

**KINGSTON
CHORAL
SOCIETY**



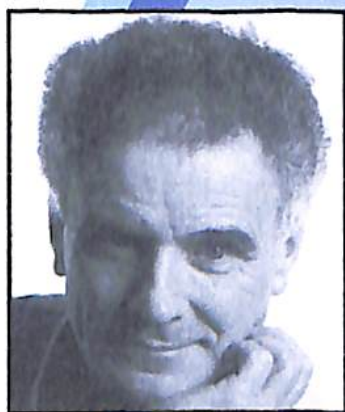
**KINGSTON
UNIVERSITY
CHORUS**

KINGSTON PARISH CHURCH 12 MARCH 2005



Conductor ROBIN PAGE

*Kingston
University
Chorus*



Piano MARK KNOOP Double Bass CHI CHI NWANOKU

PROGRAMME £1.50

Since its formation in 1948, Kingston Choral Society has earned a reputation for concerts of a high standard and for performing a wide range of music. Under the guidance of Robin Page Kingston Choral Society is not afraid of tackling ambitious projects and has for example performed Prokofiev's *Alexander Nevsky* in Russian. The choir also enjoys singing the more familiar favourites of the choral repertoire.



Kingston Choral Society has around 100 members drawn from a wide area of southwest London and north Surrey.

New members are welcome. The choir performs four concerts a year, usually in Kingston Parish Church. Rehearsals are held on Thursday evenings (8pm – 10pm) at Hollyfield School, Surbiton, in term time. Kingston Choral Society also holds regular social and fund-raising events and occasional musical workshops.

If you are interested in joining, please talk to any member of the choir during the interval or at the end of the concert. You can also contact the membership secretary June Pearson on 020 8398 3545 for more information and arrange to come to a rehearsal.

ROBIN PAGE – Musical Director

Robin is based in London where he is the principal conductor and musical director of Thames Sinfonia, the Purcell Orchestra, Worthing Philharmonic Orchestra, and Kingston Choral Society. He has conducted the Royal Philharmonic Orchestra, the London Symphony Orchestra Chorus and has made many appearances at the Royal Academy of Music and the London College of Music as a conductor and lecturer specialising in contemporary repertoire and Scandinavian music.

Robin has given acclaimed performances of Sibelius and Nielsen symphonies and conducted the inaugural concert of the UK Sibelius Society in London. He has also given the first performance of many Swedish works, including such composers as Stenhammer, Rosenberg, Lidholm and Bortz. He is guest conductor to Sundsvalls Kammarorkester in Sweden and has broadcast on Swedish National Radio. Robin also has close links with the Baltic States. As guest conductor to the Estonian State Symphony Orchestra, he gave the first broadcast performance and broadcast in Estonian of Elgar's *Enigma Variations*. Elsewhere in Europe he recently recorded film scores with the Budapest Symphony Orchestra and the Bulgarian Symphony Orchestra. He has given broadcast performances with Polish Radio National Symphony Orchestra, the Hungarian State Opera Orchestra and the Silesian State Philharmonic Orchestra (Poland).

In Britain Robin travels widely. For many years he was the principal conductor of the Birmingham Philharmonic Orchestra and also conducted the Hallé Choir, Guildford Philharmonic Orchestra, Worthing Symphony Orchestra and the West Sussex Philharmonic Choir where he was their musical director for many years.

He has given broadcasts on BBC Radio 3 with the BBC Ulster Orchestra.

As well as conducting, Robin is in great demand as an adjudicator, notably with regular appearances at the National Festival of Music for Youth at the Royal Festival Hall.

For many years he was a visiting lecturer at Kingston University and has given classes for the Bandmaster course at the Royal Military School of Music, Kneller Hall.

Robin studied at Magdalen College School, Oxford, as a choral scholar, Gonville and Caius College, Cambridge as a choral exhibitor and as a postgraduate at the Royal Academy of Music, London.

MARK KNOOP

Mark Knoop studied piano with Stephen McIntyre at the Victorian College of Arts, and in Europe with various mentors including Herbert Henck, James Avery and Peter Feuchwanger. He studied conducting in Melbourne with Robert Rosen. He performs as pianist and conductor and is co-artistic director of the Libra Ensemble (Melbourne).

Mark has performed in New Zealand, South Korea, Mongolia, The Netherlands, Germany, United Kingdom, Canada and throughout Australia.

As well as the Libra Ensemble, he has appeared with Elision Ensemble (Australia), Melbourne Symphony, Ensemble Modern (Frankfurt), the Kingston Chamber Orchestra, and conducted Ensemble Offspring (Sydney) and ensembles of the Australian National Academy of Music.

Mark has worked with many respected composers including Michael Finnissy, Chris Dench, James Dillon, Liza Lim, Adam Yee, Benjamin Marks, Richard Barrett, David Young, Mathew Shlomowitz, and Thomas Meadowcroft.

Solo works composed for him include Chris Dench's *into the wormworks* and *the heart's algorithms*, both members of the *Phase Portraits* cycle, Benjamin Marks' *La Chute* and Dominick Karski's *Streams Within* for piano and ensemble. Current commissions include a new solo work by Michael Finnissy and a major piece by Richard Barrett for Clarinet and piano.

Now based in London, Mark performs regularly in a duo with cellist Christina Waldoek as well as other chamber music and as a soloist. He is currently undertaking a recording for the METIER label of Chris Dench's thirty-year *Phase Portraits* cycle.



DR. DAVID OSBON

Dr. David Osbon is a Senior Lecturer and Head of Collegiate Music at Kingston University. Before joining the University's School of Music his academic career had taken him to the Royal Dutch Conservatoire, University of Pennsylvania and Istanbul Technical University. His conducting career has included positions with the Philadelphia Sinfonia, Bulgarian Radio Symphony Orchestra, Istanbul MIAM Chamber Orchestra and the New Chamber Players. In addition to his role at Kingston University he currently conducts the Dartford Symphony Orchestra. David Osbon's own music has been performed, recorded and broadcast around the world and is available on the AMP and Albany labels.

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Peter Maxwell Davies (b. 1934) – The Kestrel Road

Maxwell Davies is one of the foremost composers of our time. He lives and composes in a remote croft on the island of Hoy, in the Orkneys. He has written over two hundred works which are performed regularly, and has a world-wide audience. In March 2004 he became Master of the Queen's Music. He is active as a conductor and is composer laureate with the Scottish Chamber Orchestra.

His works include operas, theatre works, ballets, eight symphonies, including the 'Antarctic Symphony' in 1997 for which he visited the Antarctic, concertos, including the ten 'Strathclyde Concertos' written for the principal players of the Scottish Symphony Orchestra, and recently a series of string quartets written for the Naxos recording company.

The Kestrel road is a setting of seven poems by the Orcadian poet George Mackay Brown. It was commissioned by forty-seven member choirs of Making Music, of which Maxwell Davies has been the president since 1989. The work was broadcast on 8th September 2004 on BBC 3 to celebrate Maxwell Davies' 70th birthday, and will be performed many times throughout 2004 and 2005.

Mackay Brown was born in Stromness on the Orkney mainland in 1921, and spent his whole life there. His health was impaired after suffering from measles at the age of twelve and in 1940 he was diagnosed with Pulmonary Tuberculosis, which at that time was incurable. He began writing in the 1940's when he became the Stromness Correspondent for the Orkney Herald, and became friendly with Edwin Muir, a fellow Orcadian and translator. Mackay Brown's reputation grew steadily. He received an OBE in 1974, was made a Fellow of the Royal Society of Literature in 1977, and gained several honorary degrees. He died in Stromness on 13th April 1996.

Maxwell Davies' works are concerned with the myth and ritual of Orkney's cultural heritage, and the battle to protect it against the march of progress. This is shown in his best known novel *Greenvoe*, published in 1972, which is about the threat posed to the life of the island by a nuclear development, known as 'Black Star'.

Notes by Paul Chambers

I. The Scarecrow in the Schoolmaster's Oats

Hail, Mister Snowman, Farewell,
Gray consumptive.

Rain. A sleeve dripping.
Broken mirrors all about me.

A thrush laid eggs in my pocket.
My April coat was one long rapture.

I push back green spume, yellow breakers.
King Canute.

One morning I handled infinite gold,
King Midas.

I do not trust Ikey the tinker.
He has a worse coat.

A Hogmanay sun the colour of whisky
Seeps through my rags.
I am – what you guess – King Barleycorn.

II. Roads

The road to the burn
Is pails, gossip, gray linen.

The road to the shore
Is salt and tar.

We call the track to the peats
The kestrel road.

The road to the kirk
Is a road of silences.

Ploughmen's feet
Have beaten a road to the lamp and barrel.

And the road from the shop
Is loaves, sugar, paraffin, newspapers, gossip.

Tinkers and shepherds
Have the whole round hill for a road.

III. Ikey crosses the Ward Hill to the Spanish Wreck

Because of the Spanish wreck I tackled the hill.
I heard of the apples,
Winekegs, mermaids, green silk bale upon bale.

My belly hollowed with hunger on the hill.
From Black Meg's patch
I borrowed a chicken and a curl or two of kale.

We both wore patches, me and that harvest hill.
Past kirk and croft,
Past school and smithy I went, past manse and mill.

On the black height of the hill
I lay like a god.
Far below the crofters came and went, and suffered, and did my will.

I wrung a rabbit and fire from the flank of the hill.
In slow dark circles
Another robber of barrows slouched, the kestrel.

Corn and nets on the downslope of the hill.
The girl from Reumin
Called of her dog, poured me a bowl of ale.

I found no silk or brandy. A bit of a sail
Covered a shape at the rock.
Round it the women set their soundless wail.

IV. Lighting Candles in Midwinter

Saint Lucy, see
Seven bright leaves in the winter tree
Seven diamonds shine
In the deepest darkest mine.
Seven fish go, a glimmering shoal
Under the ice of the North Pole.
Sweet Saint Lucy, be kind to us poor and wintered and blind.

V. The Laird

Once it was spring with me
Stone shield and sundial
Lily and lamb in the Lenten grass;
The ribs of crag and tree
Resurrecting with birds;
In the mouths of passing crofter and fishing lass
Shy folded words.

Then one tall summer came
Stone shield and sundial
The year of gun and rod and hawk;
The hills all purple flame;
The burn supple with trout;
Candle-light, claret, kisses, witty talk,
Crinoline, flute.

Autumn, all russet fell
Stone shield and sundial
I wore the golden harvest beard.
I folded my people well
In shield and fable.
Elders and councillors hung upon my word
At the long table.

Now winter shrinks my heart
Stone shield and sundial
I'd quit this withered heraldry
To drive with Jock in his cart
To the hill for peat,
Or seed a field, or from clutches of sea
Save a torn net.

VI. Windfall

No red orchards here; the sea
Throbbing, cold root
To salt incessant blossoming
Burdens the net
With gray and with white and with
blue fruit.

VII. Girl

In that small school
Learn number and word
And the ordered names.
Then older knowledge, a kinder spell:
To lift the latch
To neighbour and tramp
Till all share
Fish, bread, and ale
At your brimming board.
Elders and minister, what do they say?

*Among the flames
Of April lust
Be cold as snow –
Let fishermen come and crofter go.
Beyond gray hair,
Learn this last wisdom:
A winter lamp
A leaking thatch,
You must enter the halls of the kingdom,
Persephone,
Of passionate dust.*

*From Fishermen with Ploughs And
George Mackay Brown Selected Poems 1954-
1992*

Michael Finnissy two pieces from *Gershwin Arrangements* (1975-88)

How long has this been going on?
They can't take that away from me

As a young composer and pianist, Michael Finnissy for a time improvised music for jazz dance classes given by the influential teacher and choreographer Matt Mattox. He describes his understanding of the jazz idiom as having stemmed from this experience and having developed his preference for "contrapuntal and often richly embellished textures". When Finnissy came to arrange these Gershwin tunes for solo piano, he transferred these improvisational thoughts into detailed notation in order to recreate the feeling of "rediscovering" a perhaps familiar tune. In the style of a skilled improvisation, these arrangements filter the original standard through layers of memory, emotion and interpretation to produce a singular new work.

Notes by Mark Knoop

Interval

George Shearing (b. 1919) – Songs and Sonnets

George Shearing was born on 13th August 1919 in London. Blind from birth, he started playing the piano at three, later studying classical piano at the Linden Lodge School for the blind, and learnt jazz from records. He started playing at pubs and clubs in his teens and started recording in 1936. After visiting America in 1936 he decided to settle there.

It was during the 1940's when Shearing was active in the New York club scene, that he composed *Lullaby of Birdland* which has become a jazz standard. He achieved particular success with a cover version of *September in the Rain* in 1949. His style of playing was known as 'locked hands', it was characterised by keeping the hands close together and produced rich sounding block chords. In 1949 he founded a string quintet comprising piano, vibes, guitar, bass and drums, which played a popular, some have said lightweight, repertoire, rather than being experimental.

In the 1950's and 1960's, Shearing's interest in classical music resulted in performances with concert orchestras. His solos used the musical patterns of Claude Debussy and Erik Satie, and his delicate touch and whimsical nature make him an ideal interpreter of Satie's work. During his career he played with such people as the singer Peggy Lee, the violinist Stephane Grapelli, and singer Nat 'King' Cole.

In 1984 George Shearing wrote a series of five pieces for choir, jazz piano and bass, to texts by Shakespeare, entitled *Music to Hear*. They were very successful, and in 1999 the Mostly Madrigal Singers of St. Charles, Illinois, commissioned a second set. Shearing was assisted in writing the work by his amanuensis, Frank Metis, and his friend John Rutter. The first performance was given on 9th June 1999, conducted by John Rutter, and with Neil Swanson on bass.

The first song *Live with me and be my love* is a gently swinging love song. At the words *Melodious birds sing madrigals* the piano quotes the madrigal *Now is the month of maying* by Thomas Morley (1558 - 1603). The second setting is a flowing song with each verse introduced by a catchy piano tune. *It was a lover and his lass* is another jazzy setting with a gentle swing. The next song, *Spring* has a pretty tune sung by the sopranos, accompanied by the rest of the choir humming. The fifth song *Who is Silvia* is reminiscent of Schubert's setting of the same text *An Silvia D891* written in July 1826. *Fie on sinful fantasy* is a short forceful piece, sung in unison. The accompaniment to last song has a baroque feel, with its trills and double-bass continuo.

Notes by Paul Chambers

1. Live with me and be my Love

Live with me, and be my love,
And we will all the pleasures prove
That hills and valleys, dales and fields,
And all the craggy mountains yields.

There will we sit upon the rocks,
And see the shepherds feed their flocks,
By shallow rivers, by whose falls
Melodious birds sing madrigals.

There will I make thee a bed of roses,
With a thousand fragrant posies,

A cap of flowers, and a kirtle
Embroider'd all with leaves of myrtle.

A belt of straw and ivy buds,
With coral clasps and amber studs;
And if these pleasures may thee move,
Then live with me and be my love.

If that the world and love were young,
And truth in ev'ry shepherd's tongue,
These pretty pleasures might me move,
To live with thee and be thy love.

William Shakespeare (1564 – 1616)
(from *Sonnets to Sundry Notes of Music*)

2. When daffodils begin to peer.

When daffodils begin to peer,
With heigh! the doxy, over the dale,
Why, then comes in the sweet o' the year;
For the red blood reigns in the winter's pale.

The white sheet bleaching on the hedge, -
With heigh! the sweet birds, O, how they
sing! -
Doth set my pugging tooth on edge;
For a quart of ale is a dish for a king.

The lark, that tirra-lirra chants, -
With heigh! with heigh! the thrush and the
jay, -
Are summer songs for me and my aunts,
While we lie tumbling in the hay.

William Shakespeare (1564 – 1616)
(from *The Winter's Tale*, act 4, scene 2)

3. It was a lover and his lass

It was a lover and his lass,
With a hey, and a ho, and a hey nonino,
That o'er the green cornfield did pass,
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding, ding:
Sweet lovers love the spring.

Between the acres of the rye,
With a hey, and a ho, and a hey nonino,
These pretty country folks would lie,
In spring time, &c.

This carol they began that hour,
With a hey, and a ho, and a hey nonino,
How that life was but a flow'r
In spring time, &c.

And therefore take the present time,
With a hey, and a ho, and a hey nonino,
For love is crowned with the prime
In spring time, &c.

William Shakespeare (1564 - 1616)
(from *As You Like It*, act 5, scene 3)

4. Spring

When daisies pied, and violets blue,
And lady-smocks all silver-white,
And cuckoo-buds of yellow hue,
Do paint the meadows with delight,
The cuckoo then, on ev'ry tree,
Mocks married men; for thus sings he,
Cuckoo;
Cuckoo, cuckoo - O, word of fear
Unpleasing to a married ear!

When shepherds pipe on oaten straws,
And merry larks are ploughmen's clocks,
When turtles tread, and rooks, and daws,
And maidens bleach their summer smocks,
The cuckoo then, on ev'ry tree,
Mocks married men; for thus sings he,
Cuckoo;
Cuckoo, cuckoo - O, word of fear,
Unpleasing to a married ear!

William Shakespeare (1564 – 1616)
(from *Love's Labour's lost*, act 5, scene 2)

5. Who is Silvia?

Who is Silvia? what is she,
That all our swains commend her?
Holy, fair, and wise is she;
The heav'n such grace did lend her,
That she might admired be.

Is she kind as she is fair?
For beauty lives with kindness:
Love doth to her eyes repair,
To help him of his blindness;
And, being helped, inhabits there.

Then to Silvia let us sing,
That Silvia is excelling;
She excels each mortal thing
Upon the dull earth dwelling;
To her let us garlands bring.

William Shakespeare (1564 – 1616)
(from *Two Gentlemen of Verona*,
act 4, scene 2)

6. Fie on sinful fantasy

Fie on sinful fantasy!
Fie on lust and luxury!
Lust is but a bloody fire,
Kindled with unchaste desire.
Fed in heart; whose flames aspire,
As thoughts do blow them higher and higher.
Pinch him, fairies, mutually;
Pinch him for his villainy;
Pinch him, and burn him, and turn him about,
Till candles and starlight and moonshine be out.

William Shakespeare (1654 – 1616)
(from *The merry wives of Windsor*, act 5,
scene 2)

7. Hey, ho, the wind and the rain

When that I was and a little tiny boy,
With hey, ho, the wind and the rain;
A foolish thing was but a toy,
For the rain it raineth ev'ry day.

But when I came to man's estate,
With hey, ho, the wind and the rain;
'Gainst knaves and thieves men shut their
gates,
For the rain it raineth ev'ry day.

But when I came, alas! to wive,
With hey, ho, the wind and the rain;
By swaggering could I never thrive,
For the rain it raineth ev'ry day.

But when I came unto my beds,
With hey, ho, the wind and the rain;
With toss-pots still had drunken heads,
For the rain it raineth ev'ry day.

A great while ago the world begun,
With hey, ho, the wind and the rain;
But that's all one, our play is done,
And we'll strive to please you ev'ry day.

William Shakespeare (1664 – 1616)
(from *Twelfth Night*, act 5 scene 2)

Michael Finnissey

three pieces from *Gershwin Arrangements* (1975-88)

A foggy day in London town
They're writing songs of love, but not for me
Embraceable you

John Rutter (b. 1945) – Birthday Madrigals

John Rutter was born in London in 1945. He started his musical education as a chorister at Highgate School, and then went on to study at Clare College, Cambridge, where he would become director of music from 1975-9. After resigning his post at Clare College, Rutter formed the Cambridge Singers, chiefly as a recording ensemble. He now spends his time touring and conducting in Europe, Scandinavia, North America and Australasia.

Rutter is well known to choristers in Britain as the co-editor, with David Willcocks, of four volumes of *Carols for Choirs* which have proved very popular since their first publication in 1961. He has composed countless hymns and anthems, two children's operas and music for the Philip Jones Brass Ensemble, and the Kings Singers. His large scale works, including *Requiem* (1985), the *Gloria*, and the *Magnificat* (1990), are very approachable.

In 1995, the conductor of the Cheltenham Bach Choir, Brian Kay, the erstwhile bass of the

Kings Singers, commissioned a work to celebrate the 75th birthday of George Shearing. Rutter took *It was a lover and his lass*, a work he had written in 1975 and added four more movements to create the *Birthday madrigals*. It was performed in the presence of George Shearing on 3rd June 1995 at the Cheltenham Town Hall, conducted by the composer and with Neil Swanson on Bass.

None of the five pieces is a madrigal in the strict sense, but they do all use texts from the Elizabethan era and the text for *Draw on sweet night* was taken from the madrigal by John Wilbye (1574 – 1638). The text for *Come live with me* is made from two interwoven poems. The first, sung by the male voices, is a love song called *The Passionate shepherd to his love* by Christopher Marlowe (1564-1593). The second, called *The nymph's reply to the shepherd*, is attributed to Sir Walter Raleigh (1552-1618). It is sung by the women's voices and provides a point by point rebuttal of the shepherds protestations of love. The musical style for nos. 1, 3 and 5 is light jazz, whilst nos. 2 and 4 show the influence of English part-songs. The last song is again a combination of two poems both warning of the effects of spring-time on a maiden's fancy. The first warns husbands to be wary that their spouses do not become wayward during the spring, whilst the second suggests that spring is the time when unmarried maids desire to become married.

Notes by Paul Chambers

1. It was a lover and his lass

It was a lover and his lass,
With a hey and a ho, and a hey nonny no,
That o'er the green cornfields did pass,
In Spring time, the only pretty ring time:
When birds do sing, Hey ding a ding, ding:
Sweet lovers love the Spring.

Between the acres of the rye,
With a hey and a ho and a hey nonny no,
These pretty country folks would lie,
In Spring time, &c.

And therefore take the present time,
With a hey and a ho and a hey nonny no,
For love is crowned with the prime
In Spring time, &c.

William Shakespeare (1664 - 1616)
(from *As You Like It*, act 5, scene 3)

2. Draw on, sweet night

Draw on, sweet night, best friend unto those
cares
That do arise from painful melancholy.
My life so ill from want of comfort fares,
That unto thee I consecrate it wholly.
Sweet night, draw on!

My griefs when they be told
To shades and darkness,
Find some ease from paining.
And while thou all in silence dost enfold,
I then shall have best time for my
complaining

John Wilbye (1574 – 1638)

3. Come live with me and be my Love

Shepherd

Come live with me, and be my love,
And we will all the pleasures prove
That hills and valleys, dales and fields,
And all the craggy mountains yields.

Nymph

If all the world and love were young,
And truth in ev'ry shepherd's tongue,
These pretty pleasures might me move
To live with thee and be thy love.

Shepherd

And we will sit upon the rocks
Seeing the shepherds feed their flocks,
By shallow rivers, to whose falls
Melodious birds sing madrigals

Nymph

Time drives the flocks from field to fold,
When rivers rage and rocks grow cold;
And Philomel becometh dumb;
The rest complains of cares to come.

Shepherd

And I will make thee beds of roses,
And a thousand fragrant posies,
A cap of flowers, and a kirtle
Embroider'd all with leaves of myrtle;

Nymph

The flowers do fade, and wanton fields
To wayward winter reckoning yields:
A honey tongue, a heart of gall,
Is fancy's spring, but sorrow's fall.

Shepherd

A gown made of the finest wool,
Which from our pretty lambs we pull;
Fair lined slippers for the cold,
With buckles of the purest gold;

Nymph

Thy gowns, thy shoes, thy beds of roses,
Thy cap, thy kirtle, and thy posies,
Soon break, soon wither, soon forgotten,
In folly ripe, in reason rotten.

Shepherd

The shepherd swains shall dance and sing
For thy delight each May morning:
If these delights thy mind may move,
Then live with me and be my love.

Nymph

If youth could last, and love still breed,
Had joys no date, nor age no need,
Then these delights my mind might move,
To live with thee and be thy love.

From *The Passionate shepherd to his love* by
Christopher Marlowe (1564-1593)
and *The nymph's reply to the shepherd*
attributed to Sir Walter Raleigh (1552-1618)

4. My true love hath my heart

My true love hath my heart, and I have his,
By just exchange one for the other given:
I hold his dear, and mine he cannot miss;
There never was a better bargain driven.
His heart in me keeps me and him in one,
My heart in him his thoughts and senses
guides:

He loves my heart, for once it was his own;
I cherish his because in me it bides.
His heart his wound received from my sight,
My heart was wounded with his wounded
heart;

For as from me, on him his hurt did light,
So still methought in me his hurt did smart.
Both equal hurt, in this change sought our
bliss:

My true love hath my heart, and I have his,

Sir Philip Sidney (1554 – 1586)

5. When daisies pied

When daisies pied and violets blue,
And lady-smocks all silver-white,
And cuckoo-buds of yellow hue
Do paint the meadows with delight,
The cuckoo then, on every tree,
Mocks married men; for thus sings he:

Cuckoo;

Cuckoo, cuckoo - O, word of fear,
Unpleasing to a married ear!

When shepherds pipe on oaten straws,
And merry larks are ploughman's clocks,
When turtles tread, and rooks, and daws,
And maidens bleach their summer smocks,
The cuckoo then, on every tree,
Mocks married men; for thus sings he,

Cuckoo;

Cuckoo, cuckoo - O, word of fear,
Unpleasing to a married ear!

When as the rye reach to the chin,
And chopcherry, chopcherry ripe within,
Strawberries swimming in the cream,
And schoolboys playing in the stream;
Then oh, then oh, my true love said,
Until that time should come again,
She could not, could not live a maid.

Verses 1 & 2 from *Spring* (from *Love's
Labour's lost*, act 5, scene 2)

William Shakespeare (1564 – 1616)

Verse 3 from *The Old Wives' tale*

George Peele (?1558 – 1596)

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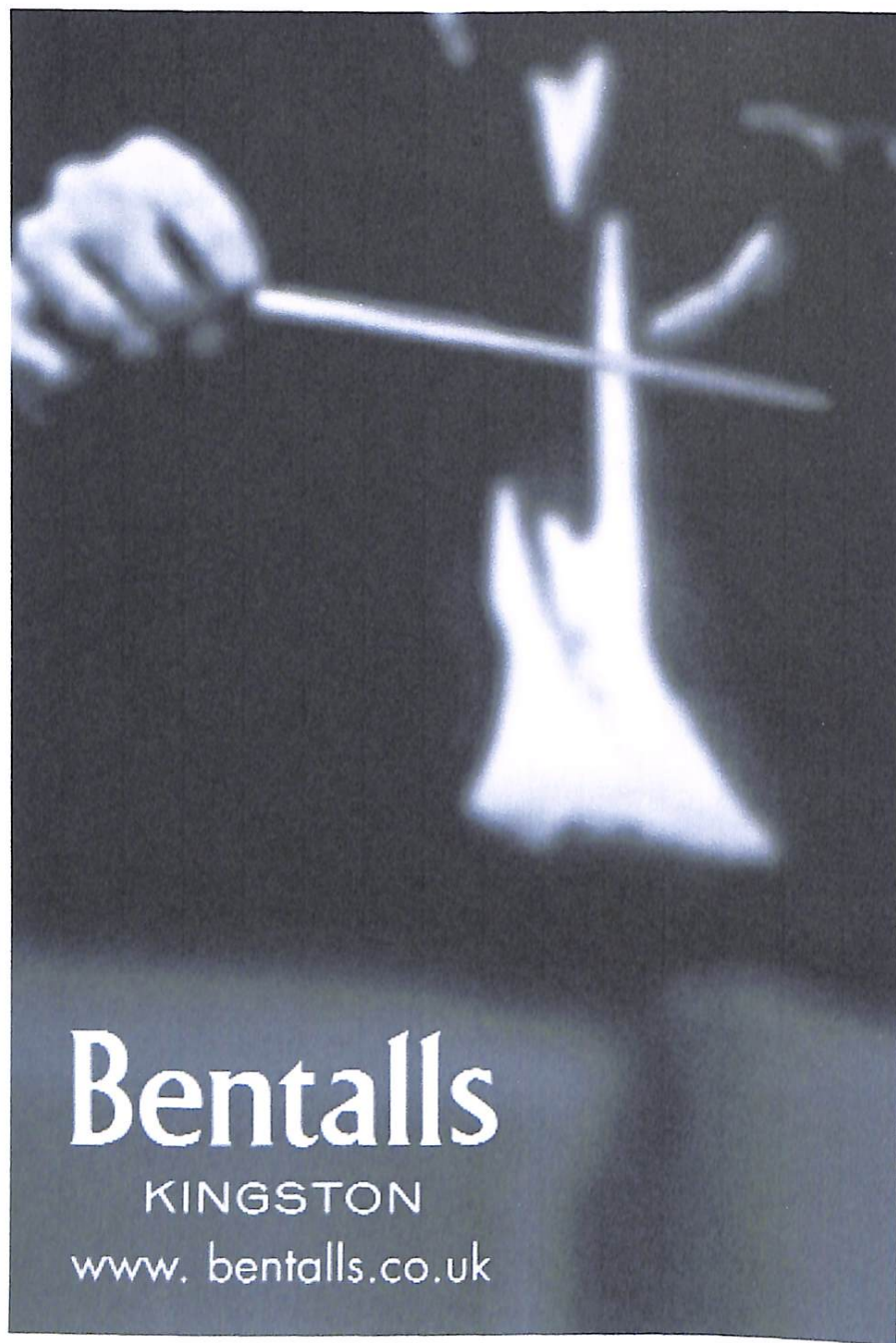
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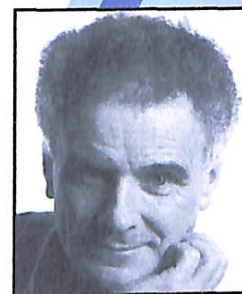
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