



IVES  
COLLECTIVE

2017-2018 SEASON

## Spring Collective

*...the poppies blow...*

**Friday, May 4, 2018, 7:30PM**

St. Mark's Episcopal Church, Palo Alto

**Sunday, May 6, 2018, 4PM**

Old First Church, San Francisco



**Sir Arthur Bliss:**

*Elegiac Sonnet*

**Josef Suk:**

*Meditation on the St. Wenceslas Chorale, Op. 35*

**Ivor Gurney:**

*Ludlow and Teme* for Tenor and Piano Quintet

**Sir Edward Elgar:**

Piano Quintet in A minor, Op.84



**Roy Malan, violin; Susan Freier, violin;**

**Jessica Chang, viola; Stephen Harrison, cello;**

**Brian Thorsett, tenor; Keisuke Nakagoshi, piano**



*Please save these dates!*

## **Fall** Collective

**Guest Artists:** Roy Malan, violin  
Keisuke Nakagoshi, piano  
Carlos Ortega, clarinet; Nancy Ellis, viola



### **Sergei Prokofiev:**

Overture on Hebrew Themes, Op.34 for Piano, Clarinet and String Quartet

**Peter Schickele:** Quartet for Clarinet, Violin, Cello and Piano (1982)

**Dmitri Shostakovich:** Piano Quintet, Op.57

**Friday, October 12, 2018 7:30PM**

St. Mark's Episcopal Church, Palo Alto

**Sunday, October 14, 2018, 4:00PM**

Old First Church, San Francisco

## **Winter** Collective

**Guest Artists:** Kay Stern, violin; Elizabeth Schumann, piano

**Bach/Mozart:** Two Preludes and Fugues for String Trio, K.404a

**Kamyar Mohajer:** Prelude and Fugue for String Trio

**Robert Schumann:** Piano Quartet, Op.47

**Friday, January 25, 2019, 7:30PM**

St. Mark's Episcopal Church, Palo Alto

**Sunday, January 27, 2019, 4:00PM**

Old First Church, San Francisco

## **Spring** Collective

**"Three-generation" Hersh Family Reunion**

**Guest Artists:** Paul Hersh, viola; Stefan Hersh, violin; Alexander Hersh, cello  
Roberta Freier, violin; Susan Freier, viola; Stephen Harrison, cello

**Sextets by Brahms and Frank Bridge**

**Friday, May 3, 2019, 7:30PM**

St. Mark's Episcopal Church, Palo Alto

**Sunday, May 5, 2019, 4:00PM**

Old First Church, San Francisco

All programs, artists and policies of the Ives Collective are subject to change without notice.



# Spring Collective

## IVES COLLECTIVE

Ray Malan, violin; Susan Freier, violin  
Jessica Chang, viola; Stephen Harrison, cello  
Brian Thorsett, tenor; Keisuke Nakagoshi, piano

### *“...the poppies blow...”* Music from the Great War

***Meditation on the St. Wenceslas Chorale***  
**for String Quartet, Op. 35a (1914)**

**Josef Suk**  
**(1874-1935)**

***Elegiac Sonnet for Tenor, String Quartet and Piano,***  
**Op.81 (1954)**

*Poem by Cecil Day-Lewis*

**Sir Arthur Bliss**  
**(1891-1975)**

***Ludlow and Teme: Song Cycle to Poems of A. E. Housman***  
**for Tenor, String Quartet and Piano (1919-20)**

**Ivor Gurney**  
**(1890-1937)**

*“When smoke stood up from Ludlow”*

*“Far in a western brookland”*

*“’Tis time, I think, by Wenlock town”*

*“Ludlow Fair”*

*“On the idle hill of Summer”*

*“When I was one-and-twenty”*

*“The Lent Lily”*

## Intermission

**Piano Quintet in A minor, Op. 84 (1918-19)**

**Sir Edward Elgar**  
**(1857-1934)**

*Moderato - Allegro*

*Adagio*

*Andante - Allegro*

*This performance is sponsored in part by a grant from The Ross McKee Foundation.*

By 1914, Josef Suk was both one of the leading Czech composers of the generation following Antonín Dvořák (Suk's teacher and father-in-law) and also the second violinist of the Czech Quartet, one of the first and most successful full-time professional string quartets. The *Meditation on the St. Wenceslas Chorale* was composed immediately after the onset of World War I. Knowing that the Czech Quartet's international tours would be curtailed, and concerned that they might be pressured to open concerts with the Austrian national anthem, Suk composed a short, patriotic work to open their concerts in the Czech lands. Although the areas that would become Czechoslovakia were part of the Habsburg Empire, and although Czechs served in the Austrian army, Czech nationalists saw the War as the likely end to the Empire, and as a prelude to an independent Czech nation.

The St. Wenceslas melody is an old plainchant that dates back to at least the 12th century. The hymn is a plea for intercession and protection from Václav the Good, Duke of Bohemia (and later "Good King Wenceslas" of carol fame). By Suk's time, the melody was known in versions in the style of chorales, and was regularly sung in Czech churches at the end of Sunday Mass. The melody was well-known and significant enough to be considered as a Czech national anthem after the War. Suk's use of this melody unambiguously evoked the era of Czech rulers before the Bohemian Crown was assimilated into the Habsburg Empire in the 16th century, expressed hope that the Czech people would survive the War, and promised a new Czech state after the War.

Suk breaks the chorale tune into four short phrases. The first two are intoned as viola solos, and then serve as the basis for elaborations of the melodic fragments in all voices in a self-consciously archaic style. The third phrase, a five-note turning figure, is also played by the viola, but high on the A string over rolled pizzicato chords in the cello and echoes from the first violin. The viola plays this figure three times, after which the passage climaxes as the first violin takes over the turning figure, and the viola plays the end of the chorale tune. This impassioned section uses the part of the original chorale melody that sets the words "pray for us" and "do not let our descendants perish." After this high point the full chorale is presented in low registers and soft dynamics, initially played by both violins to the accompaniment of steady pizzicati in the lower strings. This is followed by a developmental section in Suk's more typical "modern" style, culminating in a grand statement of the full chorale by the lower three instruments. In the first performances, it would have been Suk himself playing the theme on the second violin in the final appearance of the chorale.

## ***Elegiac Sonnet for Tenor, String Quartet and Piano***

**Sir Arthur Bliss**

Arthur Bliss was deeply marked by the War, serving with distinction, but being wounded twice, gassed, and losing a brother. He waited until 1930 to musically respond to his war experiences with *Morning Heroes*, a five-movement work for chorus and orchestra. The *Elegiac Sonnet* is a later, more intimate memorial work for the brilliant Australian pianist Noel Mewton-Wood, who had committed suicide in 1953 at the age of 31. Mewton-Wood was the first performer of Bliss's Piano Concerto, and had also collaborated with Peter Pears, who sang the first performance of the *Elegiac Sonnet*. Bliss requested a text from Cecil Day-Lewis, later to be Poet Laureate of the United Kingdom (and the father of actor Daniel Day-Lewis). The first quatrain of the poem uses the metaphor of a now-still fountain for Mewton-Wood, and the second quatrain directly praises the pianist's art. The final sestet moves to losses—both that which Mewton-Wood could not bear and the loss of Mewton-Wood himself—and ends with a wish for peace. Bliss's setting of the poem is very faithful to both its structure and its images. A florid piano introduction suggests both Mewton-Wood's virtuosity and also depicts fading trills of Day-Lewis's fountain. The music for the first quatrain uses flourishes in both voice and piano for the falling water, and slows for talk of sleep. For the second quatrain, the pianist plays the rippling figures described in the poem, and Bliss carefully paints key words like "fury" and "grace." The idea of human loss calls forth a painfully poignant cello solo, and the wish for peace is musically granted with the final chord.

## ***Ludlow and Teme for Tenor, String Quartet and Piano***

**Ivor Gurney**

Like Arthur Bliss, Ivor Gurney was a young man at the beginning of the Great War, and was deeply marked by his service. Gassed, wounded and shell-shocked, Gurney spent three years at the Royal College of Music studying with Ralph Vaughan Williams after the War, but never truly recovered his emotional health. Gurney entered a mental hospital in 1922, and remained in hospitals until his death from tuberculosis in 1937. Gurney's friends encouraged the assumption that Gurney's struggles were the direct result of his war traumas, but it seems likely that his combat experiences were only one of multiple conditions and causes.

The song cycle *Ludlow and Teme* was inspired by Vaughan Williams's *On Wenlock Edge*, a setting of six poems from A.E. Housman's *A Shropshire Lad* for tenor, string quartet and piano, composed in 1909. Gurney heard *On Wenlock Edge* for the first time in 1919, and immediately began his own cycle for the same forces, setting seven poems from the same Housman collection. *A Shropshire Lad* was published in 1896, and serves as a memorial to the members of the King's Shropshire Light Infantry who died in the Anglo-Egyptian War in 1882. The sixty-three poems center on rural life, lost love, and soldiers dying young. These poems were widely popular in the early 20th century, especially among the young men of Gurney's generation

who fought the War, and many brought the book (published in small formats at a low price) with them into the trenches.

Gurney himself was a war poet, better known for his verses than as a composer before *Ludlow and Teme*. The sung texts deviate slightly from Housman's originals, as Gurney imperfectly recalled the poems from memory while composing. Not surprisingly for a poet, Gurney was exquisitely sensitive to the sounds and rhythms of Housman's poems, and his vocal lines gracefully allow the words to be heard clearly, and to reinforce the meter of the verses. Also not surprisingly for an acolyte of Vaughan Williams, the musical settings seem to mostly aspire to a kind of imaginary pseudo-British folk music style (an excellent match for Housman's similarly largely imaginary Shropshire), with some traces of his teacher's enthusiasm for Debussy and Ravel. It would have been difficult for Gurney to select poems that could not be heard as reflecting the War in some way, but his choices are particularly pointed, especially the "lads that will die in their glory and never be old" of "Ludlow Fair," and the "Soldiers marching, all to die" of "On the idle hill of summer." The insistent drumming of the cello pizzicati in the latter song is just one of the many examples of evocative tone-painting.

### **Piano Quintet in A minor, Op. 84**

**Sir Edward Elgar**

The Piano Quintet, along with the Violin Sonata and the String Quartet, is one of a group of three chamber works composed by Edward Elgar just at the end of the Great War. The appearance of three substantial chamber compositions in the same year is all the more striking, as these were Elgar's first significant small ensemble pieces, and even his unfinished or destroyed early attempts all dated from at least thirty years earlier. Also notable is the distinctly 19th century flavor of the works, marked most strongly by the styles of Johannes Brahms. As Elgar wrote of the Violin Sonata, "I fear it does not carry us any further, but it is full of golden sounds, and I like it." It may seem odd that an English composer would be carrying on Austro-German traditions in the wake of the War, but, aside from a brief period at the beginning of the War when German music disappeared from British orchestral programs and musicians of German heritage were swiftly removed from British orchestras, the music of Beethoven, Brahms and the other canonical Teutonic composers was performed throughout the conflict, and those composers remained the measure against which British musicians were evaluated. George Bernard Shaw felt the Piano Quintet was in the same vein as Beethoven's *Coriolan* Overture, and was the finest thing of that sort since Beethoven's Overture.

Like many Elgar works, the Piano Quintet is surrounded by a certain amount of dubious lore. Elgar seems to have been happy to cultivate an air of mystery around his works, and to encourage speculation about the sources and meanings of his musical material. (This is, after all, the composer of the *Enigma Variations*!) In this

case, the lore mostly is attached to the first movement. The first four notes, played in octaves by the piano, may come from a "Salve Regina" chant (coincidentally, it shares the first three notes of the "pray for us" motive from the *Suk Meditation*). According to Elgar's wife, the slow introduction evoked the spooky woods around the remote rural cottage where the Quintet was composed ("Ghostly stuff," according to Elgar himself). There is also a tradition that the rather sexy second theme of the following Allegro section (violins in thirds, bouncing bows) is Spanish in character, connected to a legend that a nearby group of old, gnarled trees were the figures of Spanish monks, punished with lightning for sinful acts (even the existence of the monks is spurious, let alone the more colorful parts of the tale).

The second movement is rich and melodic, featuring one of Elgar's most noble and compelling melodies (which is high praise, indeed), first presented by the viola. A middle section is more personally passionate, with frequent tempo changes and indications that individual notes in melodies should be extended (especially in the cello) before the noble first section returns. The third and final movement opens with a slow introduction, in which material from the slow introduction of the first movement returns. The subsequent Allegro begins with a theme for the full quartet marked "singing and with dignity." A contrasting, syncopated theme in the piano is perhaps less dignified (as one critic would have it, "galumphing"), but, after a long transition based on the "Salve Regina" theme from the first movement, the main theme returns in all its glory, now promoted from "dignified" to "nobly."

– Notes by Dr. Derek Katz



**Roy Malan**, violin, serves as solo violinist with the California Symphony and Opera Parallèle, and was the long-time concertmaster and solo violinist for the San Francisco Ballet. The founding director of the Telluride Chamber Music Festival, he has an extensive career of performance domestically as well as in Canada, Mexico, Europe, Australia, and Africa to his credit. He is also widely recorded on the Genesis, Orion, and other labels. Roy was formerly a member of Porter Quartet, Stanford String Quartet, Ives Quartet, and the San Francisco Piano Trio, among others. Educated at London's Royal Academy of Music under Yehudi Menuhin, he also attended Juilliard and the Curtis Institute, where he was a student of Ivan Galamian and Efreim Zimbalist (he authored the latter's biography). Roy currently serves on the faculty of the University of California, Santa Cruz, plays locally with a string quartet, piano trio, and music festival engagements. He has been a member of SFCMP since 1976.



**Susan Freier**, violin/viola, and Co-artistic Director of the Ives Collective, earned degrees in Music and Biology from Stanford University as a Ford scholar and continued her studies at the Eastman School of Music where she formed the Chester String Quartet. In 1989, Susan joined Stanford's faculty and the Stanford String Quartet. A former artist-faculty member at the Pacific Music Festival, Music in the Mountains, the Rocky Ridge Music Center, and the Orfeo Music Festival (Italy), Susan teaches and performs at the Mendocino Music Festival, the SoCal Music Workshop, and the Telluride Chamber Music Festival.



**Keisuke Nakagoshi**, earned his Bachelors degree in Composition and Masters degree in Chamber Music from the San Francisco Conservatory of Music. Graduating as the recipient of multiple top awards, Keisuke was selected to represent the SFCM for the Kennedy Center's Conservatory Project, a program featuring the most promising young musicians from major conservatories across the United States.

Mr. Nakagoshi has performed to acclaim on prestigious concert stages across the United States, including the Kennedy Center, Carnegie

Hall, the Hollywood Bowl, and Davies Symphony Hall in San Francisco. He has received training from some of the most celebrated musicians of our time - Emanuel Ax, Gilbert Kalish, Menahem Pressler, Robert Mann, Paul Hersh, David Zinman - and enjoys collaborating with other accomplished musicians such as Lucy Shelton, Ian Swensen, Jodi Levitz, Robin Sutherland, Lev Polyakin, Axel Strauss, Mark Kosower, Gary Schocker and also conductors such as Alasdair Neale, George Daugherty, Nicole Paiement, Michael Tilson Thomas and Herbert Blomstedt. Mr. Nakagoshi is Pianist-in-Residence at The San Francisco Conservatory of Music and the award winning Opera Parallele. He resides in San Francisco.



**Stephen Harrison**, cello, and Co-Artistic Director of the Ives Collective has been on the Stanford University faculty since 1983. A graduate of Oberlin College and Boston University, he has been solo cellist of the San Francisco Contemporary Music Players since 1985. He has toured internationally and recorded on the Delos, CRI, New Albion and Newport Classics labels. Stephen has been on the faculty of the Pacific Music Festival, the Orfeo and Schlern International Music Festivals (Italy) and the Rocky Ridge Music Center. He is currently principal cellist at the Mendocino Music Festival, and performs and teaches at the SoCal Chamber Music Workshop and the Telluride Chamber Music Festival.





Violist **Jessica Chang** leads a versatile career as a chamber musician, recitalist, and educator. As the Founder and Executive Director of Chamber Music by the Bay, Ms. Chang performs interactive concerts for diverse communities throughout the San Francisco Bay Area. Her work as a teaching artist has led to concert residencies, including with Project 440, the Savannah Music Festival, and Music from Angel Fire. She has also served as violist of the Afiara Quartet, with whom she toured North America.

Ms. Chang has performed in concert tours throughout North America, Europe, and Asia. Her performances have been broadcast on American Public Media's "Performance Today," WYNC, WHY, and WQXR Public Radio. Highlights from recent years include collaborations with Roberto Díaz, Pamela Frank, Scott Yoo, Christoph Richter, William Bennett, Itzhak Perlman, Joseph Silverstein, Toby Appel, James Campbell, members of the Orion and Guarneri Quartets, and members of the St. Paul Chamber Orchestra, Philadelphia Orchestra, New York Philharmonic, and Berlin Philharmonic. Her festival appearances include Festival Mozaic, Juneau Jazz and Classics, Bard Music West, Music from Angel Fire, International Musicians Seminar Prussia Cove, Open Chamber Music Prussia Cove, Perlman Chamber Music Workshop, Tanglewood Music Center, Taos School of Music, Verbier Festival, the National Arts Centre of Canada, and Aspen Music Festival.



**Brian Thorsett**, hailed as "a strikingly gifted tenor, with a deeply moving, unblemished voice" ([sfmusicjournal.com](http://sfmusicjournal.com)) is excelling in opera, oratorio and recital across the world. As a concert singer Brian fosters a stylistically diversified repertoire of over 250 works, which has taken him to concert halls across the US and Europe. Future engagements include Evangelist and soloist in Bach's St. Matthew Passion, St. John Passion, Mass in B minor, Mass in G minor and several cantatas, Orff's Carmina Burana, Handel's Messiah, Britten's War Requiem and Cantata Misericordium, the Requiems of Mozart and Verdi, Haydn's Creation, Bruckner's Te Deum, Mendelssohn's Elijah, a rare performance of Blitzstein's Airborne Symphony and the world premiere of Stacey Garrop's Terra Nostra. Closely.

He has been involved in premieres and commissions of Ian Venables, Peter Josheff, David Conte, Shinji Eshima, Scott Gendel, Gordon Getty, Michel Bosc, Noah Luna, Laurence Lowe, Brian Holmes, Eric Choate, Eric Davis, Michael Scherperel, Robert Conrad and Nicholas Carlozzi. He also makes many concert appearances with SF Opera & Ballet Principal horn Kevin Rivard. Their interpretations of Britten's Serenade and Cancticle III have been called "impressive, captivating, transporting" ([repeatperformances.org](http://repeatperformances.org)).

**Ives Collective** concerts are possible because of YOUR generosity!

Charitable support covers more than half of the programming expenses, allowing us to provide you and all of our audience members with extraordinary concerts and memorable music at affordable prices. Every gift is important because, without contributions from you and others, our lowest priced ticket would be well over \$100!

You may help the Ives Collective with your one-time or recurring generous tax-deductible donation in three easy ways:

- through our website at [www.ivesquartet.org](http://www.ivesquartet.org),
- add a donation to your subscription or ticket order, or
- contact: Executive Director, Pam Lampkin, at 650.224.7849 or [plivesquartet80@gmail.com](mailto:plivesquartet80@gmail.com) to discuss how you can make a difference to our ensemble.

**Thank you from the Board of Directors and musicians.**

**Susan Freier & Stephen Harrison, Artistic Directors**

Anne Baldwin, Treasurer

Mark Faigenbaum, Secretary

John Houghton

Jane Troy Johnson

Kamyar Mohajer

Judy Rock

Pam Lampkin, Executive Director

---

### **Mission**

The Ives Collective presents powerful live music experiences through fresh and informed interpretations of established masterworks and under-appreciated gems.

---

## Thank you for supporting the Ives Collective Season 3.

Your generous annual support allows us to present a diverse array of performances featuring outstanding guest musicians from all over the country.

(Contributions from the following donors were received between July 1, 2017- April, 21, 2018.)

### OVATION CIRCLE (\$10,000+)

Anonymous  
Corinna & Mark Faigenbaum

### ENCORE CIRCLE (\$5,000-\$9,999)

Esther & Walter Hewlett

### VIRTUOSO'S CIRCLE (\$2,500-\$4,999)

Anne Baldwin  
Susan Schaps & Robert Shelton  
Mimi & Jim Van Horne

### GUEST ARTIST'S CIRCLE (\$1,000-\$2,499)

Kamyar Mohajer

### COMPOSER'S CIRCLE (\$500-\$999)

Eric Ambjor  
Ruth Freier  
David & Betsy Fryberger  
Robert & Joyce Kleiner  
Becky & Larry Reed

### PRINCIPAL'S CIRCLE (\$250-\$499)

Peggy Dorfman  
Jane & Bill Johnson  
Bob Zipkin & Pam Lampkin  
Robert & Sue Larson  
Rosendo J. & Leslie O. Pont  
Amalia & Harvey Popell  
Mike Jacobson & Trine Sorenson

### PATRON'S CIRCLE (\$100-\$249)

Susan Breitbard  
Laurel H. Brobst  
Betsy Clinch

Francis & Christine Currie  
Al & Liz Dossa  
Tom & Nancy Fiene  
Ruth A. Freeman  
Stephen Harrison & Susan Freier  
Donald Grimes  
Dr. Harry & Susan Hartzell  
Glenda Jones  
Andrew Lan  
Mark & Judith Lurie  
Joan B. Norton  
Bonnie Packer  
Anne Prescott  
Robert R. & Susan W. Ritz  
Stephen & Judith E. Rock  
Becky Reed Rosenberg  
Phil & Sara Salsbury  
Lee & Maria Shahinian  
Ruth Waldhauer

### FRIEND'S CIRCLE (UP TO \$99)

Lenora Blachman  
David & Charlotte Biegelsen  
Susan & Michael Bratman  
Joanne Carey  
Daniel & Laurel Clohossey  
Michael Condie  
David Featherstone  
Jane & Glenn Fisher  
Jennifer Gille  
Leonard Heil  
Gregory & Susan Heninger  
William & Anne Hershey  
William T. Horne, M.D.  
Betsy Moore & Cliff Jenkins  
Judith Kays  
Jean-Bernard & Elizabeth Le Pecq  
Judith Ets-Hokin & Trygve Liljestrand  
Peter & Sonia Lobban  
Edward Lorraine

Yun & Ding Lu  
Teresa T. Merchant  
Michael & Carol O'Quin  
Leon & Myrna Rochester  
Joyce Rosenstiel  
Dieter & Erika Scherer  
Joanne Sobel  
Dr. Richard L. Sogg  
Harvey & Rosalee Wolfe

### GIFTS IN KIND

Colorprint, discounted printing  
Janet Dafoe & Ron Davis  
David Saslav & Melissa Smith  
Derek Katz, program notes  
Yvonne Wun,  
discounted graphic design

Your current employer may match your contribution to the Ives Collective.

Contact your company's human resources professional for details.

The Ives Quartet, Doing Business as the Ives Collective, is a 501(c)(3) organization. (Tax ID# 77-0492473)

Please donate at  
[www.ivesquartet.org](http://www.ivesquartet.org) OR call  
650.224.7849 OR mail check to:  
Ives Quartet  
P.O. Box 60464  
Palo Alto, CA 94306

*This performance is sponsored in part by a grant from The Ross McKee Foundation.*

Subscription sales begin June 1.  
Check your mailbox for your  
renewal packet or visit us online at  
[www.ivescollective.org](http://www.ivescollective.org).



**IVES**  
COLLECTIVE

[www.ivesquartet.org](http://www.ivesquartet.org) • 650.224.7849

***Elegiac Sonnet* by Cecil Day-Lewis**  
**Set by Sir Arthur Bliss**

A fountain plays no more: those pure cascades  
And diamond plumes now sleep within their source.  
A breath, a mist of joy, the woodsong fades -  
The trill, the transport of his April force.

How well those hands, rippling from mood to mood  
Figured a brooding or a brilliant phrase!  
Music's dear child, how well he understood  
His mother's heart - the fury and the grace!

Patient to bear the stern ordeal of art,  
Keyed to her ideal strain, he found too hard  
The simple exercise of human loss.  
He took his grief away, and we are less.  
Laurels enough he had. Lay on his heart  
A flower he never knew - the rose called Peace.

***Poems from A Shropshire Lad* by A. E. Housman**  
**Set by Ivor Gurney in *Ludlow and Teme***

**When smoke stood up from Ludlow**

When smoke stood up from Ludlow,  
And mist blew off from Teme,  
And blithe afield to ploughing  
Against the morning beam  
I strode beside my team,

The blackbird in the coppice  
Looked out to see me stride,  
And hearkened as I whistled  
The trampling team beside,  
And fluted and replied:

"Lie down, lie down, young yeoman;  
What use to rise and rise?  
Rise man a thousand mornings  
Yet down at last he lies,  
And then the man is wise."

I heard the tune he sang me,  
And spied his yellow bill;  
I picked a stone and aimed it  
And threw it with a will:  
Then the bird was still.

Then my soul within me  
Took up the blackbird's strain,  
And still beside the horses  
Along the dewy lane  
It sang the song again:

"Lie down, lie down, young yeoman;  
The sun moves always west;  
The road one treads to labour  
Will lead one home to rest,  
And that will be the best."

### **Far in a western brookland**

Far in a western brookland  
That bred me long ago  
The poplars stand and tremble  
By pools I used to know.

There, in the windless night-time,  
The wanderer, marvelling why,  
Halts on the bridge to hearken  
How soft the poplars sigh.

He hears: no more remembered  
In fields where I was known,  
Here I lie down in London  
And turn to rest alone.

There, by the starlit fences,  
The wanderer halts and hears  
My soul that lingers sighing  
About the glimmering weirs.

### **Ludlow Fair**

The lads in their hundreds to Ludlow come in for the fair,  
There's men from the barn and the forge and the mill and the fold,  
The lads for the girls and the lads for the liquor are there,  
And there with the rest are the lads that will never be old.

There's chaps from the town and the field and the till and the cart,  
And many to count are the stalwart, and many the brave,  
And many the handsome of face and the handsome of heart,  
And few that will carry their looks or their truth to the grave.

I wish one could know them, I wish there were tokens to tell  
The fortunate fellows that now you can never discern;  
And then one could talk with them friendly and wish them farewell  
And watch them depart on the way that they will not return.

But now you may stare as you like and there's nothing to scan;  
And brushing your elbow unguessed-at and not to be told  
They carry back bright to the coiner the mintage of man,  
The lads that will die in their glory and never be old.

### **'Tis time, I think, by Wenlock town**

'Tis time, I think, by Wenlock town  
The golden broom should blow;  
The hawthorn sprinkled up and down  
Should charge the land with snow.

Spring will not wait the loiterer's time  
Who keeps so long away;  
So others wear the broom and climb  
The hedgerows heaped with may.

Oh tarnish late on Wenlock Edge,  
Gold that I never see;  
Lie long, high snowdrifts in the hedge  
That will not shower on me.

### **On the idle hill of summer**

On the idle hill of summer,  
Sleepy with the flow of streams,  
Far I hear the steady drummer  
Drumming like a noise in dreams.

Far and near and low and louder,  
On the roads of earth go by,  
Dear to friends and food for powder,  
Soldiers marching, all to die.

East and west on fields forgotten  
Bleach the bones of comrades slain,  
Lovely lads and dead and rotten;  
None that go return again.

Far the calling bugles hollo,  
High the screaming fife replies,  
Gay the files of scarlet follow:  
Woman bore me, I will rise.

### **When I was one-and-twenty**

When I was one-and-twenty  
I heard [a wise man]<sup>1</sup> say,  
"Give crowns and pounds and guineas  
But not your heart away;  
Give pearls away and rubies  
But keep your fancy free."  
But I was one-and-twenty,  
No use to talk to me.

When I was one-and-twenty  
I heard him say again,  
"The heart out of the bosom  
Was never given in vain;  
'Tis paid with sighs a plenty  
And sold for endless rue."  
And I am two-and-twenty,  
And oh, 'tis true, 'tis true.

### **The Lent Lily**

'Tis spring; come out to ramble  
The hilly brakes around,  
For under thorn and bramble  
About the hollow ground  
The primroses are found.

And there's the windflower chilly  
With all the winds at play,  
And there's the Lenten lily  
That has not long to stay  
And dies on Easter Day.

And since till girls go maying  
You find the primrose still,  
And find the windflower playing  
With every wind at will,  
But not the daffodil.

Bring baskets now, and sally  
Upon the spring's array,  
And bear from hill and valley  
The daffodil away  
That dies on Easter Day.