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# Century of English Song

Vol. 1

WALTON • BRITTEN • TIPPETT • L.BERKELEY • R.R.BENNETT

SARAH LEONARD soprano

MALCOLM MARTINEAU piano

**Sir William Walton (1902 – 1983)**

**Three Songs**

- |   |                          |      |
|---|--------------------------|------|
| 1 | Daphne                   | 3:15 |
| 2 | Through gilded trellises | 4:11 |
| 3 | Old Sir Faulk            | 2:04 |

**Benjamin Britten (1913 – 1976)**

- |                       |                                 |      |
|-----------------------|---------------------------------|------|
| 4                     | The birds                       | 2:14 |
| 5                     | Fish in the unruffled lakes     | 2:49 |
| <b>On This Island</b> |                                 |      |
| 6                     | Let the florid music praise!    | 3:35 |
| 7                     | Now the leaves are falling fast | 2:10 |
| 8                     | Seascape                        | 2:35 |
| 9                     | Nocturne                        | 4:29 |
| 10                    | As it is, plenty                | 1:45 |

**Sir Michael Tippett (1905 – 1998)**

**The Heart's Assurance**

- |    |                       |      |
|----|-----------------------|------|
| 11 | Song                  | 2:57 |
| 12 | The Heart's Assurance | 2:14 |

- |    |                      |      |
|----|----------------------|------|
| 13 | Compassion           | 4:40 |
| 14 | The Dancer           | 2:11 |
| 15 | Remember Your Lovers | 6:21 |

**Sir Lennox Berkeley (1903 – 1989)**

**Five Poems**

- |    |                          |      |
|----|--------------------------|------|
| 16 | Lauds                    | 2:16 |
| 17 | O lurcher-loving collier | 2:38 |
| 18 | What's in your mind      | 2:49 |
| 19 | Eyes look into the well  | 2:48 |
| 20 | Carry her over the water | 1:31 |

**Richard Rodney Bennett (b.1936)**

**A Garland for Marjory Fleming**

- |    |                            |      |
|----|----------------------------|------|
| 21 | In Isas Bed                | 1:34 |
| 22 | A Melancholy Lay           | 2:45 |
| 23 | On Jessy Watsons Elovement | 2:05 |
| 24 | Sweet Isabell              | 2:40 |
| 25 | Sonnet on a Monkey         | 1:14 |

70:02

The above individual timings will normally each include two pauses, one before the beginning and one after the end of each movement or work.

Translations and texts included in the booklet.

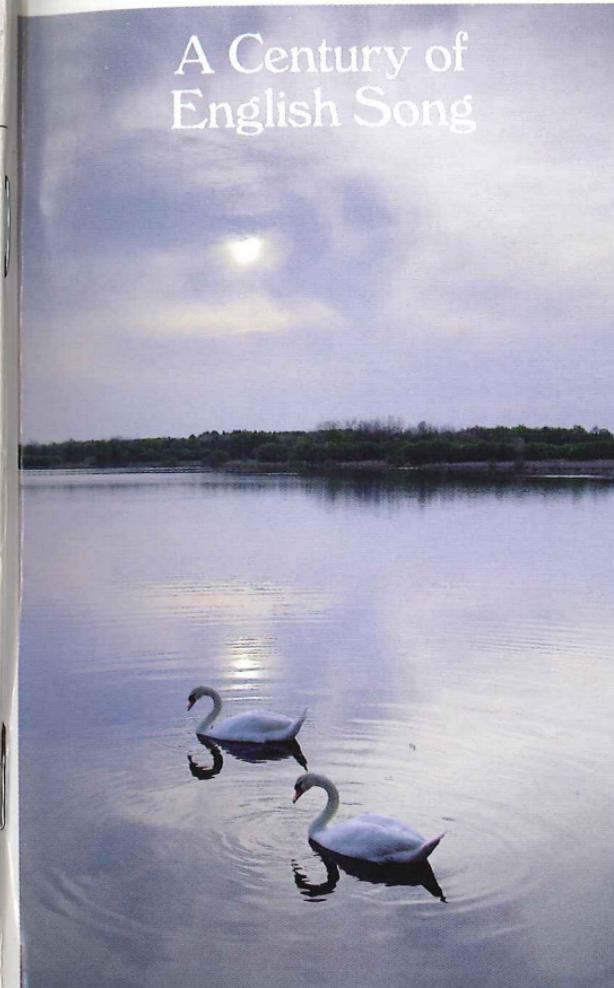
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Made in the UK



Volume 1

Sarah Leonard

soprano

Malcolm Martineau

piano

Songs by

Walton, Britten,

Tippett, L.Berkeley

& R.R.Bennett



This disc illustrates the wide variety of approaches to the setting of words used by British composers during the middle years of the twentieth century. Song-writing had been a major interest of British composers since the 1880s, with such men as Parry, Stanford, Somervell, Quilter, Gurney and Warlock producing a valuable body of work. In spite of their very individual musical styles they all had one thing in common – encapsulated in John Ireland's advice to the young Benjamin Britten – write 'with a note to each syllable'. Lennox Berkeley and Richard Rodney Bennett both adhere closely to this tradition; Benjamin Britten reacted against it, his study of Purcell's music revealing the value of expressive melismas, while Michael Tippett responded to the music of the lutenist songwriters and madrigalists in writing free-flowing lines with much decoration.

William Walton's *Three Songs*, published in 1932, were derived from *Façade*, a collection of poems to be recited against the music of a small ensemble, and composed between 1921 and 1928. Edith Sitwell wrote of the poems in *Façade* that they 'are abstract poems – that is, they are patterns in sound', and the introduction to her Collected Poems contains a detailed analysis of *Old Sir Faulk*. This analysis is purely technical, but if considered in terms of the dreaming unconscious the second and third songs can make surprisingly good sense! The first song concerns Daphne, a nymph who, to escape being ravished by the sun god Apollo, was changed into a laurel.

Benjamin Britten's setting of *The Birds* was composed in 1929, during his first year at Gresham's School, and dedicated to his mother; it was played at her funeral in 1937. During 1937 and 1938 Britten set a number of lyrics by W.H. Auden, some as cabaret songs for Hedli Anderson (the wife of Louis MacNeice), and some of a more serious nature which went into *On This Island*, with Sophie Wyss in mind. It is surprising to find that though *Fish in the unruffled lakes* was also composed in 1938, it was not published until 1947, perhaps because it never formed part of a group.

The first song in *On This Island* takes its cue from the title, with Handelian florid writing for both voice and piano; the two contrasting sections refer first to the praise of beauty, and then to the malign forces which prevent its enjoyment. The second song is a bitter indictment of society's refusal to accept the reality of homosexual love, composed at a time when Britten was trying to come to terms with his own emotional needs. (It should perhaps be noted that Stephen Banfield considers 'the poem is about the Fascist menace'). Auden later made

extensive revisions to this poem, mostly concerned with verbal detail, but completely recasting the final stanza: 'Clear, unscaleable, ahead / Rise the Mountains of Instead, / From whose cold cascading streams / None may drink except in dreams.'

*Seascape* has a more conventional setting, though immediately recognisable as by Britten and no other composer. There is already much verbal music in this poem, the alliteration and modulation of vowel sound being quite magical. *Nocturne* was the first of the group to be composed, in June 1937. Humphrey Carpenter has suggested it may have been written in connection with the death in an air accident of Peter Burra, a young friend of both Britten and Peter Pears, the last few lines being particularly apposite to such an interpretation. The final song appears to have strayed from the *Cabaret Songs*, being a jazzy setting of a viciously sarcastic poem. Four lines from the end 'sins venal' (sins characteristic of a person ready to sacrifice principles from sordid motives) was a misprint in the first edition of the poems published by Faber under the title *Look Stranger!*, and was immediately corrected in the Random House edition to 'sins venial', (forgivable sins). This American edition was given Auden's preferred title *On This Island*, though the first line of *Seascape* was not altered from 'at this island' until 1966.

Michael Tippett's great cycle *The Heart's Assurance* was composed in 1951, and dedicated 'To the memory of Francesca Allinson (1902–1945)'. The composer has described its genesis in an article in *A History of Song* edited by Denis Stevens: '... I began with a response to one poem by Sidney Keyes. Considering then the nature of my response to Keyes's poem, I could distinguish between a response arising from my own life – concerning the woman to whom the song-cycle is dedicated and who died as the last war ended; and a response to a more general situation .... Love under the shadow of Death.' The result is without question a masterpiece. Tippett's approach to the words is free, with many repetitions and melismas; the piano writing is elaborate, effective, and fiendishly difficult, with immense variety of texture between the different songs. A return to the running scales of the first song during the verses of the last binds the cycle together. After the musical and verbal complexity of most of the cycle, the simple ending has a heart-breaking intensity.

The remaining two sets of songs follow the traditional syllabic approach to word-setting, though the musical styles are very different. Lennox Berkeley's *Five Poems of W.H. Auden* were composed in 1958, and show the influence of the composer's training under the great

French teacher Nadia Boulanger. *Lauds* itself, the last of these, is a morning prayer for any day, blessing all life. *O lurcher-loving collier* was written for the documentary film *Coal Face* in 1935. *What's in your mind* is taken from Auden's first published volume of poems (1930). *Eyes look into the well* was written in 1940, and its anguish needs little explanation. The final song is a highly original wedding celebration. The whole set is perhaps the composer's most successful group of songs, with charm, variety, and a serious centre.

Richard Rodney Bennett is the youngest of the composers here represented, and the only one still living. He was born in 1936, and has written in a wide variety of styles and forms. He is also an accomplished jazz pianist, and his keyboard fluency is well displayed in this extraordinarily attractive set of songs. He has found precisely the right musical flavour for his *Garland for Marjory Fleming*, composed in 1969. Marjory Fleming was born in Kirkcaldy in 1803 and died only eight years later. She left three volumes of journals and several poems, some of which concern her cousin and closest friend Isabella Keith. Four days before her death she wrote 'O Isa do remember me / And try to love your Marjory.' These songs will ensure that Marjory will never be forgotten.

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Sarah Leonard has a wide repertoire of music ranging from baroque to contemporary. She performs regularly in major London concert halls, throughout the UK and Europe and at festivals, including the BBC Proms, Aldeburgh, Huddersfield, Almeida, Salzburg, Holland, Strasbourg and Venice Biennale. She has a particular interest in performing British music, working with many composers, as well as exploring British vocal music written earlier this century.

Sarah Leonard has worked with most of the major orchestras and ensembles in this country, as well as abroad with the Orchestre de la Suisse Romande, the Royal Concertgebouw and the Ensemble InterContemporain. She also gives regular oratorio and recital performances. She made her débüt at La Scala, Milan, in Giacomo Manzoni's *Doktor Faustus* and appeared in two chamber operas for the Royal Opera Garden Venture. She has made numerous broadcasts on BBC Radio 3, West German Radio, Radio France and has also appeared on Thames Television, HTV, Channel 4 and Swiss television.

Edinburgh-born Malcolm Martineau read music at St. Catherine's College, Cambridge. In 1981 he went on to study at the Royal College of Music with Kendall Taylor, Geoffrey Parsons and Lyndon van der Pump, where he won all the internal accompanists' prizes.

Later awards include the Walter Gruener International Lieder Competition in 1984 (and he was subsequently asked back to act as official accompanist in 1987). Malcolm accompanied Bryn Terfel when he won the Lieder prize at the 1989 Cardiff Singer of the World Competition, Simon Keenlyside when he won the 1990 Elly Ameling Award, and has played at various masterclasses at the Britten-Pears School in Aldeburgh for Elisabeth Schwarzkopf, Ileana Cotrubas and Kurt Equiluz.

Malcolm has accompanied many of the world's leading singers, including Dame Janet Baker, Sarah Walker, Della Jones, Tom Krause and Thomas Allen, and many noted instrumentalists, including Emma Johnson.

Ce CD illustre la grande variété de façons d'aborder la mise en musique de paroles dont se sont servis les compositeurs britanniques du milieu du vingtième siècle. La composition de chansons les avait beaucoup préoccupés depuis les années quatre-vingts du dix-neuvième, des musiciens comme Parry, Stanford, Somervell, Quilter, Gurney et Warlock ayant produit un ensemble important d'œuvres. Malgré leurs styles musicaux très individuels, ils partageaient tous un principe en commun, exprimé dans le conseil de John Ireland au jeune Benjamin Britten, d'écrire "une note par syllabe". Lennox Berkeley et Richard Rodney Bennett adhèrent tous les deux strictement à cette tradition; Benjamin Britten a réagi contre elle, son étude de la musique de Purcell lui ayant révélé la valeur de mélismes expressifs, tandis que Michael Tippett a répondu à la musique des compositeurs luthistes et madrigalistes en composant des mélodies libres et coulantes avec beaucoup d'ornementation.

Les *Trois Chansons* de William Walton, composées entre 1921 et 1928 et publiées en 1932, venaient de *Façade*, un recueil de poèmes par Edith Sitwell recités sur un fond musical d'un petit ensemble. La poétesse les a décrits comme "Poèmes abstraits – c'est à dire qu'ils sont des dessins sonores", et dans l'introduction de ses *Poèmes Complets* il y a une analyse détaillée du poème "Old Sir Faulk". C'est une analyse purement technique, mais au point de vue de l'inconscient songeur, la deuxième et la troisième chansons peuvent avoir beaucoup de sens! Le premier parle de Daphné, nymphe qui, pour échapper au viol par Apollon, dieu du soleil, s'est métamorphosée en laurier.

La mise en musique par Benjamin Britten des *Oiseaux* a été composée en 1929, pendant sa première année d'études à l'école de Gresham, et dédiée à sa mère, aux funérailles de laquelle

elle fut chantée en 1937. Pendant 1937 et 1938 Britten a composé plusieurs lyriques de W.H. Auden, quelques-unes comme chansons de cabaret pour Hedli Anderson (la femme de Louis MacNeice), et d'autres, de nature plus sérieuse, qui font partie d'*On This Island* en pensant à Sophie Wyss. C'est surprenant de trouver que la chanson *Fish in the unruffled lakes* (*Les poissons dans les lacs calmes*), quoique composée, elle aussi, en 1938, est restée inédite jusqu'à 1947, peut-être parce qu'elle ne formait pas partie d'un groupe.

La première chanson, inspirée du titre, du cycle *On This Island*, est d'un style handélien et floride, également pour la voix et pour le piano; ses deux parties contrastées traitent premièrement de la louange de la beauté, et puis des forces nuisibles qui nous empêchent d'y prendre plaisir. La deuxième est une condamnation amère du refus de la société d'admettre la réalité de l'amour homosexuelle, composée à une époque où Britten tentait d'accepter ses propres besoins émotionnels. (On doit peut-être noter que Stephen Banfield est d'avis que "le poème traite de la menace du Fascisme"). Auden a plus tard beaucoup révisé ce poème, pour la plupart seulement en détail verbal, mais en remaniant complètement la dernière strophe: "Clear, unscaleable, ahead / Rise the Mountains of Instead, / From whose cold cascading streams / None may drink except in dreams." ("Claires, inescalables, se dressent en avant les Montagnes d'Instead avec leurs ruisseaux froids et cascadiants / où nul ne peut boire sauf en rêve").

*Seascape* (*Paysage Marin*) est plus conventionnel, quoiqu'immédiatement reconnaissable comme venant de Britten et personne d'autre. Le poème lui-même contient beaucoup de musique verbale; l'allitération et la modulation de voyelles sont tout à fait magiques. La première chanson du groupe a été composée en juin de 1937. Humphrey Carpenter a suggéré qu'elle peut concerner la mort dans un accident d'avion de Peter Burra, jeune ami de Britten et de Peter Pears, les dernières lignes surtout se prêtant à une telle interprétation. La chanson finale paraît s'être écartere des *Chansons de Cabaret*; c'est une mise en musique jazzifiée d'un poème méchamment sarcastique. Quatre lignes avant la fin, "Sins venal" ("Les péchés vénaux") fut une faute d'impression dans la première édition des poèmes publiée par Faber sous le titre *Look Stranger!*, qui fut immédiatement corrigée dans l'édition Random House à "sins venial" ("Pêchés pardonnables"). Cette édition américaine a été intitulée *On This Island*, titre préféré d'Auden, bien che la première ligne de *Seascape* soit restée "at this island" jusqu'à 1966.

Le grand cycle de chansons de Michael Tippett, *The Heart's Assurance*, fut composé en 1951 et dédié "à la mémoire de Francesca Allinson (1902-1945)". Le compositeur a raconté la génèse

du cycle dans un article dans *Une Histoire du Chant* rédigée par Denis Stevens: "au début, j'ai répondu à un poème de Sidney Keyes. Puis, en examinant le genre de ma réponse au poème, j'ai pu faire la distinction entre ma réponse provenue de ma vie à moi – en ce qui concerne la femme à laquelle est dédié le cycle, et qui est morte à la fin de la guerre dernière – et une réponse à une situation plus générale ... l'Amour sous l'ombre de la Mort". Le résultat est indiscutablement un chef-d'œuvre. Tippett a abordé les paroles d'un style libre, avec beaucoup de reprises et de mélismes; la partie de piano est compliquée, frappante et d'une difficulté diabolique, avec une diversité immense de textures entre les différentes chansons. Une reprise, pendant les strophes de la dernière chanson, des gammes courantes de la première, unifie le cycle. Après la complexité musicale et verbale de la plupart du cycle, la fin simple est d'une intensité navrante.

Les deux recueils de chansons qui nous restent, malgré leur grande diversité de style musical, adhèrent tous les deux à l'abord traditionnel syllabique à la mise de paroles. Les *Cinq Poèmes* de W.H. Auden par Lennox Berkeley furent composés en 1958, et démontrent l'influence de ses études sous la direction de la grande maîtresse française Nadia Boulanger. *Lauds* vient des *Horae Canonicae* d'Auden de 1952, une suite de poèmes basés sur les heures canoniques du Vendredi Saint, quoique le poème *Lauds* lui-même, le dernier, soit une prière du matin pour n'importe quel jour, qui bénit la vie entière. *O lurcher-loving collier* (*O mineur qui aimes ton chien lèvrier*) fut composée pour le film documentaire *Coal Face* (*Front de taille*) en 1935. *What's in your mind* (*A quoi penses-tu*) est extrait du premier livre de poèmes (1930). *Eyes look into the well* (*Les yeux regardent dans le puits*) date de 1940, et son angoisse n'a guère besoin d'explication. La chanson finale est une célébration de noces très originale. Le recueil entier est peut-être le plus réussi du compositeur, avec charme, variété et un centre sérieux.

Le plus jeune, et le seul encore vivant, des compositeurs représentés ici, c'est Richard Rodney Bennett. Né en 1936, il a composé dans une grande variété de styles et de formes. Il est aussi un pianiste de jazz accompli, et sa facilité au clavier est bien démontrée dans ce recueil de chansons remarquablement attrayantes. Il a trouvé précisément le goût musical juste pour sa *Guirlande pour Marjory Fleming*, composée en 1969. Marjory Fleming est née à Kirkcaldy en 1803 et morte seulement huit années plus tard. Elle a laissé trois volumes de journaux et plusieurs poèmes, dont quelques-uns concernent sa cousine et amie la plus intime Isabella Keith. Quatre jours avant sa mort elle a écrit: "O Isa, do remember me / And try to love

your Marjory" ("O Isa, souviens-toi de moi, et essaye d'aimer ta Marjory"). Ces chansons assureront que Marjory ne sera jamais oubliée.

Traduction: Denys Becher et Nadia Jackson

Sarah Leonard a un répertoire qui s'étend de la baroque jusqu'à la musique contemporaine. Elle chante souvent dans les principales salles de concerts de Londres, dans tout le Royaume-Uni et aux festivals, y compris les Proms de la BBC, Aldeburgh, Huddersfield, Almeida, Salzburg, les Pays-Bas, Strasbourg et le Biennale de Venise. Elle s'intéresse particulièrement à la musique anglaise, ayant co-opéré avec beaucoup de compositeurs, aussi bien que d'explorer la musique vocale anglaise des premières décennies du vingtième siècle.

Sarah Leonard a chanté avec la plupart des principaux orchestres du Royaume-Uni, aussi bien qu'à l'étranger avec l'Orchestre de la Suisse Romande, le Concertgebouw Royal et l'Ensemble InterContemporain. Elle donne aussi plusieurs renditions d'oratorio et récitals. Elle a débuté à la Scala de Milan dans le *Doktor Faustus* de Giacomo Manzoni, et a paru dans deux opéras de chambre pour la "Garden Venture" de l'Opéra Royal de Londres. Elle a fait de nombreux émissions à la Radio 3 de la BBC, à la Radio de l'Allemagne de l'Ouest, et à Radio France, et a paru sur Thames Television, HTV, Channel 4 et à la TV suisse.

Né à Edinbourg, Malcolm Martineau a étudié la musique à St. Catherine's College de Cambridge. En 1981 il a continué ses études au Royal College of Music avec Kendall Taylor, Geoffrey Parsons et Lyndon van der Pump, en gagnant tous les prix intérieurs de collège pour accompagnateurs. Parmi ses prix ultérieurs fut celui du Concours International Walter Gruener en 1984 (qui l'a par la suite invité servir d'accompagnateur officiel en 1987). Malcolm a accompagné Bryn Terfel quand celui-ci a gagné le prix de Lieder au concours "Cardiff Singer of the World" en 1989, aussi bien que Simon Keenlyside quand il a gagné le Prix Elly Ameling en 1990. Il a participé à divers cours de maître à l'Ecole Britten-Pears à Aldeburgh pour Elizabeth Schwarzkopf, Ileana Cotrubas et Kurt Equiluz.

Malcolm a accompagné beaucoup des principaux chanteurs du monde, y compris Dame Janet Baker, Sarah Walker, Della Jones, Tom Krause et Thomas Allen, et plusieurs instrumentalistes célèbres, par exemple la clarinettiste Emma Johnson.

Traduction: Denys Becher

Diese Plattenaufnahme veranschaulicht die Vielfalt von Methoden welche von britischen Komponisten während der Mitteljahre des 20. Jahrhunderts hinsichtlich der musikalischen Bearbeitung von Wörtern angewandt wurde. Britische Komponisten zeigten schon seit dem Jahre 1880 ein reges Interesse für das Liedermachen und Männer wie zum Beispiel Parry, Stanford, Somervell, Quilter, Gurney und Warlock brachten eine wertvolle Sammlung von Werken hervor. Trotz ihrer sehr individuellen musikalischen Stilrichtungen hatten sie jedoch eine Sache miteinander gemeinsam, etwas das von Richard Rodney Bennett in seinem Ratschlag an den jungen Benjamin Britten sehr treffend zusammengefasst wurde, nämlich "... für jede Silbe eine Note zu komponieren." Lennox Berkeley und Richarrd Rodney Bennett halten sich beide sehr an diese Tradition. Benjamin Britten jedoch reagierte dagegen und seine Studie von Purcells Musik bringt den Nutzen ausdrucks voller Melismas zum Vorschein, während Michael Tippetts Antwort auf die Musik der Lauterliedermacher und Madrigalisten eine Komposition frei fliessender Zeilen mit viel verzierenden Noten war.

William Waltons *Three Songs (Drei Lieder)* die im Jahre 1932 veröffentlicht wurden, röhren von der Gedichtesammlung *Façade*. Es war Absicht diese Gedichte einer Ensemblemusik gegenüber vorzutragen und sie entsanden während der Jahre 1921 und 1928. Edith Sitwell schrieb über die Gedichte in dieser Sammlung dass sie "abstrakte Gedichte, dass heisst Muster zu Klängen waren". Ihre Einleitung für ihre "zusammengefasste Werke" enthält eine detaillierte Analyse des *Old Sir Faulk*. Diese Analyse ist rein technisch wenn man sie jedoch im Sinne des Unterbewusstseins betrachtet so ergeben das zweite und dritte Lied einen erstaunlicherweise guten Sinn. Das erste Lied betrifft Daphne die, um zu vermeiden von dem Sonnengott Apollo geraubt zu werden in eine Lorbeere verwandelt wurde.

Benjamin Brittens Bearbeitung von *The Birds (Die Vögel)* entstand während seines ersten Jahres an der Gresham Schule im Jahre 1929 und wurde seiner Mutter gewidmet. Dieses Stück wurde auf ihrer Beerdigung im Jahre 1938 aufgeführt. Während der Jahre 1937 und 1938 vertonte Britten eine Reihe von W.H. Audens lyrischer Texte – einige wurden als Kabarettstücke für Hedli Anderson (Frau von Louis McNeice) vertont, und einige vertonte er für ernstere Zwecke *On This Island (Auf dieser Insel)* hervorbrachte – Britten dachte dabei an Sophie Wyss. Obwohl *Fish in the unruffled lakes (Fische in ruhigen Gewässern)* auch im Jahre 1938 entstand wurde es erstaunlicherweise erst im Jahre 1947 veröffentlicht. Der Grund dafür könnte sein dass es nie in einem Gruppensinn komponiert wurde.

Das erste Lied *On This Island* übernimmt das Stichwort direkt von seinem Titel und ist mit Händelischer, reich verzierter Stilweise ausgestattet; die zwei kontrastierenden Abschnitte sprechen zuerst von einem Loblied auf die Schönheit und dann von unheilvollen Mächten welche dessen Vergnügen verhindern wollen. Das zweite Lied ist eine bittere Anschuldigung an eine Gesellschaft welche die Existenz homosexueller Verhältnisse nicht wahrnehmen will, es wurde zu einer Zeit komponiert zu der Britten versuchte sich mit seinen eigenen emotionalen Bedürfnissen abzufinden. (Vielleicht sollte man hier zur Kenntnis nehmen dass Stephen Banfield erwähnte das Gedicht handle sich um faschistische Bedrohung). Auden machte später umfangreiche Überarbeitungen an diesem Gedicht, die sich grösstenteils mit wörtlichem Detail befassten jedoch wurde die Endstrophe vollkommen neubearbeitet; "Clear, unscaleable, ahead / Rise the Mountains of Instead / From whose cold cascading streams/ None may drink except in dreams." ("Klar, unbezwingbar, voran/Es erheben sich die Berge des statt dessen/Von deren kalten herabfallenden Bächen/Keiner davon trinken kann ausser in Träumen.")

*Seascape (Seestück)* wurde in einer traditionellen Weise bearbeitet ist jedoch sofort als ein Werk Brittens erkennbar. Es ist bereits sehr viele wörtliche Musik in diesem Gedicht und der Stabreim und die Modulation der Vokallaute wirken äusserst magisch. *Nocturne* wurde als erstes Werk in dieser Gruppe im Juni 1937 komponiert. Humphrey Carpenter deutete darauf hin dass in diesem Werk möglicherweise eine Verbindung mit dem tragischen Tod Peter Burra, ein junger Freund Brittens und Peter Pears besteht. Die letzten Zeilen dieses Werkes bestätigten diese Interpretation. Das Endlied, eine jazzige Vertonung eines boshaft sarkastischen Liedes scheint von den *Kabarettliedern* abzuschweifen. Die Zeilen die am Ende stehen 'eigennützige Sünden' (Sünden die für eine Person charakteristisch sind die bereit ist ihre Prinzipien für niedrige Motive aufzuopfern!) war ein Druckfehler der in der ersten Auflage die von Faber unter dem Titel *Look Stranger!*, (*Schau Fremder!*) veröffentlicht wurde vorkam, jedoch sofort in der Random House Auflage als "lässliche Sunden" (verzeihliche Sünden) korrigiert wurde. Dieser amerikanischen Auflage wurde Audens bevorzugter Titel *On This Island* (*Auf dieser Insel*) verliehen, die erste Zeile von *Seascape* wurde erst 1966 von 'an dieser Insel' verändert.

Michael Tippett's grosser Zyklus *The Heart's Assurance* wurde 1951 komponiert und 'der Erinnerung an Francesca Allinson (1902–1945) gewidmet. Der Komponist beschrieb seine Schöpfungsgeschichte in einem Artikel in *A History of Song* welches von Denis Stevens redigiert wurde: "...Ich begann mit einer Antwort auf ein Gedicht von Sidney Keyes. Wenn ich meine

damalige Antwort auf dieses Gedicht bedenke so konnte ich zwischen einer Antwort unterscheiden welche aus meinem eigenen Leben stammte und was sich auf eine Frau bezieht der dieser Liederzyklus gewidmet war und welche am Ende des letzten Weltkrieges verstarb und zwischen einer Antwort die sich auf eine mehr generelle Situation bezog.... Liebe im Schatten des Todes." Das Ergebnis ist zweifellos ein Meisterwerk. Tippett zeigt eine freie Einstellung gegenüber Wörtern was sich in dem Gebrauch vieler Wiederholungen und Melismas widerspiegelt. Die Klavierbesetzung ist detailliert, wirkungsvoll und teuflisch schwierig, es zeigt jedoch eine grosse Abwechslung was die musikalische Gestalt zwischen den verschiedenen Liedern betrifft. Ein Durchspielen der Tonleitern des ersten Liedes während der Strophen des letzten Liedes hält den Zyklus zusammen. Nach der musikalischen und wörtlichen Komplexität welche den grössten Teil dieses Zyklus beherrscht kann das schlichte Ende mit herzzerissender Intensität empfunden werden.

Die zwei übrigen Liedersammlungen richten sich in ihrer Wortkomposition nach der traditionellen silbischen Art, die musikalischen Stilrichtungen sind jedoch sehr verschieden. Lennox Berkeleys *Five Poems of W.H. Auden (Fünf Gedichte von W.H. Auden)* wurden 1958 komponiert und deuten auf den Einfluss der grossen französischen Lehrerin Nadia Boulanger mit der der Komponist studierte. *Lauds* kommt von Audens *Horae Canonicae* welches im Jahre 1952 entstand und eine Sequenz von Gedichten welche die kanonischen Stunden während des Karfreitags nachvollziehen soll; allerdings ist *Lauds* das letzte dieser Gedichte ein Morgengebet für jeden Tag. *O lurcher-loving collier* erscheint in Audens Gedichteband welcher im Jahre 1930 als erster veröffentlicht wurde. *Eyes look into the well (Augen, die in den Brunnen schauen)* wurde 1940 geschrieben und die Verzweiflung die in diesem Werk ausgedrückt wird braucht wenig Erläuterung. Das Schlusslied ist eine überaus originelle Hochzeitsfeier. Diese Sammlung ist vielleicht die erfolgreichste Liedergruppe des Komponisten welche mit Charme, Vielseitigkeit und einem ernsten Mittelpunkt geschrieben wurden.

Richard Rodney Bennett ist der jüngste der hier vertretenen Komponisten und ist der einzige der noch am Leben ist. Er wurde 1936 geboren und benutzte eine Vielfalt von Stil und Form für seine Kompositionen. Er ist auch ein fähiger Jazzpianist und seine Beherrschung des Keyboards kommt in seiner aussergewöhnlich reizvollen Liedersammlung äusserst gut zum Vorschein. Er fand die genau passenden musikalischen Geschmackszutaten für seine *Garland for Marjory Fleming*, die in 1969 komponiert wurde.

Marjory Fleming wurde 1803 in Kirkcaldy geboren und starb acht Jahre später. Sie hinterliess drei Tagebuchbänder und mehrere Gedichte. Einige dieser Gedichte handeln sich von ihrer Kusine und engster Freundin Isabella Keith. Vier Tage vor ihm Tod schrieb sie "O Isa do remember me/And try to love your Marjory" ("O Isa vergiss mich nie/und liebe deine Marjory". Diese Lieder werden sicherstellen dass Marjory niemals vergessen sein wird.

Sarah Leonards umfangreiches musikalisches Repertoire streckt sich von der Barockmusik bis zur zeitgenössischen Musik. Sie führt regelmässig an den bedeutenden Konzerthallen in London, der UK, und Europa auf und auch auf Festspielen wie der BBC Proms, Aldeburgh, Huddersfield, Almeida, Salzburg, Holland, Strassburg und dem Venediger Biennale. Sarah Leonard hat besonderes Interesse daran britische Musik aufzuführen, mit vielen Komponisten zusammen zu arbeiten sowie auch britische Liedermusik die am Anfang dieses Jahrhunderts geschrieben wurde zu erforschen.

Sarah Leonard hat mit den meisten bedeutenden Orchestern und Ensembles hierzulande gearbeitet. Im Ausland führte sie zusammen mit dem Orchestre de la Suisse Romande, dem Royal Concertgebouw und dem Ensemble InterContemporain auf. Sie gibt auch regelmässige Oratorio und Liederabend Aufführungen. Ihr Debut an der La Scala, Milan, war in Giacomo Manzonis *Doktor Faustus* und sie erschien in zwei Kammeropern für die Royal Opera "Garden Venture". Sarah Leonard machte auch zahlreiche Rundfunkaufnahmen für BBC Radio 3, Westdeutsches Radio, Radio France und erschien in Fernsehübertragungen für Thames Television, HTV, Channel 4 und Schweizer Fernsehen.

Der Edinburger Malcolm Martineau studierte Musik am St. Catherine's College, Cambridge. Im Jahre 1981 machte er mit seinem Studium am Royal College of Music mit Kendall Taylor, Geoffrey Parsons und Lyndon van der Pump weiter, wo er sämtliche Hauspreise für Begleitmusiker gewann. Später wurde er mit dem Walter Gruener Liederwettbewerbpreis 1984 ausgezeichnet (und er wurde im Jahre 1987 zum offiziellen Begleitmusiker ernannt). Malcolm begleitete Bryn Terfel im Jahre 1989 auf der Cardiff Singer of the World Competition (wo Terfel den Liederpreis gewann), Simon Keenlyside als ihm 1990 die Elly Ameling Auszeichnung verliehen wurde und er spielte auch auf verschiedenen Meisterklassen an der Britten-Pears School in Aldeburgh für Elizabeth Schwarzkopf, Ileana Cotrubas und Kurt Equiluz.

Malcolm begleitete viele der führenden Sänger in der Welt wie zum Beispiel Dame Janet Baker, Sarah Walker, Della Jones, Tom Krause und Thomas Allen und viele berühmte Instrumentalisten wie zum Beispiel die Klarinettistin Emma Johnson.

Übersetzung: Ilse Herlihy

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### THREE SONGS

Edith Sitwell

#### 1 Daphne

When green as a river was the barley,  
Green as a river the rye,  
I waded deep and began to parley  
With a youth whom I heard sigh.

'I seek', said he, 'a lovely lady,  
A nymph as bright as a queen,  
Like a tree that drips with pearls her shady  
Locks of hair were seen;

And all the rivers became her flocks  
Though their wool you cannot shear,  
Because of the love of her flowing locks,  
The kingly sun like a swain came strong,

Un-heeding of her scorn,  
Wading in deeps where she has lain,  
Sleeping upon her river lawn  
And chasing her starry satyr train.

She fled, and changed into a tree,  
That lovely fair-haired lady,  
And now I seek through the sere summer  
Where no trees are shady!'

#### 2 Through gilded trellises

Through gilded trellises  
of the heat, Dolores,  
Inez, Manucia,  
Isabel, Lucia,  
Mock Time that flies.

'Lovely bird, will you stay and sing,  
Flirting your sheened wing,  
Peck with your beak and cling  
To our balconies?'

They flirt their fans, flaunting  
'O silence enchanting  
As music!' then slanting  
Their eyes  
Like gilded or emerald grapes  
They take mantillas, capes,  
Hiding their simian shapes.

Sighs  
Each lady,  
'Our spadille's  
Done.' 'Dance the quadrille  
From Hell's towers to Seville;  
Surprise their siesta,' Dolores  
Said. Through gilded trellises  
Of the heat, spangles  
Pelt down through the tangles  
Of bell flowers;  
Each dangles  
Her castenets, shutters  
Fall while the heat mutters,  
With sounds like a mandoline  
Or tinkled tambourine....  
Ladies, Time dies!

#### 3 Old Sir Faulk

Old  
Sir  
Faulk,  
Tall as a stork,  
Before the honeyed fruits of dawn were ripe,  
would walk,

And stalk with a gun  
The reynard-coloured sun,  
Among the pheasant-feathered corn the  
unicorn has torn, forlorn the  
Smock-faced sheep

Sit  
and  
sleep;

Periwigged as William and Mary, weep....  
'Sally, Mary, Mattie, what's the matter,  
why cry?'

The huntsman and the reynard-coloured sun  
and I sigh;

'Oh, the nursery-maid Meg  
With a leg like a peg  
Chased the feathered dreams like hens, and  
when they laid an egg

In the sheepskin  
Meadows  
Where  
the serene King James would steer  
Horse and hounds, then he  
From the shade of a tree  
Picked it up as spoil to boil for nursery tea,'  
said the mourners. In the

Corn, towers strain,  
Feathered tall as a crane  
And whistling down the feathered rain, old  
Noah goes again -

An old dull mome  
With a head like a pome,  
Seeing the world as a bare egg,  
Laid by the feathered air, Meg  
Would beg three of these  
For the nursery teas

Of Japhet, Shem, and Ham; she gave it  
underneath the trees,

Where the boiling  
Water  
Hissed,  
Like the goose-king's feathered daughter -  
kissed  
Pot and pan and copper kettle  
Put upon their proper mettle,  
Lest the Flood - the Flood - the Flood begin  
again through these!

#### 4 The Birds

Hilaire Belloc

When Jesus Christ was four years old,  
The angels brought him toys of gold,  
Which no man ever had bought or sold.

And yet with these he would not play.  
He made him small fowl out of clay,  
And blessed them till they flew away:  
*Tu creasti Domine.*

Jesus Christ, Thou child so wise,  
Bless mine hands and fill mine eyes,  
And bring my soul to Paradise.

#### 5 Fish in the unruffled lakes

W. H. Auden

Fish in the unruffled lakes  
The swarming colours wear,  
Swans in the winter air  
A white perfection have,  
And the great lion walks  
through his innocent grove;  
Lion, fish and swan  
Act, and are gone  
Upon Time's toppling wave.

We till shadowed days are done,  
We must weep and sing  
Duty's concious wrong,  
The Devil in the clock,  
The goodness carefully worn  
for atonement or for luck;  
We must lose our loves,  
On each beast and bird that moves  
Turn an envious look.

Sighs for folly said and done  
Twist our narrow days;  
But I must bless, I must praise  
That you, my swan, who have  
All gifts that to the swan  
Impulsive Nature gave,  
The majesty and pride,  
Last night should add  
Your voluntary love.      March 1936

ON THIS ISLAND      W.H. Auden

**[6] Let the florid music praise!**

Let the florid music praise,  
The flute and the trumpet,  
Beauty's conquest of your face:  
In that land of flesh and bone,  
Where from citadels on high  
Her imperial standards fly,  
Let the hot sun  
Shine on, shine on.

O but the unloved have had power,  
The weeping and striking,  
Always; time will bring their hour:

Their secretive children walk  
Through your vigilance of breath  
To unpardonable death,  
And my vows break  
Before his look.      February 1936

**[7] Now the leaves are falling fast**

Now the leaves are falling fast,  
Nurse's flowers will not last;  
Nurses to the graves are gone,  
And the prams go rolling on.

Whispering neighbours, left and right  
Pluck us from the real delight;  
and the active hands must freeze  
Lonely on the separate knees.

Dead in hundreds at the back  
follow wooden in our track,  
Arms raised stiffly to reprove  
In false attitudes of love.

Starving through the leafless wood  
Trolls run scolding for their food;  
And the nightingale is dumb,  
And the angel will not come.

Cold, impossible, ahead  
Lifts the mountain's lovely head  
whose white waterfall could bless  
Travellers in their last distress.      March 1936

**[8] Seascapes**

Look, stranger, at this island now  
The leaping light for your delight discovers,

Stand stable here  
And silent be,  
That through the channels of the ear  
May wander like a river  
The swaying sound of the sea.

Here at the small field's ending pause  
Where the chalk wall falls to the foam, and  
its tall ledges  
Oppose the pluck  
And knock of the tide,  
And the shingle scrambles after the sucking  
surf,  
And the gull lodges  
A moment on its sheer side.

Far off like floating seeds the ships  
Diverge on urgent voluntary errands;  
And the full view  
Indeed may enter  
And move in memory as now these clouds  
do,  
That pass the harbour mirror  
And all the summer through the water  
saunter.      November 1935

**[9] Nocturne**

Now through night's caressing grip  
Earth and all her oceans slip,  
Capes of China slide away  
From her fingers into day  
And the Americas incline  
Coasts towards her shadow line.  
Now the ragged vagrants creep  
Into crooked holes to sleep:

Just and unjust, worst and best,  
Change their places as they rest:  
Awkward lovers lie in fields  
Where disdainful beauty yields:  
While the splendid and the proud  
Naked stand before the crowd  
and the losing gambler gains  
And the beggar entertains:  
May sleep's healing power extend  
through these hours to our friend.  
Unpursued by hostile force  
Traction engine, bull or horse  
Or revolting succubus;  
Calmly till the morning break  
Let him lie, then gently wake.      1935

**[10] As it is, plenty**

As it is, plenty;  
As it's admitted  
The children happy  
And the car, the car  
That goes so far  
And the wife devoted:  
To this as it is,  
To the work and the banks  
Let his thinning hair  
And his hauteur  
Give thanks, give thanks.

All that was thought  
As like as not, is not;  
When nothing was enough  
But love, but love  
And the rough future  
Of an intransigent nature

and the betraying smile,  
Betraying, but a smile:  
That that is not, is not;  
Forget, forget.

Let him not cease to praise  
Then his spacious days;  
Yes, and the success  
Let him bless, let him bless:  
Let him see in this  
The profits larger  
And the sin venal,  
Lest he see as it is  
The loss as major  
And final, final.

?April 1936

#### THE HEART'S ASSURANCE

**[11] Song** Alun Lewis

Oh journeyman, Oh journeyman,  
Before this endless belt began  
Its cruel revolutions, you and she  
Naked in Eden shook the apple tree.

Oh soldier lad, Oh soldier lad,  
Before the soul of things turned bad,  
She offered you so modestly  
A shining apple from the tree.

Oh lonely wife, Oh lonely wife,  
Before your lover left this life  
He took you in his gentle arms.  
How trivial then were Life's alarms.

And though Death taps down every street  
Familiar as the postman on his beat,

Remember this, Remember this  
That Life has trembled in a kiss  
From Genesis to Genesis,

And what's transfigured will live on  
Long after Death has come and gone.

**[12] The Heart's Assurance** Sidney Keyes

O never trust the heart's assurance –  
Trust only the heart's fear:  
And what I'm saying is, go back, my lovely –  
Though you will never hear.

O never trust your pride of movement –  
Trust only pride's distress:  
The only holy limbs are the broken fingers  
Still raised to praise and bless.

For the careless heart is bound with chains  
And terribly cast down:  
The beast of pride is hunted out  
And baited through the town. July 1942

**[13] Compassion** Alun Lewis

She in the hurling night  
With lucid simple hands  
Stroked away his fright  
Loosed his bloodsoaked bands

And seriously aware  
Of the terror she caressed  
Drew his matted hair  
Gladly to her breast.

And he who babbled Death  
Shivered and grew still

In the meadows of her breath  
Restoring his dark will.

Nor did she ever stir  
In the storm's calm centre  
To feel the tail, hooves, fur  
Of the god-faced centaur.

**[14] The Dancer** Alun Lewis

'He's in his grave and on his head  
I dance,' the lovely dancer said,  
'My feet like fireflies illumine  
The choking blackness of his tomb.'

'Had he not died we would have wed,  
And still I'd dance,' the dancer said,  
'To keep the creeping sterile doom  
Out of the darkness of my womb.'

'Our love was always ringed with dread  
Of death,' the lovely dancer said,  
'And so I danced for his delight  
And scorched the blackened core of night  
With passion bright,' the dancer said –

'And now I dance to earn my bread.'

**[15] Remember Your Lovers** Sidney Keyes

Young men walking the open streets  
Of death's republic, Remember your lovers.

When you foresaw with vision prescient  
The planet pain rising across your sky  
We fused your sight in our soft burning  
beauty:

We laid you down in meadows drunk with  
cowslips  
And led you in the ways of our bright city.  
Young men who wander death's vague  
meadows,  
Remember your lovers who gave you more  
than flowers.

When you woke grave chilled at midnight  
To pace the pavement of your bitter dream  
We brought you back to bed and brought  
you home

From the dark antechamber of desire  
Into our lust as bright as candle-flame.  
Young men who lie in the carven beds of  
death,  
Remember your lovers who gave you more  
than dreams.

From the sun sheltering your careless head  
Or from the painted devil your quick eye,  
We led you out of terror tenderly  
And fooled you into peace with our soft  
words

And gave you all we had and let you die.  
Young men drunk with death's  
unquenchable wisdom,  
Remember your lovers who gave you more  
than love.

October 1940

#### FIVE POEMS

W. H. Auden

**[16] I Lauds**

Among the leaves the small birds sing;  
The crow of the cock commands awaking;  
*In solitude, for company.*

Bright shines the sun on creatures mortal;  
Men of their neighbours become sensible:  
*In solitude, for company.*  
The crow of the cock commands awaking;  
Already the mass-bell goes dong-ding:  
*In solitude, for company.*

Men of their neighbours become sensible;  
God bless the Realm, God bless the People:  
*In solitude, for company.*

Already the mass-bell goes dong-ding;  
the dripping mill-wheel is again turning:  
*In solitude, for company.*

God bless the Realm, God bless the People;  
God bless this green world temporal:  
*In solitude, for company.*

The dripping mill-wheel is again turning;  
Among the leaves the small birds sing:  
*In solitude, for company.*

## 17 II

O lurcher-loving collier, black as night,  
Follow your love across the smokeless hill;  
Your lamp is out and all the cages still;  
Course for her heart and do not miss,  
For Sunday soon is past and, Kate, go not so  
fast,  
For Monday comes when none may kiss:  
Be marble to his soot, and to his black be  
white.  
June 1935

## 18 III

What's in your mind, my dove, my coney;  
Do thoughts grow like feathers, the dead  
end of life;  
Is it making of love or counting of money,  
Or a raid on the jewels, the plans of a thief?

Open your eyes, my dearest dallier;  
Let hunt with your hands for escaping me;  
Go through the motions of exploring the  
familiar;  
Stand on the brink of the warm white day.

Rise with the wind, my great big serpent;  
Silence the birds and darken the air;  
Change me with terror, alive in a moment;  
Strike for the heart and have me there.

November 1930

## 19 IV

Eyes look into the well,  
Tears run down from the eye;  
The tower cracked and fell  
From the quiet winter sky.

Under the midnight stone  
Love was buried by thieves;  
The robbed heart begs for a bone,  
The damned rustle like leaves.

Face down in the flooded brook  
With nothing more to say,  
Lies One the soldiers took,  
And spoiled and threw away.  
1940

## 20 V

Carry her over the water,  
And set her down under the tree,  
Where the culvers white all day and all  
night,  
And the winds from every quarter,  
Sing agreeably, agreeably of love.

Put a gold ring on her finger,  
And press her close to your heart,  
While the fish in the lake their snapshots  
take,  
And the frog, the sanguine singer,  
Sings agreeably, agreeably of love.

The streets shall all flock to your marriage,  
The houses turn round to look,  
The tables and chairs say suitable prayers,  
And the horses drawing your carriage  
Sing agreeably, agreeably of love.  
?1939

## A GARLAND FOR MARJORY FLEMING

### 21 In Isas Bed

I love in Isas bed to lie  
O such a joy and luxury  
The bottom of the bed I sleep  
and with great care I myself keep  
Oft I embrace her feet of lillys  
But she has gotten all the pillies.

Her neck I never can embrace  
But I do hug her feet in place  
But I am sure I am contented

And of my follies am repented  
I am sure I'd rather be  
In a small bed at liberty

(Note by the authoress: '...I disturbed her repose at night by continual fitiging and kicking but I was very continually at work reading the Arabian nights entertainment which I could not have done had I slept at the top.')

### 22 A Melancholy Lay

Three Turkeys fair their last have breathed  
And now this world for ever leaved  
Their father and their mother too  
Will sigh and weep as well as you  
Mourning for their offspring fair  
Whom they did nurse with tender care  
Indeed the rats their bones have cranch'd  
To Eternity are they launched

Their graceful form and pretty eyes  
Their fellow fowls did not despise  
A direful death indeed they had  
That would put any parent mad  
But she was more than usual calm  
She did not give a single dam  
Here ends this melancholy lay  
Farewell poor turkeys I must say

### 23 On Jessy Watsons Elopmement

Run of is Jessy Watson fair  
Her eyes do sparkle she's good hair  
But Mrs Leath you now shal be  
Now and for all Eternity

Such merry spirits I do hate  
But now it's over and to late  
For to retract such vows you cant  
And you must now love your galant  
But I am sure you will repent  
And your poor heart will then relent  
Your poor poor father will repine  
And so would I if you were mine  
But now be good for this time past  
And let this folly be your last

**[24] Sweet Isabell**

Here lies sweet Isabell in bed  
Wearing a nightcap on her head  
Her skin is soft her face is fair  
And she has very pretty hair  
She and I in bed lie nice  
And undisturbed by rats or mice  
she is disgusted by Mister Worgan  
Although he plays upon the organ  
A not of ribans on her head  
Her cheek is tinged with concious red  
Her nails are neat her teeth are white  
Her eyes are very very bright

In a conspicuos town she lives  
And to the poor her money gives  
Here ends sweet Isabellas story  
And may it be much to her glory

**[25] Sonnet on a Monkey**

O lovely O most charming pug  
Thy graceful air and heav'ly mug  
The beauties of his mind do shine  
and ev'ry bit is shaped so fine  
Your very tail is most devine

Your teeth is whiter than the snow  
You are a great buck and a bow  
Your eyes are of so fine a shape  
More like a christians than an ape

His cheek is like the roses blume  
Your hair is like the ravens plume  
His noses cast is of the roman  
He is a very pretty weoman  
I could not get a rhyme for roman  
And was oblidged to call it weoman

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