



Sydney Conservatorium of Music
Greenway Series: SCM Early Music Ensemble
Professor Neal Peres Da Costa, director

Recital Hall East
Thursday 27 May 2021, 7pm



THE UNIVERSITY OF
SYDNEY



SYDNEY
CONSERVATORIUM
OF MUSIC

We acknowledge and pay respect to the traditional owners of the land on which we meet; the Gadigal people of the Eora Nation. It is upon their ancestral lands that the University of Sydney is built.

As we share our own knowledge, teaching, learning and research practices within this university, may we also pay respect to the knowledge embedded forever within the Aboriginal Custodianship of Country.

The filming or photographing of concerts is strictly prohibited.

Program

Acknowledgement of Country

Jacinta Tobin

Wirrawee bulbwul Aboriginal women strong

Samuel Arnold (1740–1802)

Overture in D, Op. 8 No. 2 (London, c. 1781)

I. Allegro

II. Largo andante

III. Rondo vivace

Samuel Webbe (1740–1816)

Glorious Apollo (Glee) (London, 1790)

Amanda Harris, Lachlan Massey, Jack Stephens

“John Scotland”, alias of George Berg (c. 1720–1775)

Lightly Tread, 'tis Hallowed Ground (Glee)

Amanda Harris, Lachlan Massey, Jack Stephens

Ignaz Pleyel (1757–1831)

Flute Quartet No. 6, Op. 20 No. 3

I. Adagio molto

II. Rondo Allegro non troppo

Jacob Lawler, Bridgitte Holden, Steve Koroknay, Sophie Funston

William Shield (1748–1829)

The Wolf – song in *The Castle of Andalusia* (London, 1783)

Jack Stephens, Luca Warburton

Irish tune (*Ballynamony ora*)

The Beautiful Boy (Comic Song) (c. early 1820s)

Toby Martin, Neal Peres Da Costa

Arcangelo Corelli (1653–1713)

Concerto Grosso, Op. 5 No. 4

I. Adagio

II. Allegro

III. Adagio

IV. Vivace

V. Allegro

INTERVAL

Hyacinthe Jadin (1776–1800)

Ouverture pour instrumens à vent (Paris, c. 1795)

Adagio-Allegro

John Wall Callcott (1766–1821)

Peace to the Souls of the Heroes (Glee; words from *Fingal*, by “Ossian”)

Amanda Harris, Lachlan Massey, Jack Stephens

Ngarigu (Traditional, NSW Southern Alps)

A Song of the Women of the Menero Tribe

Published version (Sydney, 1834) transcribed by John Lhotsky (1795–c.1865) and arranged by James Pearson (1795–1841) and Joshua Frey Josephson (1815–1892)

Amanda Harris, Neal Peres Da Costa

Gundji gawalgu yuri

Ngarigu version (2020–21)

free translation by Jakelin Troy and Linda Barwick

Led by Jakelin Troy

Ignaz Pleyel (1757–1831)

Violin Duo, Op. 8 No. 1 (B. 539)

I. Allegro moderato

II. Tempo di minuetto

James Parbery, Lydia Sawires

William Horsley (1774–1858)

The Tempest (song; words by Nathan Drake)

Jack Stephens, Andrei Hadap

Wolfgang Amadeus Mozart (1756–1791)

Overture to *The Magic Flute* (Vienna, 1791)

Adagio-Allegro-Adagio-Allegro

Program note and text

From the Sydney Amateur Concerts 1826

A unique colonial concert experience with music drawn from the programs of the first ever series of public concerts held in Sydney 195 years ago

This project is a collaboration between the SCM Early Music Ensemble and the Australian Research Council Discovery Project DP210101511: *Hearing the Music of Early NSW 1788–1860* (2021–2023) – Investigators: Professor Neal Peres Da Costa (SCM), Dr Amanda Harris (SCM), Dr Toby Martin (SCM), Professor Jakelin Troy (USyd Director, Aboriginal and Torres Strait Islander Research and Research Portfolio), Dr Graeme Skinner (Senior Research Associate SCM and Australharmony), Dr Matthew Stephens (Sydney Living Museums), and Jacinta Tobin (HDR).

Samuel Webbe (1740–1816)

Glorious Apollo (Glee) (London, 1790)

Glorious Apollo from on high beheld us,
wand'ring to find a temple for his praise.
Sent Polyhymnia hither to shield us,
while we ourselves such a structure might raise.
Thus then combining, hands and hearts joining,
sing we in harmony Apollo's praise.

Here ev'ry gen'rous sentiment awaking,
music inspiring unity and joy.
Each social pleasure giving and partaking,
glee and good humour our hours employ.
Thus then combining, hands and hearts joining,
long may continue our unity and joy.

"John Scotland", alias of **George Berg** (c. 1720–1775)

Lightly Tread, 'tis Hallowed Ground (Glee)

Lightly tread, 'tis hallowed ground,
hark above, below, around,
fairy bands their vigils keep,
whilst frail mortals sink to sleep,
and the moon with feeble rays
gilds the brook that bubbling plays,
as in murmurs soft it flows,
music meet for lover's woes

William Shield (1748-1829)

The Wolf – song in *The Castle of Andalusia* (London, 1783)

At the peaceful midnight hour,
every sense and every power
fetter'd lies in downy sleep –
then our careful watch we keep.
While the wolf, in midnight prowl,
bayes the moon with hideous howl,
gates are barred, a vain resistance,
females shriek, but no assistance.
Silence! or you meet your fate! –
your keys, your jewels, cash, and plate,
locks, bolts, and bars soon fly asunder,
then to rifle, rob, and plunder!

Irish tune (*Ballynamony ora*)

The Beautiful Boy (Comic Song) (c. early 1820s)

It was in the winter, 'bout six in the morn,
when I, little innocent creature, was born;
there was doctor, and nurse, and a great many more,
but they'd none of them seen such a beauty before:
they all swore I was like my pa-pa, O!
and there is the nose of ma-ma,
with a few alterations, oh, la!
we'll make him a beautiful boy.

'To make him a beauty,' cried out Mrs. Sneer,
'We'll be troubled unless the child has a sweet leer;'
so to give me this leer, Mrs. Glazier arose,
and a lump of red putty stuck bang on my nose.
This made me wink and blink so,
the ladies knew not what to think, O!
At last it turn'd into a squint, so –
all to make me a beautiful boy.

To make me accomplished I wanted one thing,
my mouth was too small for the dear child to sing;
then to lug it, and stretch it, they all of them tried,
till they stretch'd my poor mouth near half a yard wide,
crying, 'Pull away now! Mrs. Ryder –
it must be a little bit wider!'
My dear mouth they split pretty nigh, sir,
all to make me a beautiful boy.

Now, being complete, I was next sent to school,
and to shew of my make was struck on a high stool.
When the children went home, they cried out with surprise,
‘We’ve a new boy at school with such beautiful eyes!
He can look any way so handy,
such a mouth he has got to suck candy,
and his legs are so preciousy bandy,
they call him the beautiful boy!’

T’other day I was ask’d in the city to dine,
the ladies, in raptures, all thought me divine;
and all when observing my elegant grace,
neglected their dinners to gaze on my face.
They cried, - ‘I shall faint with surprize,
no gas-light can equal his eyes!
and such a sweet mouth for mince pies,
oh, dear! what a beautiful boy

Now, ladies, beware of Love’s powerful darts,
for, fearful I am, I shall steal all your hearts;
and then, sweet dear little creatures, you’ll sigh,
and doat on my charms, till you languish and die:
for you know I can’t marry you all,
but believe me, whenever you call,
my endeavours will be to please all,
although such a beautiful boy.

John Wall Callcott (1766–1821)

Peace to the Souls of the Heroes (Glee; words from *Fingal*, by “Ossian”)

Peace to the souls of the heroes!
their deeds were great in fight.
Let them ride around me on clouds,
let them show their features of war.
My soul that shall be firm in danger,
and mine arm like the thunder of heav’n!
But be thou on a moonbeam, O Morna!
near the window of my rest,
when my thoughts are of peace,
when the din of arms is past.

Ngarigu (Traditional, NSW Southern Alps)

A Song of the Women of the Menero Tribe

Published version (Sydney, 1834) transcribed by John Lhotsky (1795–c.1865) and arranged by James Pearson (1795–1841) and Joshua Frey Josephson (1815–1892)

Kon-gi kawel-go yue-re
con-gi kawel-go yue-re
kumagi ko-ko kawel-go kuma-gi
ka-ba komagi ko-ko
koma-gi ko-ko kabel-go koma-gi
ka-ba ko-ma-gi yue-re.

*Unprotected race of people,
Unprotected all we are;
And our children shrink so fastly;
Unprotected why are we?*

Gundji gawalgu yuri

Ngarigu version (2020–21)

free translation by Jakelin Troy and Linda Barwick

Gundji gawalgu yuri
gundji gawalgu yuri
gumadji gugu gawalgu gumadji
gaba gumadji gugu
gumadji gugu gawalgu gumadji
gaba gumadji yuri.

*Let it again snow and keep on snowing more and more for us.
Moon, make it keep on snowing more and more.
Let it again snow and keep on snowing more and more for us.
Moon, make it snow, send the snow.*

William Horsley (1774–1858)

The Tempest (song; words by Nathan Drake)

Recitative:

Servant of God, destructive pow'r,
whilst due to wrath the direful hour,
thou warn'st a guilty world,
when bursts to vengeance heaven's blest Sire,
when lightens fierce the Almighty's ire,
On sin-struck nations hurl'd;
thy terrors load my trembling shell,
dread as the madd'ning tones which swell
on yonder bleak domain;
when heaves thy deep incessant roar,
that shakes the snowtop mountain hoar,
and with resistless ruin strews the affrighted plain.

Aria:

Fierce o'er the darkly-heaving waves,
the Storm with boundless fury raves,
the seaman starts aghast,
his helm, to ruthless vengeance giv'n,
o'er the vast surge seems idly driv'n,
as shrieks the hurrying blast.
Cease, Emma, cease to hope in vain,
thou ne'er wilt view thy lord again,
he never shall return;
pale on the desert shore he lies,
no wife belov'd to close his eyes,
no friend in pitying tones his wave-drench'd limbs to mourn!

SCM Early Music Ensemble

Professor Neal Peres Da Costa, director

Singers

Amanda Harris, alto
Jessie Ginsborg-Newling, alto
Thomas Hallworth, tenor
Toby Martin, tenor
Jack Stephens, bass

Violin 1

Bridgitte Holden (leader)
James Parbery
Cindy Jia
Joshua Kok

Violin 2

Lydia Sawires
Jared Adams
Tanya Swinton

Viola

Steve Koroknay
Sarah Zhu
Daniela Edwards

Cello

Sophia Chan
Liz Ring
Sophie Funston
Daniel Yeadon (tutor)

Double Bass

Thomas Wade

Flute

Jacob Lawler
Melissa Farrow (tutor)

Oboe

Hamish Spicer
Mayixin Huang

Clarinet

Daniel Baykitch
Andrew Doyle (tutor)

Bassoon

Mayixin Huang

Horn

Tegan Berry
Aidan Kiriakou

Trumpet

Emma Russell
Adelaide Channon

Bass Trombone

Paolo Franks

Piano

Andrei Hadap
Luca Warburton
Neal Peres Da Costa (tutor)

With special thanks to Nathan Cox for piano tuning and preparation, Nicole Forsyth (SCM tutor) for preparation of string instruments and induction sessions.

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