



A Garland for Summer

St Andrew's Church
Maple Road
Surbiton
KT6 4DS

29 June 2013
7.30 pm

£2.00



Since its formation in 1949, Kingston Choral Society has earned a reputation for concerts of a high standard and for performing a wide range of music. The Society enjoys singing the familiar favourites of the choral repertoire, but is not afraid of tackling ambitious projects and has, for example, performed a new commission by Peter Maxwell Davies, Prokofiev's *Alexander Nevsky* in Russian and other pieces in Czech, Hebrew, Finnish and Swedish.

Kingston Choral Society has over 120 members drawn from southwest London and north Surrey. New members are welcome. The choir performs four concerts a year, usually in Kingston Parish Church, and two of the concerts are with a professional orchestra. Rehearsals are held on Thursday evenings (8-10 pm) at The 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 on join@kingstonchoralsociety.org.uk or 020 8546 8412 for more information and arrange to come to a rehearsal.

ANDREW GRIFFITHS – Musical Director

A graduate of the prestigious Jette Parker Young Artist Programme at the Royal Opera, Andrew Griffiths has a growing reputation as a young conductor of considerable talent and versatility.

Particularly experienced in the theatre, Andrew has conducted productions for The Royal Opera, Opera North, Iford Festival Opera, Bampton Classical Opera, Early Opera Company and Paragon Ensemble Scotland. He has worked at Glyndebourne, English National Opera, Scottish Opera, Chicago Opera Theater, Opera Theatre Company, Batignano, with the BBC Symphony and BBC Scottish Symphony orchestras, and on numerous productions at The Royal Opera, including the *Ring* and the world premiere of *The Minotaur*, under conductors including Sir Antonio Pappano, Sir Mark Elder, Sir John Eliot Gardiner and Sir Charles Mackerras. He has gained extensive experience in a wide range of Baroque repertoire as a regular assistant to Christian Curnyn, and is frequently engaged as a vocal coach at The Royal Opera and the National Opera Studio.

On the concert platform, Andrew has appeared with the Orchestra of The Royal Opera, the Orchestra of Opera North, Southbank Sinfonia, Thames Sinfonia and Orpheus Sinfonia. An experienced and sought-after choral conductor, he is regularly invited to direct the BBC Singers, with whom he has recorded a series of programmes for BBC Radio 3; other engagements include New London Chamber Choir and the choirs at Dartington International Summer School. He is Musical Director of chamber choir Londinium and of Kingston Choral Society, with whom he recently made his Cadogan Hall debut in Bach's *St John Passion*.

A pianist, viola player and singer by training, Andrew began his musical education as a Quirister and Scholar at Winchester College, and graduated with distinction in music from Gonville and Caius College, Cambridge, where he held a Choral Exhibition. He pursued conducting studies under Martyn Brabbins at the Royal Scottish Academy of Music and Drama, and trained as a répétiteur at the National Opera Studio and at Scottish Opera. He is a former principal viola of the National Youth Orchestra of Great Britain, and a founder member of vocal consort Stile Antico. In 2008 he was chosen to receive the Wagner Society's Bayreuth Bursary.

Andrew's engagements in the 2012-13 season include debuts with Opera Theatre Company (*Così fan tutte*) and Mid Wales Opera (*Don Giovanni*), assistant conductor for Jonathan Harvey's *Wagner Dream* at Welsh National Opera and for Ravel's *L'heure espagnole* with the BBC SO and a profile of Hans Leo Hassler with the BBC Singers.

LEANNE SINGH-LEVETT - Piano

Leanne enjoys a varied career as a freelance pianist, accompanying song and opera at the Royal College of Music and working frequently with the Jette Parker Young Artists at the Royal Opera, Covent Garden. Leanne accompanies both Kingston Choral Society and Imperial Male Voice Choir, with whom she will be travelling to St Petersburg in October 2013. As a répétiteur, she has worked for Opera East/ROH2 and Opéra de Bauge.

Leanne holds a Postgraduate Diploma in Advanced Performance from the Royal College of Music, where her teachers were Andrew Ball and Roger Vignoles for Piano Accompaniment, and Margaret Kingsley and Nicholas Sears for Voice. Throughout her time at the RCM, Leanne was a scholar supported by a Gordon Calway Stone Memorial Award. Subsequently, she completed the London Philharmonic Orchestra's Foyle Future Firsts apprenticeship programme, studying orchestral piano playing with Catherine Edwards, and was a Britten Pears Young Artist, working on Schumann Lieder in master-classes with Malcolm Martineau.

Leanne has performed extensively as a chamber musician, both in piano trio repertoire, which she has studied with Ian Brown and the Endellion Quartet, and with her duo partner, flautist José Zalba Smith. Concert highlights include chamber ensemble performances in the Purcell Room and Royal Festival Hall, the complete Bach Flute and Keyboard Sonatas in Notting Hill, and recitals in venues including St Martin-in-the-Fields, the National Gallery, St James's Piccadilly, the Pump Room, Bath and Brighton's Chapel Royal.

SUMMER IS ICUMEN IN

This is the most famous medieval English song known. It was written in the 13th century, around 1240, but has a contrapuntal complexity that belongs to the 15th century. The tune is also known as the *Reading Rota* because it was found in the book of records at Reading Abbey, in the handwriting of John of Fornssete, the Keeper of the Cartulary (records).

Some scholars have tried to argue that this piece shows how musical composition was more advanced in the 13th century than was been credited, however the lack of any other surviving music of this standard from the period makes this a difficult claim to substantiate.

Music at this time was generally written in one of the old church modes, which had strict rules as to the starting note of the scale, where the tones and semitones occurred, and which note was the dominant in the scale. Interestingly, this piece does not adhere to one of these modes, but is effectively notated in the key of F major, with the B flat marked at the beginning of each stave, much as modern music is notated.

The piece is a round for four tenor voices at the unison, above a ground bass, called *Pes*, for two basses, again in a round at the octave. The melody is folk-like, and may actually be a folk song. A later version of the song exists with spurious Latin words that reflect on the sacrifice of the crucifixion of Jesus.

THE MADRIGAL IN ENGLAND

The Madrigal was the prominent secular musical form in Italy during the early 16th century. It developed from the Frotolla, a secular form of song which had held sway for over a century. Whereas earlier song forms were predominantly strophic (where the text was split into verses, with each verse sung to the same music), the madrigal was predominantly through-composed.

The composer would try to express the emotion of each line of the text, and even of individual words in the text, through the use of imitation and polyphony. It reached its zenith in Italy in the second half of the 16th century but was then taken up by German and English composers.

In England, the publication of Nicholas Yonge's *Musica Transalpina* in 1588 proved immensely popular, and started off the composition of madrigals in England. *Musica Transalpina* was a set of Italian madrigals to which English words were added, and its publication coincided with the development of native poetry, such as the Sonnet, which was ideally suited to being set using this new musical form.

One of the most famous members of the English school of madrigal composers was Thomas Morley (c.1557 – 1602). Born in Norwich, he was probably a chorister in the local cathedral as a small boy. He studied under the leading composer of the day, William Byrd (1543 – 1623), probably in the 1570s. In 1588 he received a bachelor's degree from Oxford, and then became the organist at St. Paul's Cathedral. In 1597 he published *A Plaine and Easie Introduction to Practicall Musicke* which remained popular for 200 years, and remains the best source of information about musical composition and performance in the 16th century. Morley composed keyboard music and instrumental music, but it is for his madrigals that he is best remembered. They are generally light, quick moving, with a memorable melody, and his music shows a wider variety of emotional colour than other composers of the time.

Both the Morley madrigals we sing tonight were published in 1594 and have texts that are translated from existing Italian words set by Orazio Vecchio (1550 – 1605). *April is in my mistress' face* is for four voices and is a truly masterful piece, and one of the shortest madrigals. It uses a translation of a text by Livio Celiano which provides an appealing metaphor between a 'four seasons' motif and the trials of love. *Now is the month of maying* is a balett (a type of madrigal set in verse form but with a dance-like lilt, and a 'fa-la' refrain) for five voices – soprano, alto, two tenors and bass. The bawdy verse is full of double-entendres, and although at first it appears to be about dancing in spring, the participants are really interested in much more earthy pursuits.

Thomas Bateson (c.1570 – 1630) was organist of Chester Cathedral in 1599, and is believed to have been the first musical graduate of Trinity College, Dublin. He served as Vicar Choral and organist of Christ Church Cathedral, Dublin from 1609 until his death. He is known to have written church music, but only one of his anthems has survived. His fame rests on madrigals, which give him an important place among Elizabethan composers. He published a set of madrigals in 1604 and a second set in 1618, and both collections have been reprinted in recent years. He died in Dublin in 1630. *Those sweet delightful lilies* is set for five voices – two sopranos, alto, tenor and bass. It is highly polyphonic, and full of imitation.

John Wilbye (1574 – 1638) was born at Brome, Suffolk, near Diss, and received the patronage of the Cornwallis family. It is thought that he accompanied Elizabeth Cornwallis to Hengrave Hall near Bury St. Edmunds in 1594 when she married Sir Thomas Kytson the Younger. Wilbye published two sets of madrigals, in 1598 and 1608, containing 64 pieces. In 1600, he was chosen to proof-read John Dowland's *Second Booke of Songs*. In 1628, on the death of Elizabeth Cornwallis, Wilbye went to live with her daughter Mary Darcy, Countess Rivers in Colchester, where he died aged 64. He is buried in the graveyard of Holy Trinity Church, in Colchester town centre. Many people consider him to be the greatest madrigal composer, British or Foreign, for his acute sensitivity to the text, and his use of 'false relations' between major and minor modes. *Weep, weep mine eyes*, *Weep, O mine eyes* and *Draw on, sweet night* are all fine examples of his ability to set melancholy texts.



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2. Pavane. Allegretto, ma un poco lento (G minor)

A slow processional dance common in Europe in the 16th century.

3. Toridon. Con moto (G minor)

A dance in triple metre, similar in mood to the opening movement.

4. Bransles. Presto (G minor)

A fast country dance which works its way into a frenzy, continuously building in speed and excitement.

5. Pieds-en-l'air. Andante tranquillo (G minor)

This movement is named after a direction to the dancers (literally "feet in the air") meaning that the dancers' feet should move so gently that they barely touch the floor. This movement provides a nice oasis of calm before the final movement.

6. Mattachins (Sword Dance). Allegro con brio (F major)

This is an exhilarating sword dance, danced by four men in pretend combat. The music is march like throughout, climaxing in violent dissonances which send the piece hurtling to a close.

GRAHAM ROSS

Graham Ross is Director of Music and Fellow of Clare College, Cambridge and Principal Conductor of The Dmitri Ensemble. A composer and conductor of a wide range of repertoire, he has worked with specialised ensembles and orchestras alike in music from Buxtehude to MacMillan. He is one of today's youngest published composers, and has had works performed throughout the UK and beyond. A passionate believer in the unveiling of both unjustly neglected and newly penned works, he has given numerous first performances as both a pianist and conductor of a very broad spectrum of composers.



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He guest conducts many ensembles, orchestras and choruses across the UK. In 2009 he conducted *The Magic Flute* in Jerusalem in the first ever fully-staged operatic production on the West Bank. In 2010 he made his BBC Proms and Glyndebourne conducting debuts, with other work taking him to Nigeria, Aldeburgh, the USA and throughout Europe. His discography with The Dmitri Ensemble, which he co-founded in 2004, includes many première recordings for Naxos, Harmonia Mundi and Albion records. He has works published by Novello & Co, Oxford University Press, Encore Publications and the Associated Board of the Royal Schools of Music.

As a composer he studied principally with Giles Swayne. He has had works performed at numerous concerts and festivals in both live and broadcast performances, including as far afield as Slovenia, Kuwait, Israel, Japan, Australia and Lebanon. In 2009 he won the inaugural City of London Sinfonia/Old Mutual composition prize and the John Sanders Memorial Prize for Composition.

He studied at Clare College, Cambridge and at the Royal College of Music, firstly as a Junior Exhibitioner and later as a post-graduate orchestral conductor under Peter Stark and Robin O'Neill.

He held a conducting scholarship with the London Symphony Chorus, and has served as chorus master to Ivor Bolton and the Mozarteum Orchester Salzburg, Sir Colin Davis and the London Symphony Orchestra, and Edward Gardner and the London Philharmonic Orchestra. He has held previous posts as Musical Director of Kingston Choral Society and Concordia Chamber Choir. Passionately committed to music education and outreach projects, he has directed projects in East London, English National Opera, Wigmore Hall, and is Artistic Director of Fringe in the Fen, a biennial Festival in Cambridgeshire in aid of Macmillan Cancer Support.

AND SINCE TO LOOK AT THINGS IN BLOOM - ROSS

And since to look at things in bloom is a collection of five songs for chorus and piano, taking its title from the start of the third stanza of Housman's poem 'Loveliest of trees'. The five songs can be performed separately as standalone concert pieces or as a 15-minute cycle of songs connected by the theme of nature as set by five popular British poets. Constable's '*Diaphenia*' opens the cycle with a keen depiction of love in springtime, with alternating key signatures and a lively tempo. The importance of appreciating the nature around us is heard in Housman's '*Loveliest of trees*', set here in a mostly homophonic lilting siciliana. Tennyson's popular '*Now sleeps the crimson petal*' talks of love through the stillness of nature at night time, sung in a mostly unison melody and a sonorous accompaniment, leading the way to a section of Jonson's '*Cynthia's Revels*', where the brightness of Constable's '*daffadowndilly*' is now reduced to the fragility of '*a withered daffodil*'.

The cycle ends with a setting of John Wilbye's madrigal text '*Adieu, Sweet Amaryllis*', where a simple unaccompanied '*Adieu*' motif returns a number of times as the author parts company and bids farewell.

The song cycle was commissioned by Kingston Choral Society, who I had the great pleasure of directing for two years, and for whom the cycle is dedicated with fondness and admiration.

© Graham Ross - June 2013

THE PARTSONG IN ENGLAND

The part-song in Great Britain grew to prominence in the 19th century, superseding the Glee, a song form whose origins can be traced back to the baroque period. The part-song's musical style was influenced by the choral music of Felix Mendelssohn, and its growth in popularity coincided with a growth in the number of choral societies in England. The part-song, as its name suggests, is written for several vocal parts, generally to be sung *a cappella*. In contrast to the madrigal, it is predominantly homophonic in character, with the tune held in the top part, and the other voices providing the harmonic accompaniment.

The heyday of the part-song came at the turn of the 20th century with works by the triumvirate of composers that we are featuring tonight, who brought a serious mindedness to the selection and setting of the poetry.

Charles Villiers Stanford (1852 – 1924) was born to well off and highly musical family in Dublin. His father was a keen amateur musician. At 18 Stanford studied at Cambridge and at 21 he became organist at Trinity College. He was given leave to study music at Leipzig and Berlin, where he developed a deep admiration for the music of Brahms, which informed his own compositional style. In 1882, he became one of the founders of the Royal College of Music, and he taught there for the remainder of his life, exerting a formative influence on the many young musicians that he taught, including Gustav Holst, Ralph Vaughan Williams, John Ireland and Frank Bridge. He is credited, with Hubert Parry and Alexander Mackenzie, with spearheading the renaissance in English music. Though his compositions include much concert music, seven symphonies and nine operas, it is for his Anglican Church music that is chiefly remembered.

My Love's an Arbutus was first composed as a solo song, when it became one of the best known Irish songs in Britain. It was subsequently arranged for chorus in 1922, and later orchestrated by Stanford himself. It has a simple, lyrically flowing, melody which serves to remind us of how talented Stanford was.

Edward Elgar (1857 - 1934) was born in Broadheath, near Worcester. His father was an organist and music seller. His musical awakening came when he saw a score of Beethoven's first Symphony. He was electrified by the Minuet and ran off to study it in quiet. He made his early living from playing and teaching the violin. For five years was the bandmaster of the local mental asylum. In 1891 he moved to London to try living as a composer, but this did not work, so he moved out to Malvern, and then Hereford. It was not until he was forty-two that he had his first international success with *The Enigma Variations*. Being a self-taught musician, a Roman Catholic in England, and not from the higher strata of society, Elgar felt himself to be something of an outsider, but his music was admired by Richard Strauss, Jean Sibelius and Ralph Vaughan Williams. He completed two symphonies, three oratorios, several cantatas and lots of fine orchestral music.

As Torrents in Summer forms the final part of his cantata *Scenes from the Saga of King Olaf*, written in 1896 for the North Staffordshire Festival and was his most acclaimed work to date, being performed at the Crystal Palace. He set a poem by Longfellow, telling the Icelandic saga of the exiled King Olaf who returned to convert Norway to Christianity. After Olaf is killed by the Danish Navy, the unaccompanied chorus sing this lush and soulful epilogue.

Hubert Parry (1848 – 1918) showed his musical talent early. His father wanted him to study law and history; however he still pursued his music training and published his first major piece in 1880. In 1883 he was appointed as a professor at the newly formed Royal College of Music. From 1895 until his death, he became the director of the RCM, and from 1900 he was professor of music at Oxford University, and the administration and teaching left him little time for music composition. He was considered by Charles Stanford to be the greatest English composer since Purcell, and his output includes 5 symphonies and two oratorios, however he is best remembered for *Jerusalem* and *Blest Pair of Sirens*, and the anthem *I was Glad*, composed for the Coronation of Edward VII in 1902 and sung at every coronation since.

My Delight and Thy Delight is a setting of a poem which was published in the 1890s by a contemporary of Parry's, the poet laureate Robert Bridges (1844-1930). Parry's setting is lithe, bright and joyful.

PERCY ALDRIDGE GRAINGER (1882 – 1961)

Percy Grainger was born in Melbourne. He left Australia aged 13 to study at the Hoch Conservatory in Frankfurt, where he studied with Busoni. In 1901 he came to London as a pianist and composer. He met Frederick Delius and Edvard Grieg, with both of whom he formed lasting friendships. Under Grieg's influence he became a champion of Nordic music and culture, and an avid collector of folksongs, making English folk-song the basis of many of his compositions.

In 1914, Grainger moved to the USA, becoming a citizen in 1918. He was a briefly a bandsman in the US Army between 1917-1918. After this he refused the conductorship of the Saint Louis Symphony Orchestra, returning instead to the life of a concert pianist, travelling widely throughout America, Europe and Australasia. In 1922 Grainger moved, with his mother, Rose, to a large house in New York State. Rose's health started to deteriorate at this time and during one of Grainger's tours, his mother committed suicide.

After this, Grainger became involved in educational work, and made frequent trips to Scandinavia to collect folk songs. In November 1926, while returning to America, he met Ella Ström, a Swedish-born artist with whom he developed a close friendship. In October 1927 the couple agreed to marry. Ella had a daughter, Elsie, who had been born out of wedlock in 1909. Grainger always acknowledged her as a family member, and developed a warm personal relationship with her. Ella and Grainger were married on 9 August 1928 at the Hollywood Bowl in front of over 20,000 people, at the end of a concert which Grainger conducted and which included the first performance of Grainger's bridal song "To a Nordic Princess".

In the 1930s he set up the Grainger Museum in Melbourne as a monument to his life and works and as a future research archive. After the Second World War ill health reduced his levels of activity and he wrote little new music, revising and rearranging his works instead. He gave his last concert in 1960, less than a year before his death. He bequeathed his skeleton to the Grainger Museum 'for preservation and possible display'.

PARAPHRASE ON TCHAIKOVSKY'S FLOWER WALTZ

The *Paraphrase on Tchaikovsky's Flower Waltz* was Grainger's first foray into writing transcriptions. He wrote it in 1901 for his debut solo recital in the London Steinway Hall on 29th October. It was dedicated to the French virtuoso and composer Léon Delafosse, who did much to popularise it in France. It was published in 1904 with a number of revisions, and is the first score in which Grainger uses English directions instead of Italian, something that he would subsequently do in the majority of his scores.

As befits a showpiece, it is very flamboyant, with plenty of virtuosic runs, which at times almost threaten to swamp the simplicity of Tchaikovsky's popular tune. The piece ends with a florid cadenza which leads to a breathless and breakneck conclusion.

CECILIA McDOWALL

Cecilia McDowall was born in London in 1951 and has been described by the International Record Review as having 'a communicative gift that is very rare in modern music'. Often inspired by extra-musical influences, her writing combines a rhythmic vitality with expressive lyricism 'which is, at times, intensely moving'. She has won many awards and has been short-listed several times for the British Composer Awards. Her music has been commissioned and performed by leading choirs, including the BBC Singers, ensembles and at major festivals both in Britain and abroad and has been broadcast on BBC Radio and worldwide.

A recent commission, *The Shipping Forecast* (commissioned by the Portsmouth Choir), gained national media attention last year. Cecilia says 'There's something rather beguiling and mysterious about the Shipping Forecast, which sounds so poetic, but at the same time is very crucial to people at sea'. The work reflects the mystery and force of the sea, drawing together the poetry of Seán Street, the psalm, 'They that go down to the sea in ships', and the words of the Shipping Forecast itself.

Her recent commissions include the Musicians Benevolent Fund St Cecilia anthem for the service of St Cecilia at St Paul's Cathedral, sung by the joint choirs of Westminster Abbey, Westminster Cathedral and St Paul's Cathedral, and liturgical works for Durham and Liverpool Cathedrals. She has also had commissions from the BBC, the Welsh Chamber Orchestra, Jeremy Huw Williams, baritone, David Juritz, violin, conductor, Anthony Hose at the Beaumaris Festival; the Royal Scottish National Orchestra and Chorus in conjunction with the NE Community Choir for performance in Aberdeen in October 2011, and from the City of London

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Sinfonia (a commission from the Scott Polar Research Institute to celebrate the centenary of Scott's death in 1912), which was performed in the Birmingham Symphony Hall in February 2012.

Much of her music is on disc; on the Deux-Elles label, the Dutton Epoch label and a recent Chandos CD won a Grammy award in February 2009, being nominated for Best Classical Album. In 2011 Oxford University Press signed Cecilia McDowall as an 'Oxford' composer and she is currently 'composer-in-residence' at Dulwich College, London.

A FANCY OF FOLKSONGS

A Fancy of Folksongs is a captivating suite of four well-loved English folksongs in joyful celebration of youthful love and courtship, all beautifully arranged by Cecilia McDowall with a modern twist. They are scored for mixed voices and harp and were specially written for the Canterbury Chamber Choir.

Green Bushes, for all voices, tells of a lady who waits for her lover, but not for long because she has another offer from a young man walking by. The lover arrives - too late.

The Rambling Sailor, a swaggering song in five time, is sung by the men of the choir. With bravado the sailor recounts how he is giving up his sea travels in favour of a more pleasing pastime, the pursuit of young ladies. He has permission from the King, so that's alright then.

The Crystal Spring, for female voices, opens with soprano solo. A young man asks his lady if she could 'fancy' him and he assures her that he can provide her with everything she desires. Can she believe him?

The final song, *O, No John*, is for all voices. The trick here is for the young man to elicit the answer he requires from a young lady, whose 'father always bid me answer No'. It takes a few verses for him to work out how to word his proposal of marriage to achieve this. A negatively positive ending.

Programme notes courtesy of Paul Chambers

SUMMER IS ICUMEN IN

Sumer is icumen in,
Lhude sing cuccu:
Groweth sed and bloweth med,
And springth the wde nu;
Sing cuccu!
Awe bleteth after lomb,
Lhouth after calue cu;
Bulluc sterteth, bucke uerteth*,
Murie sing cuccu;
Cuccu, cuccu,
Wel singes thu cuccu
ne swik thu nauer nu.

Sing cuccu nu. Sing cuccu.
Sing cuccu. Sing cuccu nu!

NOW IS THE MONTH OF MAYING

Now is the month of maying,
When merry lads are playing
Fa la la!
Each with his bonny lass
Upon the greeny grass.
Fa la la!

The Spring, clad all in gladness
Doth laugh at Winter's sadness,
Fa la la!
And to the bagpipe's sound
The nymphs tread out their ground.
Fa la la!

Fie then! why sit we musing,
Youth's sweet delight refusing?
Fa la la!
Say, dainty nymphs, and speak,
Shall we play barley-break?
Fa la la!

FLORA GAVE ME FAIREST FLOWERS

Flora gave me fairest flowers,
none so fair in Flora's treasure,
These I placed on Phyllis' bowers,
She was pleased, and she my pleasure.
Smiling meadows seem to say:
"Come, ye wantons, here to play."

Summer has come in,
Loudly sing, Cuckoo:
The seed grows and the meadow blooms,
And the wood springs anew,
Sing, Cuckoo!
The ewe bleats after the lamb
The cow lows after the calf.
The bullock stirs, the stag farts,
Merrily sing, Cuckoo!
Cuckoo, cuckoo,
Well you sing, cuckoo,
don't ever you stop now,

Sing cuckoo now. Sing, Cuckoo.
Sing Cuckoo. Sing cuckoo now!

APRIL IS IN MY MISTRESS' FACE

April is in my mistress' face,
And July in her eyes hath place;
Within her bosom is September,
But in her heart a cold December.

THOSE SWEET DELIGHTFUL LILIES

Those sweet delightful lilies,
Which nature gave my Phyllis,
Ay me, my Phyllis
each hour makes me to languish,
So grievous is my pain and anguish

ADIEU, SWEET AMARYLLIS

Adieu, sweet Amaryllis,
For since to part your will is,
O, heavy tiding,
Here is for me no bidding.
Yet once again,
ere that I part with you,
Amaryllis, Amaryllis,
Sweet, Adieu.

AND SINCE TO LOOK AT THINGS IN BLOOM

I Diaphenia

Diaphenia like the daffadowndilly,
White as the sun, fair as the lily,
Heigh ho, how I do love thee!

I do love thee as my lambs
Are beloved of their dams:
How blest were I if thou would'st prove me.

Diaphenia like the spreading roses,
That in thy sweets all sweets encloses,
Fair sweet, how I do love thee!
I do love thee as each flower
Loves the sun's life-giving power;
For dead, thy breath to life might move me.

Diaphenia like to all things blessed,
When all thy praises are expressed,
Dear joy, how I do love thee!
As the birds do love the spring,
Or the bees their careful king;
Then in requite, sweet virgin, love me!

II Loveliest of Trees, the Cherry Now

Loveliest of trees, the cherry now
Is hung with bloom along the bough,
And stands about the woodland ride
Wearing white for Eastertide.

Now, of my threescore years and ten,
Twenty will not come again,
And take from seventy springs a score,
It only leaves me fifty more.

And since to look at things in bloom
Fifty springs are little room,
About the woodlands I will go
To see the cherry hung with snow.

III Now Sleeps the Crimson Petal

Now sleeps the crimson petal, now the white;
Nor waves the cypress in the palace walk;
Nor winks the gold fin in the porphyry font:
The firefly wakens: waken thou with me.

Now droops the milkwhite peacock like a ghost,
And like a ghost she glimmers on to me.

Now lies the Earth all Danaë to the stars,
And all thy heart lies open unto me.

Now slides the silent meteor on, and leaves
A shining furrow, as thy thoughts in me.

Now folds the lily all her sweetness up,
And slips into the bosom of the lake:
So fold thyself, my dearest, thou, and slip
Into my bosom and be lost in me.

IV A Withered Daffodil

Slow, slow, fresh fount, keep time with my salt tears;
Yet slower, yet; O faintly, gentle springs:
List to the heavy part the music bears,
Woe weeps out her division when she sings.
Droop herbs and flowers,
Fall grief in showers,
Our beauties are not ours;
O I could still,
Like melting snow upon some craggy hill,
Drop, drop, drop, drop,
Since nature's pride is now a withered daffodil.

V Adieu, Sweet Amaryllis

Adieu, sweet Amaryllis,
For since to part your will is,
O, heavy tiding,
Here is for me no bidding.
Yet once again,
ere that I part with you,
Amaryllis, Amaryllis,
Sweet, Adieu.

MY LOVE'S AN ARBUTUS

My love's an arbutus
By the borders of Lene,
So slender and shapely
In her girdle of green,
And I measure the pleasure
Of her eyes' sapphire sheen
By the blue skies that sparkle
Thro' the soft branching screen.

But tho' ruddy the berry
And snowy the flow'r
That brighten together
The arbutus bow'r,
Perfuming and blooming
Through sunshine and show'r,
Give me her bright lips
And her laugh's pearly dow'r.

Alas, fruit and blossom
Shall lie dead upon the lea,
And Time's jealous fingers
Dim your young charms, Machree.
But unchanging, unchanging,
You'll still cling to me
Like the evergreen leaf
To the arbutus tree.

AS TORRENTS IN SUMMER

As torrents in summer,
Half dried in their channels,
Suddenly rise, tho' the sky is still cloudless.
For rain has been falling.
Far off at their fountains;

So hearts that are fainting
Grow full to o'erflowing,
And they that behold it, Marvel, and know not
That God at their fountains
Far off has been raining!

MY DELIGHT AND THY DELIGHT

My delight and thy delight
Walking, like two angels white,
In the gardens of the night:
My desire and thy desire
Twining to a tongue of fire,
Leaping live, and laughing higher:
Thro' the everlasting strife,
In the mystery of life.

Love, from whom the world begun,
Hath the secret of the sun.
Love can tell, and love alone,
Whence the million stars were strewn,
Why each atom knows its own,
How, in spite of woe and death,
Gay is life, and sweet is breath:

This he taught us, this we knew,
Happy in his science true,
Hand to hand as we stood,
'Neath the shadows of the wood,
Heart to heart as we lay
In the dawning of the day.

A FANCY OF FOLKSONGS

Green Bushes

As I was a-walking one morning in Spring,
For to hear the birds whistle and the nightingales
sing,
I saw a young damsel, so sweetly sang she:
Down by the Green Bushes he thinks to meet me.

I steppèd up to her and thus I did say:
Why wait you, my fair one, so long by the way?
My true Love, my true Love, so sweetly sang she,
Down by the Green Bushes he thinks to meet me.

I'll buy you fine beavers and a fine silken gownd,
I will buy you fine petticoats with the flounce to the
ground.
If you will prove loyal and constant to me
And forsake your own true love, I'll be married to
thee.

I want none of your petticoats and your fine silken
shows,
I never was so poor as to marry for clothes.
But if you will prove loyal and constant to me
I'll forsake my own true love and marry thee.

Come let us be going, kind sir, if you please;
Come let us be going from beneath the green trees.
For my true Love is coming down yonder, I see,
Down by the Green Bushes he thinks to meet me.

And when he came there and found she was gone,
He stood like some lambkin for ever undone;
She has gone with some other, and forsaken me,
So adieu to Green Bushes, cried he.

The Rambling Sailor

I am a sailor stout and bold,
Long time I've plough'd the ocean;
I've fought for King and country too,
Won honour and promotion.
I said: My brother sailor I bid you adieu,
No more to sea I will go with you;
I'll travel country through and through,
And I'll be a rambling sailor.

If you should want to know my name
My name is young Johnson.
I've got permission from the King
To court young girls and handsome.
I said: My dear what will you do?
Here's ale and wine and brandy too;
Besides a pair of new silk shoes,
To travel with a rambling sailor.

The King's permission granted me
To range the country over:
From Bristol Town to Liverpool,
From Plymouth Sound to Dover.
I said, in whatever town I went,
To court young maidens I was bent;
And marry none was my intent,
But live a rambling sailor.

The Crystal Spring

Down by some crystal spring where the nightingales
sing,
Most pleasant it is, in season, to hear the groves ring.
Down by the riverside, a young captain I espied,
Entreating of his true love for to be his bride.

Dear Phyllis, says he, can you fancy me?
In your soft bowers a crown it shall be.
You shall take no pain, I will you maintain,
My ship, she's a-loaded, just come in from Spain.

But if e'er I prove false to my soft little dove,
May the ocean turn desert, elements move.
For where e'er I shall be, I'll be constant to thee.
Like a rover I'll wander and swim through sea.

O No, John!

On yonder hill there stands a creature;
Who she is I do not know.
I'll go and court her for her beauty;
She must answer Yes or No.
Oh No, John! No, John! No John, No!

My father was a Spanish Captain,
Went to sea a month ago.
First he kissed me, then he left me,
Bid me always answer No.
Oh No, John! No, John! No John, No!

O Madam, in your face is beauty,
On your lips red roses grow.
Will you take me for your lover?
Madam, answer Yes or No.
Oh No, John! No, John! No John, No!

O Madam I will give you jewels,
I will make you rich and free,
I will give you silken dresses,
Madam, will you marry me?
Oh No, John! No, John! No John, No!

O Madam, since you are so cruel,
And that you do scorn me so,
If I may not be your lover,
Madam, will you let me go?
Oh No, John! No, John! No John, No!

Then I will stay with you for ever,
If you will not be unkind,
Madam, I have vowed to love you,
Would you have me change my mind?
Oh No, John! No, John! No John, No!

O hark! I hear the church bells ringing:
Will you come and be my wife?
Or, dear Madam, have you settled
To live single all your life?
Oh No, John! No, John! No John, No!
O, no John!

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