

# *The Jane Austen Collection*

*Music from the Austen family collection performed on historic instruments*



## *Concert Royal*

*Margarette Ashton - soprano   Peter Harrison - flute*  
*Rachel Gray - violoncello   John Trehorne - square piano*

## *The Jane Austen Collection*

*“Yes, yes, we will have a pianoforte, as good a one as can be got for thirty guineas, and I will practise country dances, that we may have some amusement for our nephews and nieces, when we have the pleasure of their company.”*

So wrote Jane Austen (1775-1817) to her sister Cassandra on 27th December 1808. Music played a significant part in Jane’s life in the cottage at Chawton in Hampshire she shared with her mother and sister. According to Caroline, one of her nieces, she practised the pianoforte each day before breakfast, but could not be prevailed upon to perform in public.

*The Jane Austen Collection* is a representative selection from the Austen family’s extensive collection of hand-written and printed music, which has been carefully preserved by the Jane Austen Memorial Trust. Jane’s novels tell us much about well-to-do country life in early nineteenth century England and her music collection provides a snapshot of contemporary musical taste. Beethoven and Mozart are conspicuously absent - much of the music is by contemporary English composers and there are many settings of popular Scottish airs.

The arrangement of “Peaty’s Mill” on this recording is from Stephen Paxton’s *Sonata in D for Violoncello*, while “Time Hath not Thinn’d” is from *Cahusac’s Pocket Companion for the German Flute*. The melody and accompaniment of Thomas Billington’s song “William” has been ‘borrowed’ from the first movement of Haydn’s *Piano Sonata Hob.XVI/35*. “Air des Ballets de la Caravane” is from Grétry’s opera *La Caravane de Caire*, and Pleyel’s “andantino” is from his *Sonata V in E minor*.

The cantata “Cymon and Iphigenia” by Thomas Arne consists of three arias, each preceded by a recitative: *recitative – aria (andante moderato) – recitative – aria – recitative – aria (andante)*.

It is a matter of conjecture as to whether the final song “The Irishman”, has any connection with Tom Lefroy, an Irish law student who attracted Jane’s attention in the 1790s.

**The Instruments:**

**One keyed flute by Cahusac (late c18)**

**Violoncello, English (late c18)**

**Square Pianoforte by Broadwood (early c19)**

Recorded at Westfield Farm, Sheriff Hutton, North Yorkshire in October 1999 and February 2000 (by kind permission of Nick and Sue Nightingale)

Research: Peter Harrison

Recording Engineer: Dave Clements

Producer: Peter Harrison

Front Cover: “The Misses Harriet and Elizabeth Binney” by John Smart (by kind permission of the Victoria and Albert Picture Library)

**Also available on Divine Art by Concert Royal:**

***“Cantatas from the Georgian Drawing-room”***

**(divine art dda 25001)**

and see over 500 titles on CD and digital formats presenting rare music  
from the 15th to 21st centuries: at all good dealers and direct from  
**[www.divineartrecords.com](http://www.divineartrecords.com)**

**find us on Facebook, YouTube and Twitter**

**DIVINE ART RECORDINGS GROUP**

**WARNING:** Copyright subsists in all recordings issued under this label. Any unauthorised broadcasting, public performance, copying or re-recording thereof in any manner whatsoever will constitute an infringement of such copyright. In the United Kingdom, licences for the use of recordings for public performance may be obtained from Phonographic Performance Ltd, 1, Upper James Street, London W1R 3HG

## *The Jane Austen Collection*

1. **The Highland Laddie** trad.; arr Joseph Haydn (1732-1809) **2.58**
2. **The Yellow Hair'd Laddie** trad.; arr. L.A. Kozeluch (1747-1818) **3.11**
3. **Peaty's Mill** arr. Stephen Paxton (1735-1787) **1.53**
4. **Extract from "Sense and Sensibility"** (1811)  
*Marianne compares Edward's lack of sensibility with Willoughby* **1.13**
5. **Andantino** Ignace Joseph Pleyel (1757-1831) **2.45**
6. **Extract from "Sense and Sensibility"** (1811)  
*Marianne has been abandoned by Willoughby* **1.14**
7. **The Mansion of Peace** Samuel Webbe snr. (1740-1816) **3.43**
8. **Time hath not Thinn'd** William Jackson (1730-1803) **3.19**
9. **William** Joseph Haydn; arr. Thomas Billington (1754-1832) **2.32**
10. **Extract from a letter from Jane to her sister Cassandra**  
*(5th September 1796) followed by Boulangeries (anon.)* **1.20**
11. **Cymon and Iphigenia** Thomas Augustine Arne (1710-1778) **9.07**
12. **Extract from a letter from Jane to her sister Cassandra**  
*(27th December 1808) followed by:*  
**Air des Ballets de la Caravane** A. E. M. Grétry (1741-1813) **1.27**
13. **The Wedding Day** James Hook (1746-1827) **4.23**
14. **The Nightingale** anonymous **1.31**
15. **Extract from "Emma"** (1816)  
*Mrs. Cole tells of the mysterious arrival of a pianoforte for Jane Fairfax* **1.16**
16. **The Shepherd's Song** Joseph Haydn (1732-1809) **3.27**
17. **Extract from a letter from Jane to her sister Cassandra**  
*(15th January 1796) followed by The Irishman* anonymous **2.25**

**Total Playing Time (inc. pauses):**

**47.46**