



Wednesday 19 October, 8pm  
St Martin's Church

## OVER THE SEA TO SKYE

### Ensemble Hesperis

Mary-Jannet Leith *recorders*

Magdalena Loth-Hill *violin*

Florence Petit *cello*

Jonatan Bougt *theorbo, guitar*

Thomas Allery *harpsichord*

Ruairi Bowen *tenor*

### The music

Traditional

Charlie is my Darling

James Oswald 1710–1769

Airs for Autumn: The Sweet Sultan

Jacques-Martin Hotteterre 1674–1763

Trio Sonata Op. 3 No 3 in B minor

*Prélude - Gravement Fugue - Gay Grave -  
Gracieusement Vivement et les croches égales*

Traditional

The White Cockade

Alexander Munro fl. 1732–1740

A Collection of the Best Scots Tunes (Paris, c. 1732):

Bonny Jean of Aberdeen

*Allegro - Gratoso - Vivace - Tempo di gavotte - Giga*

Joseph Bodin de Boismortier 1689–1755

Balets de villages en trio Op. 52 No. 4 (1734)

*Rondement - Gaiment - Legèrement - Doucement -  
Mouvement de chaconne*

Traditional

Wha'll be king but Charlie?

Interval

<b>Traditional</b>	Cam Ye O'er Frae France
<b>Oswald</b>	A Curious Collection of Scots Tunes (1740): Alloway House
<b>Oswald</b>	Colin's Kisses (1743): The Parting Kiss
<b>Robert Bremner 1713–1789</b>	A Harpsichord or Spinett Miscellany (c.1765): Maggie Lauder
<b>Oswald</b>	The Tears of Scotland
<b>Francesco Geminiani 1687–1762</b>	A Treatise of Good Taste in the Art of Musick (1749): Trio Sonata on 'Bush aboon Traquair' <i>Andante – [Allegro]</i>
<b>Oswald</b>	Airs for Spring: 'The Ranunculus'
<b>Tune: Traditional, collected by Anne Campbelle MacLeod 1855–1921</b>	The Skye Boat Song

Tonight, we are delighted to bring you the *real* music from the period of the historical drama *Outlander*, with Jacobite song and music from 18th-century Scotland and France.

Claire Randall, our heroine, has been transported back in time from post-World War II Inverness to 1743, two years before the Great Jacobite rebellion. Although Claire is married in the 20<sup>th</sup> century, out of necessity, she marries a handsome rebel Highlander, Jamie Fraser, falling swiftly in love with him. Our first song, *Charlie is my Darling*, followed by a floral air by James Oswald, celebrates the joy of their new relationship. There isn't much time for romance: with the benefit of hindsight, Claire tries to warn the Jacobite rebels that they will ultimately fail, but to no avail. In 1744, she and Jamie travel to Paris in an attempt to prevent Charles Stuart gathering enough money to invade Scotland less than two years later. During their stay, the court of Louis XV would have been teeming with music; Claire and Jamie might well have heard a virtuosic performance by flautist Jacques-Martin Hotteterre, who had held the post of *Jouëur de Fluste de la musique de chambre* at the royal court since 1717. While in Paris, they might even have come across a fellow Scot, Alexander Munro, who, as well as being a man of medicine and an excellent composer, may also have been a Jacobite sympathiser. His collection of sonatas, published in Paris sometime in the 1730s, was based on traditional Scots tunes such as *Bony Jeane*; many other Scottish and Italian composers took inspiration from Munro and embraced this 'Sonata on Scots Tunes' genre. Louis XV's court was, of course, full of dancing, so we present a 'balet' suite by Joseph Bodin de Boismortier, a prolific French composer who had taken up residence in Paris in 1724. As time wears on, the Jacobite cause gains strength, and Claire and Jamie fail to convince Charles Stuart that his is a lost cause; the Jacobites win the Battle of Prestonpans in September 1745, and we celebrate with *Wha'll be King but Charlie?*

We summon Claire and Jamie back to Scotland with the lively *Cam Ye O'er Frae France*. The journey may not have been entirely joyful: the couple's first child, Faith, had been stillborn; we play James Oswald's haunting *Alloway House*, published in Edinburgh in 1740. Back in Scotland, the relationship becomes strained as Jamie declares that he intends to die at the Battle of Culloden and convinces Claire, again pregnant, to return to the 20th century. We can imagine their sad parting to Oswald's *The Parting Kiss*, from his popular collection *Colin's Kisses*, which he wrote only two years before the rebellion.

Jamie heads off to war, where he might have passed the long, cold nights singing broadside ballads like the 17th-century *Maggie Lauder*, which tells the story of a talented piper. Jamie survives the Battle of Culloden, but is severely injured; shortly after 1745, the Scottish poet Tobias Smollett wrote *The Tears of Scotland*, set to a tune by James Oswald, in which he criticised the cruel treatment of the losing side at Culloden. Yet all is not lost: Claire finally returns from the 20<sup>th</sup> century, and the couple are finally reunited, though their attempts to return to Scotland continue to be thwarted. Two more Scottish instrumentals follow, by Oswald and the Italian Geminiani, who considered Scottish music to be the epitome of musical taste. We finish with the 19th-century *Skye Boat Song*, the theme of the *Outlander* series: after all, the Jacobite cause remained popular in the Scottish public consciousness long after 1745, and still pulls heartstrings today.

## The texts

### Charlie is my darling

Text by Carolina Nairne 1766–1835

*Oh! Charlie is my darling, my darling, my darling  
Oh! Charlie is my darling, The Young Chevalier.*

'Twas on a Monday morning, right early in the year,  
When Charlie came to our town, the young Chevalier.

*Chorus*

As he cam' marchin' up the street, the pipes play'd loud and clear;  
And a' the folk cam' runnin' out to meet the Chevalier

*Chorus*

Wi' Hieland bonnets on their heads, and claymores bright and clear,  
They cam' to fight for Scotland's right, and the young Chevalier

*Chorus*

They've left their bonnie Hieland hills, their wives and bairnies dear,  
To draw the sword for Scotland's Lord, the young Chevalier.

*Chorus*

Oh! There were mony beating hearts, and mony hopes and fears;  
And mony were the pray'rs put up for the young Chevalier.

*Chorus*

### The White Cockade

Text by Robert Burns 1759–1796

My love was born in Aberdeen,  
the bonniest lad that was ever seen,  
But now he mak's me my heart fu' sad,  
He tak's the field wi' his white cockade.

*Oh, he's a rantin', rovin' lad,  
He is a brisk and a bonnie lad,  
Betide what may I will be wad,  
And follow the lad wi' the white cockade.*

I'll see my rock, my reel, my tow,  
My gude gray mare and my hawkit cow  
To buy myself a tartan plaid,  
To follow the lad with the white cockade.

*Chorus*

### **Wha'll be king but Charlie?**

Text by Carolina Nairne

The news frae Moidart cam' ye streen, will soon gar mony ferlie,  
For ships o' war hae just come in, and landed Royal Charlie!

*Come through the heather, around him gather, ye're a' the welcomer early;  
Around him cling wi' a' your kin, for wha'll be king but Charlie?  
Come through the heather, around him gather,  
Come Ronald, come Donald, come a' the gather,  
and crown your rightfu', lawfu' king; for wha'll be king but Charlie?*

The Highland clans wi' sword in hand, frae John o' Groat's to Airlie,  
Hae to a man declared to stand, or fa' wi' Royal Charlie.

*Chorus*

The Lowlands a' baith great and sma, wi' mony a lord and laird, hae  
Declared for Scotland's king and law, an' spier ye wha but Charlie?

*Chorus*

There's ne'er a lass in a' the land but vows, baith late and early,  
To man she'll ne'er gie heart or hand, wha wadna fight for Charlie.

*Chorus*

Then here's a health to Charlie's cause, and be't complete and early;  
His very name my heart's blood warms, to arms for Royal Charlie!

*Chorus*

### **Cam Ye O'er Frae France**

Cam ye o'er frae France? Cam ye down by Lunnon?  
Saw ye Geordie Whelps and his bonny woman?  
Were ye at the place called the Kittle Housie?  
Saw ye Geordie's grace riding on a goosie?

Geordie, he's a man there is a little doubt o't;  
He's done a' he can, wha can do without it?  
Down there came a blade linkin' like my lordie;  
He wad drive a trade at the loom o' Geordie.

Though the claith were bad, blythly may we niffer;  
Gin we get a wab, it makes little differ.  
We hae tint our plaid, bannet, belt and swordie,  
Ha's and mailins braid – but we hae a Geordie.

Jocky's gane to France and Montgomery's lady;  
There they'll learn to dance: Madam, are ye ready?  
They'll be back believe belted, brisk and lordly;  
Brawley may they thrive to dance a jig wi' Geordie!

Hey for Sandy Don! Hey for Cockolorum!  
Hey for Bobbing John and his Highland Quorum!  
Mony a sword and lance swings at Highland hurdie;  
How they'll skip and dance o'er the bum o' Geordie!

Cam ye o'er frae France? Cam ye down by Lunnon?  
Saw ye Geordie Whelps and his bonny woman?  
Were ye at the place called the Kittle Housie?  
Saw ye Geordie's grace riding on a goosie?

### **The Parting Kiss**

One kind Kiss before we Part  
Drop a Tear and bid adieu.  
Tho we Sever, my fond Heart  
Till we meet shall pant for You,  
Till me meet shall pant for You.

Yet yet Weep not so my Love  
Let me Kiss that falling Tear  
Tho' my Body must remove  
All my Soul will still be here,  
All my Soul will still be here.

All my Soul and all my Heart  
And every Wish shall pant for you  
One kind Kiss then ere we part  
Drop a Tear and bid Adieu,  
Drop a Tear and bid Adieu.

### **The Tears of Scotland**

Text by Tobias Smollett 1721–1771

Mourn, hapless Caledonia, mourn, thy banish'd peace, thy laurels torn!  
Thy sons, for valour long renown'd, lie slaughter'd on their native ground.  
Thy hospitable roofs no more invite the stranger to the door; in smoky ruins sunk they lie,  
The monuments of cruelty, the monuments of cruelty.

What boots it then, in ev'ry clime, thro' the wide-spreading waste of time,  
Thy martial glory, crown'd with praise, still shone with undiminish'd blaze;  
Thy tow'ring spirit now is broke, thy neck is bended to the yoke:  
What foreign arms could never quell, by civil rage, and rancor fell.

The rural pipe and merry lay no more shall cheer the happy day:  
No social scenes of gay delight beguile the dreary winter night:  
No strains, but those of sorrow, flow, and nought be heard but sounds of woe,  
While the pale phantoms of the slain glide nightly o'er the silent plain.

Whilst the warm blood bedews my veins, and unimpair'd remembrance reigns,  
Resentment of my country's fate within my filial breast shall beat;  
And, spite of her insulting foe, my sympathizing verse shall flow:  
"Mourn, hapless Caledonia, mourn, thy banish'd peace, thy laurels torn."

### **The Skye Boat Song**

Text by Sir Harold Boulton 1835–1935

*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.

*Chorus*

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.

*Chorus*

Many's the lad fought on that day, well the claymore could wield,  
When the night came, silently lay lead on Culloden's field.

*Chorus*

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

*Chorus*

## **The performers**

**Ensemble Hesperis** is a dynamic and innovative London-based period ensemble, with a passion for showcasing early music through intelligent, distinctive programming. Since 2019, the ensemble has gained a strong reputation for championing rarely heard music, bringing forgotten stories to life through original historical research and joyful collaborations with guest artists, dancers and actors. In November 2020, Hesperis won first prize at the London International Festival of Early Music Young Ensemble Competition, and in 2021 received third prize at the prestigious International Van Wassenaer Competition in Utrecht. In winter 2021 the ensemble released its debut album with EM Records, 'Full of the Highland Humours', and was selected as artists on the prestigious City Music Foundation scheme. The ensemble is proud to have received two grants from the Continuo Foundation, the second for its most recent project, 'Then I play'd upon the Harpsichord', an immersive concert exploring the musical life of Queen Charlotte, consort to George III, streaming in late October 2022.

**[ensemblehesperi.com](http://ensemblehesperi.com)**