

**Sound Heritage Sydney: Words and Music – Elizabeth Bay House saloon, 1.50—2.45pm.**

***Silence and Listening: An introduction to the sounds and music collection of Rouse Hill Estate, 1813–1980s***

Nicole Forsyth (University of Sydney)

James Lynham Molloy, 'London Bridge' (1879?) – from Rouse Hill House & Farm  
Matthew Stephens/Katrina Faulds

Music and the people who made it sound are currently quiet on the heritage site of Rouse Hill Estate, managed by Sydney Living Museums. It is, however, far from a 'silent' history — from its Dharug traditional owners to the six generations of Rouse-Terry family who inhabited its built environment from 1813 to the 1980s. In this introduction, Nicole Forsyth will explore place, music and sound, the collection, context and possible interpretive ways of hearing Rouse Hill Estate once more.

***The Stewart Symonds Sheet Music Collection – Caroline Simpson Library & Research Collection***

Anon, 'Morag: A Favourite Old Gaelic Song' (1795?)

Anon, 'If a Body Meet a Body: A Favorite Old Scots Song' (179?)

Brianna Robertson-Kirkland/Katrina Faulds

Both of these songs appear in Haidee B Harris's volume of music. The first 'If a body meet a body' is better known by Burn's title 'Comin' thro' the rye'. However, if you listen closely, the publisher John Watlen has subtly changed a few of the words, perhaps to add his own stamp to the song. The volume also included a couple of Scottish Gaidhlig airs, which are rare to find in similar collections currently held in British libraries and archives. 'Morag' is pastoral love song about a young man lusting after a Scottish beauty with 'a good head of hair'!

***The Dowling Songbook Project – Elizabeth Bay House***

1. Jonathan Blewitt, 'I Love Thee Still' (183?)

James Doig

2. Carl Maria Von Weber, 'Light my Heart with Joy is Bounding' (1838)

Nyssa Milligan/Katrina Faulds

The Dowling songbook comprises 43 pieces of sheet music for piano and voice, six of which are in manuscript in an amateur hand and another two professionally transcribed. The Songbook concludes with a copy of William Grosse's 'Instructions in singing', (publ. 1826-1830?). The collection consists of imported sheet music sold mainly in Sydney and owned by Lilius Dowling nee Dickson and her husband, Willoughby James Dowling. The volume was bound together by Francis Ellard c1840-41 and both these songs are ornamented in pencil.

## ***Lanyon Homestead, ACT***

### 1. Sandra France, 'Suite for the Lanyon Broadwood' (2016)

Sandra France

Commissioned by Jennifer Gall, the Lanyon Suite is a collection of five short pieces composed for the 1800s Broadwood at Lanyon Homestead in Tuggeranong, ACT:

- i. Rumours of a Busy Household
- ii. The Murrumbidgee After Rain
- iii. Echoes of a Musical Evening
- iv. Summer Evening Sky
- v. Traveller's Blues

At today's concert you will hear Movement iii followed by Movement ii.

#### **Echoes of a Musical Evening:**

This movement is a mash-up of a number of songs and pieces that may have been sung and played around the piano in the drawing room in the Homestead's golden years. Set over an ostinato bass which has hints of Satie's Gymnopedie Suite, the piece starts out with a brief setting of an old Australian bush song "Click Goes the Shears", segueing subtly into the "Irish Washerwoman". This leads onto a splashing of Beethoven's Waldstein, relishing in the runs and trills that sound so delightful on this beautiful old instrument. At the end of the Beethoven section, it merges into a small dusting of "Auld Lang Syne" before finishing with the classic "Always".

#### **The Murrumbidgee After Rain:**

The Murrumbidgee was the life-line of Lanyon Homestead. After rain, it would flow rapidly, winding its way through the paddocks, flushing out stagnant water and promising life for the gardens, crops, livestock and homestead. Similarly, my composition is a fast flowing piece which explores the range of the piano, taking some unexpected harmonic and rhythmic changes. It evokes a sense of optimism, vitality and hope that was the functioning Lanyon, and that the flowing river signified.

### 2. Ian Blake, 'How many ships sail in the forest?' (2016)

Ian Blake

For several decades the 1840s Broadwood at Lanyon Homestead had been going its own way: preparing a distinctive soundworld and nurturing a range of bell-like tones, creaks, rattles, and the kind of woody groan that puts you in mind of old sailing ships. Hence the title, lifted from a riddling English folk song.

Before the piano was spruced up I recorded some of these sounds and improvised a few sonic gestures; and in the first performances of this piece the rehabilitated piano had a chance to converse with its wayward former self.