

## Concert for IAML Conference 2023

### Jane Austen's Musical Relationships

7pm, Thursday 4 August 2023  
Old Divinity School, St Johns St, Cambridge

Gillian Dooley (voice and piano)

#### Programme

##### **Ann Cawley (1736-1887)**

'Lotharia' by Thomas Augustine Arne (1710-1778)

Ann Cawley was a relation by marriage of Austen's mother, and Jane and Cassandra were sent to her for schooling in 1783, when Jane was seven. Two of Cawley's music MS books somehow made their way into the Austen family music collection. The repertoire in these books is from the early to middle eighteenth century, including works by Handel and Thomas Arne. In this album Arne's song 'Lotharia' is incorrectly titled 'Lothareo' and includes only the melody and bass line with no words.

##### **Eliza de Feuillide, née Hancock, later Austen (1761-1813)**

'Que j'aime à voir les hirondelles': Romance from Florian's *Estelle et Némorin* by François Devienne (1759-1803)

Eliza was Austen's cousin and also, by her second marriage to Henry Austen in 1797, her sister-in-law. She was fourteen years Austen's senior, and she played the piano and the harp. Austen appears to have copied several pieces of music from Eliza's printed music purchased in France. This 'Romance' is in a surviving book of printed music that belonged to Eliza, and although it does not appear in any of Austen's manuscript albums that are currently available, it is one of the songs Austen's niece Caroline remembers her singing towards the end of her life, calling it 'a little French ditty in her M. S. book'.

##### **Cassandra Elizabeth Austen (1773-1845)**

'Queen Mary's Lamentation', Scottish traditional song arranged by Tommaso Giordani (1730-1806)

According to their niece Caroline's memories, Cassandra Austen, Jane's sister, is reputed not to have cared for music (along with the rest of the household). But Jane did share some musical jokes with Cassandra. In February 1807, Austen wrote to Cassandra that she was sorry to hear that Cassandra's return home was to be delayed. She added, however, that it was 'no use to lament. I never heard that even Queen Mary's Lamentation did her any good'. 'Queen Mary's Lamentation' is among the manuscripts in Austen's early album of songs and she clearly assumes that Cassandra will recognise the reference. Austen was, at least when young, an enthusiastic supporter of Mary Queen of Scots and the Jacobite cause.

##### **Elizabeth Austen, née Bridges (1773-1808)**

'Silent sorrow', music by Georgiana Cavendish, Duchess of Devonshire (1757-1806), words by Richard Brinsley Sheridan (1751-1816)

'She Never Told Her Love', music by Joseph Haydn (1732-1809), text by William Shakespeare (from *Twelfth Night*)

Elizabeth was married to Edward Austen (later Edward Knight), Jane's brother who was adopted by wealthy relations and inherited Godmersham Park in Kent and Chawton House in Hampshire. Several of Elizabeth's manuscript books survive and there are some pieces of music in common between her

books and Austen's, including Cavendish's 'Silent Sorrow'. Haydn's Canzonet 'She never told her love' is one of the very few Shakespeare lyrics to be found in the Austen music collections and appears in Elizabeth's manuscript book. This speech from *Twelfth Night* is quoted in *Northanger Abbey*.

### **Fanny Austen Knight (1793-1882)**

'The Black Dwarf' and 'The Waterloo'

Fanny was the eldest daughter of Edward and Elizabeth. On the second-last page of Austen's latest MS book there are three short dances: 'The Black Dwarf' and 'Nicol Jarvie' – in what appears to be Fanny's handwriting – and 'The Waterloo', in Austen's. 'Nicol Jarvie' was published in a collection of dances in 1816 but the other two have not been identified. It is likely that 'The Waterloo' was published after the battle of Waterloo in June 1815, and it seems to have been the last surviving piece of music that Austen copied.

### **Anna Austen, later Lefroy (1793-1872)**

'Shepherds I Have Lost My Love' with variations by Jan Ladislav Dussek (1760-1812)

Anna, the eldest daughter of Jane's eldest brother James, doesn't seem to have been musical, but Jane made a musical joke about her in an 1811 letter to Cassandra. 'She is quite an Anna with variations – but she cannot have reached her last, for that is always the most flourishing and shewy – she is at about her 3d or 4th which are generally simple and pretty.' This might be a reference to Dussek's variations on the tune 'Shepherds I have lost my love', published under the title 'Anna with Variations' in one edition. Other versions of the song are in Austen's surviving collection but not this particular set of variations.

### **Caroline Austen (1805-1880)**

'The Yellow Haired Laddie', Scottish traditional song arranged by Ignaz Pleyel (1757-1831), words by Allan Ramsay (1686-1758).

'Song from Burns' – 'Their Groves of Sweet Myrtle', words by Robert Burns (1759-1796).

These (like the Devienne song from Eliza) are among Austen's 'Four Last Songs' – songs remembered by Caroline and her cousin Fulwar William Fowle as having been performed by Austen in her last years, as recorded by Caroline in her memoir of her aunt. Fowle wrote, 'I well remember her singing – & "The yellow haired Laddie" made an impression upon me, which more than half a century has no power to efface'. 'The Yellow Haired Laddie' is among Austen's printed music, in *Thirty Scots Songs ... The Music Taken from the Most Genuine Sets Extant; The Words from Allan Ramsay*, published in the 1750s, in a version for vocal duet. I will perform the later arrangement for solo voice and piano by Pleyel.

'Their Groves of Sweet Myrtle' is the only Burns lyric among Austen's manuscripts. The melody has not been identified, although a slightly different version appears in another surviving manuscript collection with no apparent link to Austen's, so a print edition must have existed.

For more information about the Austen Family Music Books, visit the JAM website at <https://sites.google.com/site/janeaustensmusic/home>

*Gillian Dooley is an Honorary Associate Professor in English Literature at Flinders University, South Australia. She has published widely on various literary and historical topics. Her research on Jane Austen often focuses on music in her novels and her world. As a singer she has been curating and presenting programs of music from Austen's personal collection in Australia and overseas since 2007, and also often incorporates performance into her presentations. One of her long-term projects was creating a detailed index of each of the hundreds of items in the Austen family music collections for the Southampton University Library catalogue (completed mid-2021). Her book She Played and Sang: Jane Austen and Music will be published by Manchester University Press in 2024.*