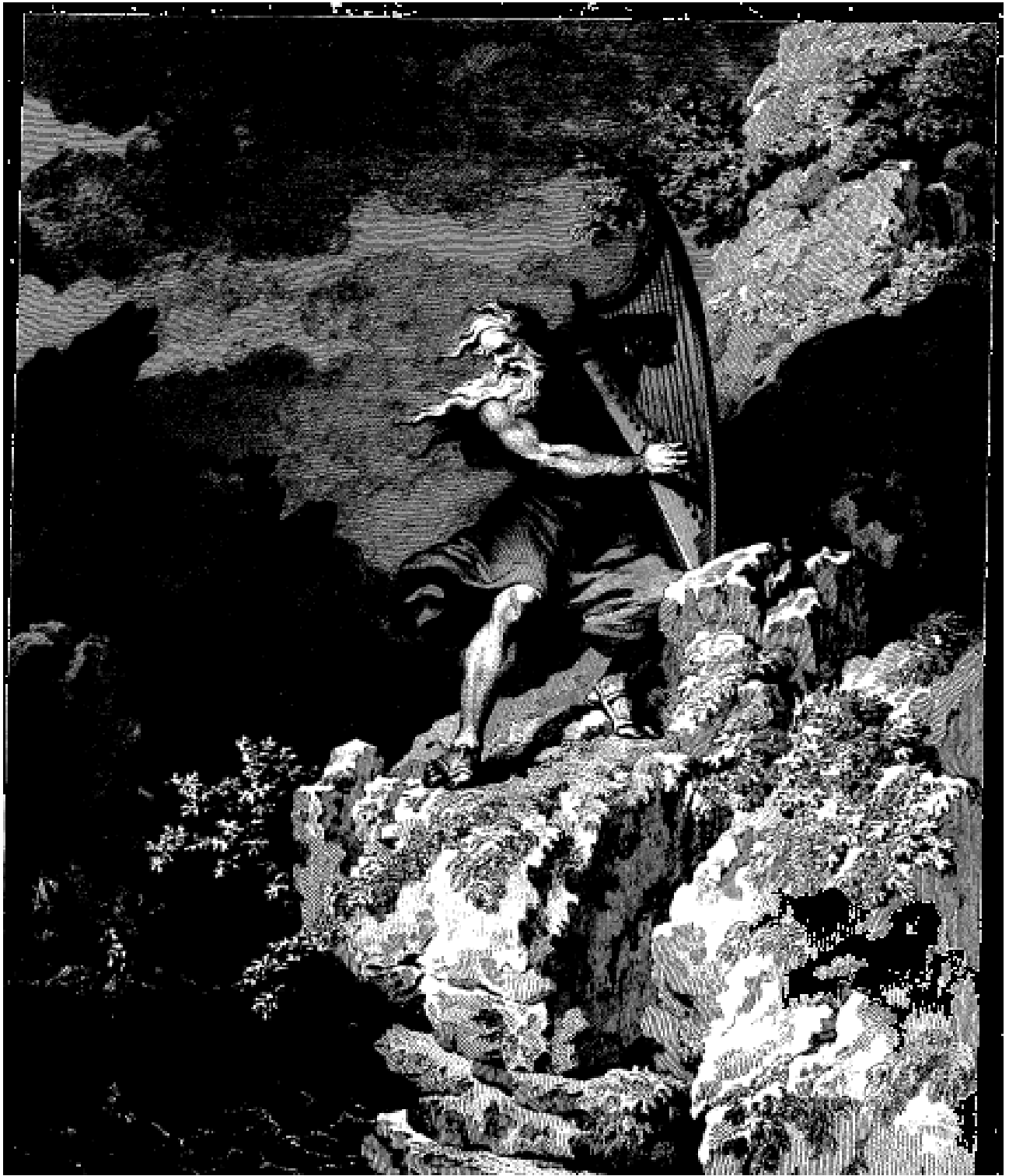
Music of the Welsh Baroque Bards

Andrew Lawrence-King
(Baroque Triple Harp)

Traditional Music and Variations from

John Parry's *Antient British Music* (1742)
Edward Jones' *Relicks of the Welsh Bards* (1784)

Airs, Laments & Dances
Variations from Handel's opera *Ottone* (1723)



MUSICAL AND POETICAL RELICKS

OF THE

W E L S H B A R D S :

PRESERVED BY TRADITION, AND AUTHENTIC MANUSCRIPTS,

FROM REMOTE ANTIQUITY;

NEVER BEFORE PUBLISHED.

TO THE TUNES ARE ADDED

Variations for the Harp, Harpsichord, Violin, or Flute.

WITH A CHOICE COLLECTION OF THE

PENNILLION, EPIGRAMMATIC STANZAS,

OR,

NATIVE PASTORAL SONNETS OF WALES,

WITH ENGLISH TRANSLATIONS.

LIKEWISE A

HISTORY OF THE BARDS

FROM THE EARLIEST PERIOD TO THE PRESENT TIME:

AND AN ACCOUNT OF THEIR

Music, Poetry, and Musical Instruments,

WITH A

DELINEATION OF THE LATTER.

DEDICATED, BY PERMISSION,

TO HIS ROYAL HIGHNESS THE PRINCE OF WALES,

By EDWARD JONES.

at London, Edinburgh, and Dublin.

*Trwy'r delydd taro'r Delyn,
Cai bwr his yn y byn;
O gywir dant, a gw di
Aur arben i Eryri! G. Gwyn.*

LONDON: PRINTED FOR THE AUTHOR, AND TO BE HAD OF HIM, AT N^o. 9, PRINCES-STREET,
HANOVER-SQUARE.

LIKEWISE MAY BE HAD A BOOK OF ITALIAN SONGS, WITH ACCOMPANIMENTS FOR THE HARP, OR HARPSICORD; AND
A BOOK OF SONNETS, &c. COMPOSED BY THE SAME AUTHOR.

1784.



David & the Dragon Harp

Music of the Welsh Baroque Bards

Andrew Lawrence-King (Baroque Triple Harp)

Relicks of the Bards

Aria Vivac e forte

Gorhoffedd Gwyr Harlech March of the Men of Harlech

Susannah & Aria

Dafydd or Garreg-las David of the Blue Stone

Hela'r Ysgyfarnog Hunting the Hare

John Parry (1742)

Edward Jones (1863)

John Parry (1781)

Jones (1802)

Jones (1863)

Tudor Times

Browning

Aria Allegro

Galliards:

Mr Nicholas Griffiths

Sir John Souch

The Earl of Essex

Elway Bevin (c. 1600)

Dowland/Parry (1742)

Dowland

Dances & Variations

Minuets

Glan Medd-Dod Mwyn Good Humoured and Fairly Tipsy

Croeso'r Wenynen Welcome the Bee

Blodau'r Gwinwydd Blossom of the Honeysuckle

Gavot in Otho & Variations

Jones (1863)

Handel/Parry (1761)

David of the White Rock

Mentra Gwen Go for it, Gwen!

Diddanweh The Delight of Gruffydd ap Cynan

Menach Dy The Black Friar

Ode on the death of Sir Tho. Picton

Dafydd y Gareg Wen & Air

Jenkins (c1800)

Jones (1784)

Jenkins/Parry (1781)

Adam Jones (1819)

Jones (1784)

David & the Dragon Harp

According to John Parry, the virtuoso harpist who compiled the first printed collection of Welsh airs in 1742, this '*Antient British Music ...never before published*' had been 'retained by the Cambro-Britons (more particularly in North Wales) and was 'supposed ...to be the Remains of the Music of the Antient Druids. These Airs are 'in their style so different from any extant of other nations'.

His instrument too was unusual, with three rows of strings and a fully chromatic tuning, yet quite different from the Italian Triple Harps of the previous century.

Welsh harp music brought together several fashionable eighteenth century enthusiasms – antiquarianism, national identity, rustic charm, the rugged beauty of the Sublime, courtly elegance, performance virtuosity, even Handelian opera. Under Royal patronage, Powell (Handel's harpist), Parry and his successor, Jones, succeeded in embodying the ancient tradition of the Welsh Bards amongst all the glitter of London's high society.

Their publications show increasing confidence – in the Triple Harp as a courtly instrument for the Handelian style, but also in their native Welsh music. Such Italian titles as *Aria*, *Vivace*, *Allegro* etc give way to Welsh-language poetry, set to melodies that still survive today in the aural tradition.

Andrew Lawrence-King

Baroque opera & orchestral director, Early Harp virtuoso and imaginative continuo-player, specialist in baroque gesture and Historical Action, **Andrew Lawrence-King** is one of the world's leading performers of Early Music and the most recorded harpist of all time. A creative and inspiring leader, he has directed baroque operas, oratorios and chamber music at La Scala, Milan; Sydney Opera House; Casals Hall, Tokyo; Berlin, Vienna & Moscow Philharmonics; Vienna Konzerthaus; New York's Carnegie Hall and Mexico City's Palacio de Bellas Artes.

As harp soloist, he won the 2011 **Grammy** for Best Small Ensemble Performance in *Dinastia Borgia* directed by Jordi Savall: in 2013 his duo recital with Jordi won Australia's prestigious **Helpmann Award** for Chamber Music Performance. In 2012, he opened the new hall of the Natalya Satz theatre, Moscow with a production of the earliest surviving opera, Cavalieri's *Anima e Corpo*, which won the **Golden Mask**, Russia's top theatrical award, as the Jury's Special Prize in all categories of music-theatre (opera, operetta, musicals, ballet etc).