

PREFACE

Welcome to the inaugural concert of the series 'Virginia Woolf & Music'. The series explores the role of music in Woolf's life and afterlives: it includes new commissions, world premieres and little-known music by women composers. Woolf (1882-1941) was a knowledgeable, almost daily, listener to 'classical' music, fascinated by the cultural practice of music and by the relationships between music and writing. Towards the end of her life she famously remarked, 'I always think of my books as music before I write them'.

Unlike later concerts, which explore music directly 'inspired' by Woolf's works, the inaugural concert is intended as a more oblique evocation of the themes and characters of *To the Lighthouse* (1927). When Woolf started working on her fifth novel (which E.M. Forster called 'a novel in sonata form') she had not visited Skye, where it is set. And when she did visit, her response to the folk music she heard was ambivalent: Woolf was suspicious of nationalist music, whether Scottish or English, and the novel sets allusions to folk song against metropolitan, cosmopolitan works from music halls. Nonetheless, Woolf's novels celebrate the communal, accessible but historically embedded qualities of folk music.

In *To the Lighthouse*, Woolf alludes to folk songs, such as the 'cradle song', to evoke Skye's history as a site of acute repression by, and repeated resistance to, English forces. The novel suggests extensive parallels between England's relationship to Skye and England's exploitive colonial enterprises globally. By starting with the 'Skye Boat Song' describing Bonnie Prince Charlie's flight to Skye after the defeat of Jacobite troops at Cullodan, we hope to suggest how Woolf uses songs that evoke menace and political strife despite their lilting music (this lullaby may be the 'cradle song' of which Mrs Ramsay thinks). In the novel, music amplifies the threats beneath the apparent idyll of the Ramsay family's sojourn in Skye with their guests. The programme continues with arrangements of Scottish folk songs and compositions by Scottish composers intended to reflect on the novel's subjects and characters. Knotts' work responds to *The Waves*, Woolf's later novel in which, like *To the Lighthouse*, the seascape and various kinds of rhythm (oceanic, natural, bodily, lexical) are central.

Readings from the novel follow a loosely chronological order and are taken from its three sections: 'The Window', set during a September evening before World War 1; 'Time Passes', the brief 'corridor' describing the empty house and covering ten years including the war; and 'The Lighthouse', set during a September morning.

Emma Sutton & Lana Bode, Directors, 'Virginia Woolf & Music'

PROGRAMME

The concert will be recorded.

Please silence phones and reserve applause until the end.

- 'Skye Boat Song' Traditional
Reading: from 'The Window', chapter 1 (first view of the Lighthouse)
Reading: from 'The Window', chapter 1 (The opening of the novel)
- A Suite o' Bairnsangs* Thea Musgrave
'The Man-in-the Mune'; 'Daffins'; 'Willie Wabster'; 'A Bairn's Prayer at Nicht';
'The Gean'
Reading: from 'The Window', chapter 12 (Mr and Mrs Ramsay)
- 'O That I'd Ne'er Been Married' Benjamin Britten
Reading: from 'The Window', chapter 9 (Lily Briscoe, the painter)
- 'O Can Ye Sew Cushions' Benjamin Britten
Reading: from 'Time Passes', chapter 6 (First World War)
- 'Bonnie James Campbell', from *Scotch Minstrelsy* Judith Weir
Reading: from 'Time Passes', chapter 2 (The empty house)
- 'Lady Isobel and the Elf Knight', from *Scotch Minstrelsy* Judith Weir
Reading: from 'Time Passes', chapter 3 (Mrs Ramsay's death)
- 'The Braes of Yarrow', from *Scotch Minstrelsy* Judith Weir
Reading: from 'The Window', chapter 4 (William Bankes and Lily Briscoe)
- '...And Fall and Rise, and Fall and Rise Again...' David Knotts
Reading: from 'The Lighthouse', chapter 8 (James Ramsay)
Reading: from 'The Lighthouse', chapter 5 (Lily's grief)
- 'There's None to Soothe' Benjamin Britten
Reading: from 'Time Passes', chapter 10 (The return to the house ten years' on)
- 'Ca' the Yowes' Benjamin Britten
Reading: from 'The Lighthouse', chapter 13 (End of the novel)
- 'Skye Boat Song' Traditional

TEXTS & PROGRAMME NOTES

Skye Boat Song Traditional. Text: Sir Harold Boulton, c. 1870

This air was collected in the 1870s by Anne Campbelle MacLeod and first published in *Songs of the North* (1884), edited by MacLeod and Boulton. It is collected in many miscellanies and was first recorded in 1899.

Speed, bonnie boat, like a bird on the wing,
Onward! the sailors cry;
Carry the lad that's born to be King
Over the sea to Skye.

Loud the winds howl, loud the waves roar,
Thunderclouds rend the air;
Baffled, our foes stand by the shore,
Follow they will not dare.

Though the waves leap, soft shall ye sleep,
Ocean's a royal bed.
Rocked in the deep, Flora will keep
Watch by your weary head.

Many's the lad fought on that day,
Well the Claymore could wield,
When the night came, silently lay
Dead on Culloden's field.

Burned are their homes, exile and death
Scatter the loyal men;
Yet ere the sword cool in the sheath
Charlie will come again.

A Suite O' Bairnsangs (Thea Musgrave)

Text: Maurice Lindsay, English Version by Maurice Lindsay

A Suite o' Bairnsangs was commissioned for the Scottish Festival, Braemar, in 1953. The poem 'Willie Wabster' is taken from *The Exiled Heart* (1957), by the poet, broadcaster and editor Maurice Lindsay, described by Edwin Muir as 'the voice of young Scotland'. The other poems are taken from Lindsay's *At the Wood's Edge* (1950).

'The Man-in-the Mune'
The man-in-the-mune's cleik-i-the-back
An he wullna come oot tae play.
He sits by himsel on a shimmer o heaven,
An hears whit the starnies say,
But his cheeks gae black,

he purls his broo,
an his auld heid shaks wi' rage,
Thru the reengan clouds that jostle the yirth,
whan God's on the rampage.

'The Man in the Moon'

The man in the moon's got a crick in his back
So he will not come out to play.
He sits by himself on a shimmer* of heaven,
And hears what the stars say,
But his cheeks go black,
he furls his brow,
and his old head shakes with rage,
Through the bustling clouds that jostle the earth,
when Gods on the rampage.

*shimmer = crossbar

'Daffins'

The wind that blew yestreen,
Gar't trees aa rear their heids,
An warssle i the dark as gin it socht tae steal their cleeds.

It maun hae shogged the sun
Birlan abune the warld,
For off his flaman fiery baa,
A few bricht gairs it harled
Syne drapt them roun' the ruits o ilk forfochen tree.

Cool lauchan pools o yalla licht
daffins maist blyth tae see.

'Daffodils'

The wind that blew last night,
made trees rear up their heads,
And wrestle as it tried to steal the clothes from off their beds.

It must have shaken the sun
Birling around the world,
For off his flaming fiery ball
A few bright sparks it hurled
And dropp'd them round the roots of ev'ry breathless tree.

Cool laughing pools of yellow light
Daffins most fair to see.

'Willie Wabster'

Hae ye seen Willie Wabster?
He's weilkennt frae Scrabster tae yont the siller Tweed.

He scarts his fingers owre the lift,
An sets the starns a shoggin:
When thunnerclouds'll haurdly drift,
He gies ilk yin ajoggin.

An when the mune offends his sicht,
He coosts it owre his shouter;
An while's tae snuff the sun's gowd light
His winds begin tae fluther.

He gars come dingan on the toun,
the raindraps oot o heaven,
Draps frae his pooch an dangles down in bauns,
the colours seven.

Sma wunnder that I'm aften scared,
for I'm no certain whether
He's God himself, the warld's ae laird
Or jist his clerk-o-wether.

'Willie Webster'

Have you seen Willie Webster?
He's well known from Scrabster South to the silver Tweed.

He runs his fingers through the sky
To keep the stars a moving:
When thunder clouds go slowly by,
He gives them each a shoving.

And when the moon offends his sight,
He casts it o'er his shoulder;
And so's to snuff the sun's bright light
His winds go swaggering bolder.

He makes the raindrops out of heav'n
come driving on the town
In ribbons, all the colours seven,
He drops and dangles down.

Small wonder that I'm often scared,
for I'm not certain whether
He's God, the Landlord of the world
Or just his clerk of weather.

'A Bairn's Prayer at Nicht'

The starns crack the lift tae let licht in.
Sae please may the holes let oot my sin.

'A Child's Prayer at Night'

The stars crack the sky to let light in.
So please may the holes let out my sin.

'The Gean'

Aa the trees are dansan wi the winds of Spring
Ilka green leaf glancan in a hielan fling.

Abies thunder geantree sae leddylik and prood
Tosht up for aa the lave tae see wi tossils o a clood.

'The Cherry Tree'

All the trees are dancing with the winds of Spring
Ev'ry green leaf glancing in a highland fling.

Except for yonder cherrytree so ladylike and proud
Dressed up for all the rest to see with tassels of a cloud.

Folksongs (Benjamin Britten)

The setting of Burns' poem 'O That I'd Ne'er Been Married' was one of twelve songs Britten completed for his mother (a mezzo-soprano) in 1924, presumably to be accompanied by Britten; it was revised for publication in the late 1960s. 'O can ye sew cushions?' is a traditional Scottish lullaby from volume 1 (1943) of Britten's folksong arrangements. It was first performed by Britten and Pears in 1943; Pears recorded the song in a transcription for voice and harp, and Britten's orchestral arrangement was premiered in 1944.

'O That I'd Ne'er Been Married', Text: Robert Burns

O that I'd ne'er been married,
I wad never had nae care;
Now I've gotten wife and bairns,
An' they cry *crowdie ever mair.

Ance crowdie, twice crowdie,
Three times crowdie in a day;
Gin ye crowdie ony mair,
Ye'll crowdie a' my meal away.

Waefu want and hunger fley me,
Glowrin' by the hallen 'en;
Sair I fecht them at the door,
But aye I'm eerie they come ben.

*crowdie = porridge

'O Can Ye Sew Cushions?'

O can ye sew cushions and can ye sew sheets

And can ye sing ballulow when bairn greets?
And hie and baw, birdie, and hie and baw lamb,
And hee and baw birdie, my bonnie wee lamb.

Hie-o wie-o what will I do wi' ye?
Black's the life that I lead wi' ye
Many o' you, little for to gi' ye,
Hie-o wie-o what will I do wi' ye?

I've placed my cradle on yon hilly top
And aye as the wind blew my cradle did rock.
O hushaby, babie, O baw lily loo,
And hee and baw birdie, my bonnie wee doo.

Scotch Minstrelsy (Judith Weir)

Weir has observed that '*Scotch Minstrelsy* is a song cycle comprising settings of five (greatly abbreviated) Scottish ballads whose subject matter is almost exclusively violent happenings which take place against the beautiful background of the Scottish countryside. It was my intention to reflect this underlying irony in the way the words are set to music'. The cycle was commissioned by the McEwen Bequest, University of Glasgow and first performed by Neil Mackie (tenor) and John Blakely (piano) at Glasgow University in 1982.

'Bonnie James Campbell'
It's up in the highlands, along the sweet Tay,
bonnie James Campbell rode many a day.
He saddled, he bridled and gallant rode he,
and home came his good horse but never came he.

Out came his old mother a-crying full sair,
Out came his bonny bride tearing her hair.
'My meadow lies green and my corn is unshorn,
but bonnie James Campbell will never return.'

Saddled and bridled and booted rode he,
a plume in his helmet, a sword at his knee.
Empty his saddle all bloody to see;
oh home came his good horse but never came he.

'Lady Isobel and the Elf-Knight'
Fair Lady Isobel sits in her bower sewing:
there she heard the Elf-Knight blowing his horn.
'If I had yon horn that I hear blowing,
and yon Elf-Knight to sleep in my bosom.'

The maiden had scarcely these words spoken;
when in at her window the Elf-Knight has luppen.

'It's a very strange matter, fair maiden' said he,
'I canna blow my horn but ye call on me.
But will ye go to yon Greenwood side?
If ye canna gang I will cause you to ride.'

He leapt on a horse and she on another,
and they rode on to the Greenwood together.
'Light down, light down, Lady Isobel' said he,
'We are come to the place where you are to die.'

'Have mercy, have mercy, kind sir, on me,
till once my dear father and mother I see.'

'Sev'n kings' daughters have I slain,
and you shall be the eighth of them.'

'O sit down a while, rest your head upon my knee,
that we may have some rest before I die.'

She stroked him so softly the nearer he did creep;
with a small, secret charm she lulled him fast asleep.
With his own sword belt so softly she bound him;
with his own dagger so softly she killed him.

'The Braes of Yarrow'

I dreamed a dreary dream last night,
that filled my heart with sorrow:
I dreamt I pulled the heather green,
upon the braes of Yarrow.

I dreamed a dreary dream last night,
that filled my heart with sorrow;
I dreamt my love came headless home,
upon the braes of Yarrow.

O gentle wind that bloweth south,
to where my love repairth;
Convey a kiss from her dear mouth,
and tell me how she fareth!

'...And Fall and Rise, and Fall and Rise Again...' (David Knotts)

The work was first performed by Nicholas Daniel (oboe) and Julius Drake (piano) in St Magnus Cathedral, Orkney, as part of the 1995 St Magnus festival. The title is a quotation from the penultimate paragraph of *The Waves* (1931): 'Yes, this is the eternal renewal, the incessant rise and fall and fall and rise again'. Knotts notes that it 'was one of my first professional commissions: I was very interested at the time in the idea of the organic as a governing principle in creative work and I wrote a number of pieces which took Woolf as formal models. I was very

interested in the way that her prose grows seamlessly - organically – and it was something I was keen to reflect’.

Folksongs (Benjamin Britten)

‘There’s None to Soothe’ is taken from volume 3 (1948) of Britten’s folksong arrangements. The text is from John Pyke Hullah’s *The Song Book* (1884), to a traditional Scottish melody. It was first performed by Britten and Pears in 1945. ‘Ca’ the Yowes’ is a setting of Burns’ poem from volume 5 (1961) of the folksongs; it was first performed by Britten and Pears in Vienna in 1951.

‘There’s None to Soothe’
There’s none to soothe my soul to rest,
There’s none my load of grief to share
Or wake to joy this lonely breast,
Or light the gloom of dark despair.

The voice of joy no more can cheer,
The look of love no more can warm
Since mute for aye’s that voice so dear,
And closed that eye alone could charm.

‘Ca’ the Yowes’, Text: Robert Burns

Ca’ the yowes to the knowes,
Ca’ them where the heather growes,
Ca’ them where the burnie rowes,
My bonnie dearie.

Hark the mavis evening sang,
Sounden Clouden’s woods amang;
Then afolding let us gang,
My bonnie dearie.

We’ll gang down by Clouden side,
Through the hazels spreading wide
O’er the waves that sweetly glide
To the moon sae clearly.

Fair and lovely as thou art,
Thou hast stol’n my very heart;
I can die but canna part,
My bonnie dearie.

Skye Boat Song Traditional. Text: Robert Louis Stevenson

Stevenson's poem was published posthumously in the collection *Songs of Travel and Other Verses* (1896). Many of the poems, written during his final years living in the Pacific, are about Scotland; Stevenson was also a prolific composer, arranging many Scottish folk songs.

Sing me a song of a lad that is gone,
Say, could that lad be I?
Merry of soul he sailed on a day
Over the sea to Skye.

Mull was astern, Rùm on the port,
Eigg on the starboard bow;
Glory of youth glowed in his soul;
Where is that glory now?

Give me again all that was there,
Give me the sun that shone!
Give me the eyes, give me the soul,
Give me the lad that's gone!

Billow and breeze, islands and seas,
Mountains of rain and sun,
All that was good, all that was fair,
All that was me is gone.

COMPOSERS

THEA MUSGRAVE, CBE (b. Edinburgh, 1928) is one of the most renowned composers of the twentieth century whose orchestral and dramatic work has been performed by the world's leading orchestras and at music festivals across America and Europe. She studied with Nadia Boulanger and Aaron Copeland before settling in the U.S. where her distinctions include periods as Guest Professor at the University of California, Santa Barbara, and as Distinguished Professor at Queen's College, City University of New York, and two Guggenheim Fellowships. She has also gained renown as a conductor of leading orchestras in Britain, the U.S., Jerusalem and Hong Kong. She has written numerous operas, many based on historical or literary figures. Her 'Four Madrigals', with words by Sir Thomas Wyatt, was premiered in St Andrews in 1953, and her 'Three Women – Queen, Mistress, Slave' for soprano, narrator and eight instruments in St Andrews in 1998 as part of the 'Opera & Fiction' Colloquium at which she spoke.

BENJAMIN BRITTEN (1913-1976) grew up in a house that looked out across the North Sea that would inspire much of his music. At 15 he began composition lessons with Frank Bridge. Many of Britten's operas, choral works, and song cycles were written for his muse and partner, the tenor Peter Pears, with whom he founded the Aldeburgh Festival in 1948. In June 1976 Britten was given a life peerage, the first musician to be honoured in this way. Britten arranged folksongs from England, Scotland, Ireland, Wales, France and elsewhere; most were arrangements for voice and piano produced between 1941 and 1959, partly catalysed by homesickness as he travelled in the USA.

JUDITH WEIR (b. 1954 to Scottish parents in Cambridge, England) studied composition with John Tavener, Robin Holloway and Gunther Schuller. On leaving Cambridge University in 1976 she taught in England and Scotland, and in the mid-1990s became Associate Composer with the City of Birmingham Symphony Orchestra, and Artistic Director of Spitalfields Festival. She was a Visiting Professor at Princeton (2001), Harvard (2004) and Cardiff (2006-13) and in 2014 was appointed Master of the Queen's Music. In 2015 she became Associate Composer to the BBC Singers.

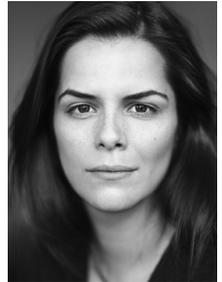
DAVID KNOTTS (b. 1972, West Sussex) studied composition with Robin Holloway, Robert Saxton and Martin Butler. In 2007, he was made an honorary associate of the Royal Academy of Music and is also a member of staff at Trinity College of Music. He has received commissions from ensembles including the BBC Symphony Orchestra, the Scottish Chamber Orchestra and English National Opera. He first came to public attention as a finalist in the 1994 Young Musician of the Year Competition when the London Sinfonietta premiered his first large scale work, *Songs of Parting*. The genesis of David Knotts' intensely lyrical and personal style can be traced back to these early settings of Walt Whitman. Since their première, he has been preoccupied with poetry and prose as a source of inspiration; he has written several works responding to Woolf's fiction.

PERFORMERS

Pianist **Lana Bode** graduated with distinction from the Guildhall School of Music & Drama, where she studied with Andrew West. Her training included masterclasses with Graham Johnson, Roger Vignoles, Malcolm Martineau, Iain Burnside and Julius Drake. Lana has performed at the Wigmore Hall, Barbican Hall, Royal Festival Hall and Queen Elizabeth Hall. Awards include the Paul Hamburger Prize for Song Accompaniment and the Concert Recital Diploma (GSMD). Lana is a Samling Artist, a Leverhulme Artist and an alumna of the Britten-Pears Young Artist Programme. She is currently a fellow at the Trinity Laban Conservatoire and Viola Tunnard Young Artist for the 2016 calendar year in conjunction with Aldeburgh Music. Lana initiated the concert series *Virginia Woolf and Music* in 2015, of which *To the Lighthouse* is the first concert, representing Lana's debut as Artistic Director.



Frances Thorburn is an actress, singer and songwriter. She has just played Judy Garland, to great acclaim, in *Frances and Ethel* at Oran Mor. Last year she worked with the NTS on *To Begin* creating beautiful theatre with the communities of Wigtown and Forres. She performed the innovative opera *The Garden* as part of the Sanssouci Music Festival in Potsdam. She also starred in *Doris, Dolly and the Dressing room Divas*: a sell out success at the Edinburgh Festival. Additionally she's worked in London, her main highlights being a season at Shakespeare's Globe and an extended run of *Fiddler on the Roof* at The Savoy in the West End. Musically she is part of the duo 'Thorburn and Farrell' and has recorded two albums of Jazz/Pop with David Farrell. She is currently working on her second solo album and hopes to record it this year.



James Turnbull, described by *The Independent* as 'a worthy champion' of contemporary oboe music, has dedicated much of his performing life to promoting and extending the oboe repertoire. James has performed frequently throughout the UK and Europe including a solo recital at the Wigmore Hall in 2010. He has broadcast live on BBC Radio 3 and appeared as a soloist in numerous UK festivals. James has released solo recordings for Champs Hill Records, Quartz Music and the ABRSM as well as featuring on a disc of Thea Musgrave's works for Harmonia Mundi USA. *Gramophone Magazine* described his debut recital disc, *Fierce Tears*, as a 'notable debut' and it was selected as the Editor's Choice Recording by *Classical Music Magazine*. Aside from his performing interests, James is dedicated to



broadening the appeal of the oboe and encouraging young people to learn the instrument. To this end, he has launched the website LearnToPlayTheOboe.com. James also teaches at the Royal College of Music Junior Department and gives masterclasses across the UK.

Scottish soprano **Kate Valentine** studied at the Royal Scottish Academy of Music and Drama and the National Opera Studio. As well as being a Samling Foundation Alumna, her other awards include the Glyndebourne Anne Wood/Joanna Peters Award, a Sybil Tutton Award, a Susan Chilcott Scholarship, and Scottish Opera's John Scott Award. Kate has enjoyed a long and fruitful relationship with English National Opera, where, during her four years as a 'Harewood Artist', she performed a number of roles, including Helena in *A Midsummer Night's Dream*, Countess Almaviva in *The Marriage of Figaro*, and Mimi in *La Bohème*. She has also performed with Scottish Opera, Welsh National Opera, Samling Opera and Opera North, to name but a few. Future highlights include the roles of Ortlinde and Sieglinde (cover) in *Die Walküre* for Opera North, and a televised concert with excerpts of Ariadne and Sieglinde for the Orchestra della Rai, under Maestro Jeffrey Tate.



Paul Webster of St Andrews began playing the bagpipes at the age of 9 in the St Andrews Boys Brigade. He has since played in the Boys Brigade Pipe Band and the City of St Andrews Pipe Band at events including Car of the Year Awards, Dunhill Links Championships, Highland Games and TV appearances. As a solo piper, Paul is in high demand for weddings, funerals, golfing events, birthday/anniversary celebrations, Burns suppers and New Year celebrations. He has performed as far afield as Brisbane, Australia. Paul plays a full-size set of Soutar Bagpipes and wears a full argyle outfit with new style Moffat tartan.



Acknowledgements:

We would like to thank the following warmly for their support: Dr Michael Downes (Artistic Director, Byre Theatre); Dr Lisa Griffin (AHRC Cultural Engagement Fellow, University of St Andrews); Eleanor Livingstone (Director, StAnza, Scotland's Poetry Festival); Pieter MacMillan (Byre Theatre); and the School of English, University of St Andrews.

The University of St Andrews is a charity registered in Scotland, No. SCO13532.