



SWEDISH
CHORAL SOCIETY

VOL. 9



Shakespeare Songs and Sonnets
The Swedish Chamber Choir

Shakespeare Songs and Sonnets

The Swedish Chamber Choir

- 1 **Sylvia** (1:26)
Text: William Shakespeare from **The Two Gentlemen of Verona**
Music: Sven-Eric Johanson (1919-1997)
Published by Gehrmans Musikförlag AB
- 2 **Under the greenwood tree** (1:34)
Text: William Shakespeare from **As You Like It**
Music: Sven-Eric Johanson (1919-1997)
Published by Gehrmans Musikförlag AB
- 3 **Blow, blow thou winter wind** (1:42)
Text: William Shakespeare from **As You Like It**
Music: Sven-Eric Johanson (1919-1997)
Published by Gehrmans Musikförlag AB
- 4 **Fancy** (0:41)
Text: William Shakespeare from **The Merchant of Venice**
Music: Sven-Eric Johanson (1919-1997)
Published by Gehrmans Musikförlag AB
- 5 **O Mistress mine** (1:31)
Text: William Shakespeare from **Twelfth Night**
Music: Sven-Eric Johanson (1919-1997)
Published by Gehrmans Musikförlag AB
- 6 **Orpheus** (2:47)
Text: William Shakespeare from **King Henry VIII**
Music: Lars Johan Werle (1926-2001)
Published by Gehrmans Musikförlag AB
- 7 **Take, o take those lips away** (1:42)
Text: William Shakespeare from **Measure for Measure**
Music: Håkan Parkman (1955-1988)
Published by Gehrmans Musikförlag AB

- 8 **Titania** (1:48)
Text: Gustaf Fröding (1860-1911)
Music: Håkan Parkman (1955-1988)
Published by Gehrmans Musikförlag AB
- 9 **From you have I been absent** (2:22)
Text: William Shakespeare **Sonnet 98**
Music: Nils Lindberg (b. 1933)
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- 10 **Crabbed Age and Youth** (2:39)
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Published by Warner/Chappell Music Scandinavia AB
- 11 **Shall I compare thee to a summer's day** (2:46)
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Music: Nils Lindberg (b. 1933)
Published by Warner/Chappell Music Scandinavia AB
- 12 **Fancie** (1:09)
Text: William Shakespeare from **The Merchant of Venice**
Music: Benjamin Britten (1913-1976)
Published by Boosey & Hawkes Music Publishers Ltd
- 13 **A scurvy tune** (1:15)
Text: William Shakespeare from **The Tempest**
Music: Jaakko Mäntyjärvi (b. 1963)
Published by Sulasol, Helsinki
- 14 **Time** (4:18)
Text: William Shakespeare from **Sonnet 12**
Music: Jaakko Mäntyjärvi (b. 1963)
Published by Sulasol, Helsinki
- 15 **Over hill over dale** (2:04)
Text: William Shakespeare from **A Midsummer Night's Dream**
Music: Jaakko Mäntyjärvi (b. 1963)
Published by Sulasol, Helsinki

- 16 **Lullaby** (3:34)
 Text: William Shakespeare from *A Midsummer Night's Dream*
 Music: Jaakko Mäntyjärvi (b. 1963)
 Published by Sulasol, Helsinki
- 17 **Double, double toil and trouble** (3:01)
 Text: William Shakespeare from *Macbeth*
 Music: Jaakko Mäntyjärvi (b. 1963)
 Published by Sulasol, Helsinki
- 18 **Rosemary** (5:04)
 Text: William Shakespeare from *Hamlet*
 Music: Daniel Helldén (1917-1998)
 Published by Musikhøjskolens forlag, Egtved
- 19 **It was a lover and his lass** (2:43)
 Text: William Shakespeare from *As You Like It*
 Music: John Rutter (1945-)
 Published by Oxford University Press
- 20 **O weary night** (3:16)
 Text: William Shakespeare from *A Midsummer Night's Dream*
 Music: Juhani Komulainen (b. 1953)
 Published by Sulasol, Helsinki
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 Text: William Shakespeare from *Romeo and Juliet*
 Music: Juhani Komulainen (b. 1953)
 Published by Sulasol, Helsinki
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 Text: William Shakespeare from *Macbeth*
 Music: Juhani Komulainen (b. 1953)
 Published by Sulasol, Helsinki
- 23 **Spring** (2:05)
 Text: William Shakespeare from *Love's Labour's Lost*
 Music: Knud Jeppesen (1919-1997)
 Published by Musikhøjskolens forlag, Egtved

- 24 **When shall we three meet again** (4:11)
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Music: Stefan Kalmer (b. 1955)
Published by Carus-Verlag, Stuttgart
- 25 **Lovers love the spring** (2:50)
Text: William Shakespeare from **As You Like It**
Music: Sven-Eric Johanson (1919-1997)
Published by Gehrmans Musikförlag AB
- 26 **Winter** (2:03)
Text: William Shakespeare from **Love's Labour's Lost**
Music: Sven-Eric Johanson (1919-1997)
Published by Gehrmans Musikförlag AB
- 27 **Dirge** (2:09)
Text: William Shakespeare from **Cymbeline**
Music: Sven-Eric Johanson (1919-1997)
Published by Gehrmans Musikförlag AB
- 28 **Hark, hark the lark** (0:43)
Text: William Shakespeare from **Cymbeline**
Music: Sven-Eric Johanson (1919-1997)
Published by Gehrmans Musikförlag AB

Shakespeare: Songs and Sonnets

I Shakespeares dramer var musiken mycket viktig. Hans pjäser innehöll både sånger och instrumentala mellanspel, där musiken användes för att understryka delar av handlingen, skapa dramatiska kontraster eller lätta upp stämningen. Några sångtexter blev särskilt välkända (**O Mistress mine** och **It was a lover and his lass** är ett par exempel) och har inspirerat tonsättare i århundraden. Vissa talade partier ur pjäser har också tonsatts; Vaughan Williams och Frank Martin är två tonsättare som har lyckats mycket väl med det. Sonetterna, skrivna som ren poesi för enskild läsning, låter sig däremot inte lika lätt kläs i toner. Shakespeares strofer är ofta så starkt musikaliska i sig själva, att det är svårt att tillföra dem något genom en tonsättning. Men det finns undantag, och vi har tagit med flera utsökta sonettversioner i vår samling. I valet av repertoar har vi mestadels fokuserat på nordiska kompositörer, främst från Sverige och Finland.

Sven-Eric Johansons två böcker **Fancies** ramar in skivan (spår 1-5 och 25-28) och är fina exempel på verk av den göteborgsbaserade kompositören från hans glansdagar på 70- och 80-talen. De olika texterna lyfts fint fram av den sparsmakade körsatsen och det glittrande pianoackompanjemanget.

Lars Johan Werle ägnade sig främst åt opera och musikal, och tonsättningen av **Orpheus** visar en annan sida av hans produktion. Musikens magiska, föränderliga kraft gestalts i ständigt skiftande harmonier.

Håkan Parkmans **Titania** är skivans enda stycke med annan författare än Shakespeare. Den store svenske skalden Gustaf Fröding beskriver här hur älvorna dansar med sin drottning Titania i pjäsen En midsommarnattsdröm. Det är ett ljuvligt vindlätt stycke, som med leende behag dansar nätt på tå genom texten. Av Parkman finns också en förtjusande version av **Take o take those lips away** ur Lika för lika.

Sverige kan ståta med en stark jazztradition från 30-talet och framåt. En av de ledande gestalterna ur efterkrigsgenerationen, Nils Lindberg, har komponerat en hel del för kör. Hans tonsättning av sonetten **Shall I compare thee to a summer's day** är ett av de allra

mest populära svenska körverken. Ytterligare en sonett, **From you have I been absent, and Crabbed Age and Youth** ur diktsamlingen Den passionerade pilgrimen ramar in denna jazzinspirerade triptyk.

Brittens **Fancie** skrevs 1961 och ingick i en samling av tre sånger där de andra tonsattes av Poulenc och Kodály. Trots det korta formatet får man i sångens skenbara enkelhet glimtar av större djup.

Jaakko Mäntyjärvi är en av Finlands populäraste komponister av modern körmusik med en mångsidig produktion för olika slags ensembler. Han har skrivit ett dussin tonsättningar till shakespearetexter och uppvisar i dessa en enorm variation vad gäller sinnesstämningar och uttryck. **A scurvy tune** är en lekfull sjömanssång ur Stormen, där den fräcka texten på ett underfundigt sätt möter Bachs tredje Brandenburgkonsert. **Time** är i stället en stillsam och allvarlig tolkning av den tolfte sonetten: **When I do count the clock that tells the time**. Sedan följer två sånger ur En midsommarnattsdröm: den charmfulla **Over hill, over dale** och den lugnt gungande vaggvisan **Lullaby**. Till slut kommer ett riktigt bravurnummer: **Double, double, toil and trouble** där macbethhäxornas makabra trollformler kommer till livligt uttryck i Mäntyjärvis bitska harmonier och bultande rytmer.

Daniel Helldén, tidigare elev till Carl Orff, var en inflytelserik person i svenskt körliv under en stor del av 1900-talet. **Rosemary** uttrycker på ett rörande sätt lidandet i Ofelias vansinne. Den stillsamma, sparsmakade kontrapunkten till texten "pray love, remember" kontrasteras mot en inramning av rytmisk ojämnhet, men lyrisk homofoni.

John Rutter är mest känd för sina julvisor, men hans musik rymmer mycket stor variation och komplexitet. Trots anvisningen "nonchalant" finns i **It was a lover and his lass** ett oemotståndligt sväng som värmer inombords och får en att vilja stampa takten.

Komulainens körmusik är mindre komplex än landsmannen Mäntyjärvis. Texterna i hans **Ballads of Shakespeare** är inte lyrik i vanlig mening, utan skrivna på blankvers: Demetrius skogsvandring ur En midsommarnattsdröm, Julias kärleksförklaring till Romeo och, till sist, en förtvivlad Macbeth. Opretentiös fyrstämmig körsats utan någon brådska i tempo låter versernas komplexitet tala för sig själva.

Danmark är på vår nordiska skiva representerat av musikforskaren Knud Jeppesen och hans bedrägligt naiva **Spring**. Men den diatoniska våridyllen bryts av abrupta modulationer när den omoraliska göken gör sitt inträde som symbol för otroheten. Sången hittar till sist hem i slutackordets F-dur, med en antydning om att äktenskapet ändå gick att lappa ihop.

En utflykt till tysk repertoar bidrar med en skarp stilmässig kontrast. Stefan Kalmers **When shall we three meet again?** inleds spökliskt med öppningsrepliken ur Macbeth och utvecklas sedan till ett riktigt gothrocknummer. Ju närmare musiken kommer ett komplext klimax desto svårare blir det att hålla koll på häxorna.

Text: Simon Phipps

Översättning: Ellen Johansson

Svenska Kammarkören

Svenska Kammarkören, tidigare känd som Simon Phipps vokalensemble, bildades i Göteborg 1997 och leds alltjämt av dirigenten Simon Phipps. De senaste åren har präglats av en rad framgångar i såväl svenska som internationella sammanhang. Körens repertoar innefattar konstmusik från renässans till nutid. Kören har gästats av välkända dirigenter som Stephen Cleobury och Carl Høgset och har även samarbetat med skådespelare som Jessica Zandén och Claes Ljungmark. Under 2012 inleddes ett samarbete med Angereds kulturskola där kören fungerar som mentorskör för barnköerna inom projektet El Sistema.

Utmärkelser i urval:

2011: Vinnare av European Grand Prix for Choral Singing i Tolosa, Spanien

2011: Vinnare av European Broadcasting Unions tävling Let the Peoples Sing

2010: Grand Prix-vinnare i Concorso Polifonico Internazionale i Arezzo, Italien

2007: Grand Prix-vinnare i den internationella tävlingen Florilège Vocal i Tours, Frankrike

2006: Utnämnd till Årets kör av Rikskonserter

Simon Phipps

Simon Phipps är född och uppvuxen i London och växte upp i den engelska körtraditionen, först som korist på New College i Oxford och sedan på King's College i Cambridge. Efter examen i Cambridge studerade han under två år sång på Guildhall School i London. Sedan följde studier i dirigering i München under tre år, innan han återvände till England och kom till Royal Northern College of Music i Manchester.

Sina första tio år av karriären ägnade Phipps främst åt opera och engagerades av operahusen i Göteborg, London, Leeds, Krefeld och Malmö. Sedan 1994 är Phipps bosatt i Göteborg.

1997 bildades Simon Phipps Vokalensemble som 2006 bytte namn till Svenska Kammarkören. Tillsammans har de vunnit ett flertal priser.

Förutom engagemanget för Svenska Kammarkören är Phipps konstnärlig ledare och dirigent för Läckö Slottsopera, som tilldelades Operapriset 2011. Han dirigerar även Vagus, Västra Götalands Ungdomssymfoniker.

Mikael Holmlund

Pianisten Mikael Holmlund är född i Umeå 1978. Han har studerat i Oslo, Hannover och Göteborg. Han är nu verksam som solist, kammarmusiker och kyrkomusiker i Göteborg. Holmlund har fått flera utmärkelser, bland annat vann han det prestigefyllda svenska solistpriset 2002 för sin ”tekniska behärskning, inklämmande gestaltning, mångsidighet och fantasi”.

Om Swedish Choral Society

Körsång är en folkrörelse. Det har sjungits i vårt land i generationer och utomlands har vi gjort oss kända som en riktig körnation med stor bredd och hög kvalitet. Körer och ensembler sjunger i kyrkor och konserthus, på arbetsplatser och torg, i slott och koja... Man har uppskattat antalet svenskar som regelbundet sjunger i kör till en halv miljon.

I Sveriges Körförbund finns blandade körer, damkörer och manskörer. De kan också delas in i ungdomskörer, vokalgrupper, kyrkokörer, kammarkörer, barbershopkörer, gospelkörer, sceniska körer och företagskörer – listan med nya körtyper växer ständigt!

Sveriges Körförbunds historia går tillbaka till tiden kring förra sekelskiftet, då körsångare började organisera sig i regionala och rikstäckande organisationer. Manskörerna bildade redan 1909 Svenska Sångarförbundet och 1925 bildades Sveriges Körförbund av de blandade körerna. 1997 gick de båda förbunden samman. Bland förbundets främsta syften är att hävda körsångens musikaliska, kulturella och sociala betydelse.

Ett unikt samarbete kring skivutgivning – **Swedish Choral Society** – inleddes år 2009 mellan Sveriges Körförbund och skivbolaget Naxos. Syftet med samarbetet är att dokumentera vårt svenska körliv i all dess bredd och mångfald och göra det tillgängligt för en större publik såväl i Sverige som utomlands.

Under en tioårsperiod planeras en rad inspelningar som skall visa på de skiftande genrer och körtyper som finns representerade bland medlemmarna i Sveriges Körförbund. Serien – Swedish Choral Society – kommer att bestå av femtio körskivor. En så omfattande dokumentation av vårt nutida svenska körliv har aldrig tidigare gjorts!

Utgivningen av denna CD har även möjliggjorts tack vare stöd av The Barbro Osher Pro Suecia Foundation.

www.sverigeskorforbund.se

Shakespeare: Songs and Sonnets

Music played an important part in Shakespeare's theatre: every play would contain both instrumental interludes and songs. These could underline the action, provide dramatic contrast or supply comic relief. Some song texts became famous in their own right (**O Mistress mine** and **It was a lover and his lass** are just two examples) and they have inspired composers for hundreds of years. Less usually, composers have set parts of speeches in the plays, and with great success in the case of Vaughan Williams or Frank Martin for instance. The sonnets, on the other hand, were written as pure poetry for private reading, and lend themselves less readily to musical setting. When the rich musicality of Shakespeare's "strong lines" is so apparent, it is hard for a musical setting not to give the impression of gilding the lily. Even so there are exceptions and we include several impressive versions of sonnets in our collection. In our choice of repertoire we have concentrated, though not exclusively, on Nordic composers, mostly from Sweden and Finland.

Sven-Eric Johanson's two books of **Fancies**, which frame the album (tracks 1-5 and 25-28) are particularly attractive examples of the Gothenburg-based composer's work who had his heyday in the 1970s and 1980s. The economical choral scoring serves the varying texts well as do the glittering piano accompaniments.

Lars Johan Werle was most active in the world of opera and musical theatre, so this setting of **Orpheus** is something of a rarity in his oeuvre. The magical, transforming power of music is suggested in ever-shifting harmonies.

Håkan Parkman's **Titania** provides this album's only non-Shakespearean text. The great Swedish poet Gustaf Fröding describes fairies dancing with their queen Titania in *A Midsummer Night's Dream*. It is a delectably insubstantial number, tiptoeing through the text with smiling grace. Also by Parkman is a lilting version of **Take, o take those lips away** from *Measure for Measure*.

Sweden has boasted a strong jazz tradition from the 1930s onwards, and one of the leading lights of the post-war generation, Nils Lindberg, has composed extensively for choir as well.

His setting of the sonnet **Shall I compare thee to a summer's day** is one of the most popular of all Swedish choral works. Another sonnet, **From you have I been absent and Crabbed Age and Youth** from the Passionate Pilgrim frame this jazz-inspired triptych.

Britten's **Fancie** was written in 1961 as one of a group of three Shakespeare songs by different composers, the other two being Poulenc and Kodály. Even in this shortest of songs, the seeming simplicity reveals glimpses of deeper levels.

Jaakko Mäntyjärvi is one of Finland's most popular modern choral composers with a comprehensive catalogue of works for all kinds of ensembles. He has written a dozen Shakespeare settings displaying an enormous variety of mood and expression. **A scurvy tune** is a rollicking shanty from *The Tempest*, its bawdiness ironically tempered by a quotation from Bach's 3rd Brandenburg concerto. **Time**, on the other hand, is a calm and deeply serious response to the twelfth sonnet: When I do count the clock that tells the time. Two songs from *A Midsummer Night's Dream* follow: the delectably skittish **Over hill, over dale** and the drowsily rocking lullaby *You spotted snakes*. Finally a real showstopper: **Double, double toil and trouble** where the macabre details of the witches spells in *Macbeth* are exhilaratingly expressed in Mäntyjärvi's pungent harmonies and pounding rhythms.

A former student of Carl Orff, Daniel Helldén was an influential figure within Swedish choral life for much of the 20th century. **Rosemary** touchingly expresses the pathos of Ophelia's madness in *Hamlet*. The outer sections' unstable, yet lyrical homophony contrasts with still, sparse counterpoint to the text "pray love, remember".

John Rutter's music is much more accomplished and varied than his reputation as king of the Christmas carol might suggest. Although marked "nonchalant" **It was a lover and his lass** has an irresistible swing to it and is guaranteed to warm hearts and to set toes tapping.

Komulainen's choral music is less complex than that of his Finnish compatriot Mäntyjärvi. The texts in his "Ballads of Shakespeare" are not conventional lyrics, but quotations from speeches in blank verse: Demetrius' wandering in the forest of *A Midsummer Night's Dream*, Juliet avowing her love to Romeo, and lastly, a despairing *Macbeth*. Unpretentious four-part writing and unhurried tempi allow the complexity of the verse to speak for itself.

Denmark is represented in our Nordic album by musicologist Knud Jeppesen's apparently naive "When daisies pied". But the diatonic idyll of **Spring** is subverted by abrupt modulation on the arrival of the amoral cuckoo, a symbol of marital infidelity. So the reestablishment of F-major can, in its turn, suggest an unconvincingly patched-up marriage.

A repertoire detour to Germany provides this collection with a striking contrast in style. In Stefan Kallmer's **When shall we three meet again** after a spooky start the opening lines of Macbeth develop into a full-on goth-rock number. And as the music builds to a complex climax it is all but impossible to hear which witch is which.

Text: Simon Phipps

The Swedish Chamber Choir

The Swedish Chamber Choir, formerly known as Simon Phipps Vocal Ensemble, was founded in Gothenburg in 1997 and is conducted by Simon Phipps. The choir has during the last years established itself as one of the leading mixed choirs in Scandinavia. The repertoire of the choir spans from the renaissance to contemporary choral music. Stephen Cleobury and Carl Høgset are two well-known conductors that have guested the choir. The choir has also co-operated with well-known Swedish actors. In 2012 the choir initiated a mentorship co-operation with the children's choirs of the social project El Sistema on the outskirts of Gothenburg.

Awards

2011: Winner of the European Grand Prix for Choral Singing in Tolosa

2011: Winner of the European Broadcasting Union international competition

Let the Peoples Sing

2010: Grand Prix-winner of Concorso Polifonico Internazionale in Arezzo, Italy

2007: Grand Prix-winner of Florilège Vocal in Tours, France

2006: Appointed Choir of the year by Concerts Sweden





Simon Phipps

Simon Phipps was born in London and grew up in the English choral tradition, first as a chorister at New College, Oxford and then as a Choral scholar at King's college, Cambridge. After graduating from Cambridge he studied singing for two years at the Guildhall School, London. Thereafter he studied conducting in Munich for three years before being appointed to a Junior Fellowship in conducting at the Royal Northern College of Music in Manchester. The first ten years of Phipps' career were largely devoted to opera, with engagements at opera houses in Gothenburg, London, Leeds, Krefeld and Malmö. In 1994 he settled in Gothenburg.

In 1997 he founded Simon Phipps Vokalensemble with whom he won many prizes and which in 2006 became The Swedish Chamber Choir.

In addition to his commitment to The Swedish Chamber Choir, Simon Phipps is the artistic director and conductor of Läckö Castle Opera, which was awarded the Swedish Opera Prize in 2011. He is also conductor of the VÄGUS; West Swedish Youth Symphony.

Mikael Holmlund

The pianist Mikael Holmlund was born in Umeå in 1978. He studied in Oslo, Hannover and Göteborg where he is active as soloist, chamber musician and organist. He has won several prizes, among them the prestigious Swedish Soloist's Prize in 2002 for his "technical command, perceptive interpretation, versatility and imagination".

About Swedish Choral Society

Choral singing is an integral part of Swedish culture. People have sung in choirs here for generations. Sweden has an international reputation as a nation of choristers with both breadth and quality. Choirs and vocal ensembles can be heard in churches and concert halls, in workplaces and on public squares, in shopping malls and hospitals, in castles and cottages...

It has been estimated that about half a million people in Sweden are regular members of choirs. Sveriges Körförbund – The Swedish Choral Society is an organization of mixed choirs, female choirs and male choirs. These, in turn, can be further divided into youth choirs, chamber choirs, barbershop choirs, gospel choirs, operatic choirs and corporate choirs. The list of new type of choirs is constantly growing!

The history of the society goes back to the end of 19th century when choral singers began to organize themselves into regional and national associations. The men's choirs formed their own society – Svenska Sångarförbundet – in 1909 and the mixed choirs formed Sveriges Körförbund in 1925. In 1997 the two societies united. Among the principle aims of the society is that of promoting the musical, cultural and social significance of choral singing.

A unique recording collaboration – has in 2009 been introduced between Sveriges Körförbund and Naxos. The aim of this collaboration is to document the activities of Swedish choirs in all their breadth and diversity and to make this documentation available in Sweden and the rest of the world.

A succession of recordings is planned for a period of ten years that will illustrate the many different genres and types of choirs represented by the members of the association. The series – Swedish Choral Society – is planned to comprise fifty discs of choral music. This is the most extensive documentation of contemporary Swedish choral music that has been attempted.

This CD has been made with grants from The Barbro Osher Pro Suecia Foundation.

www.sverigeskorforbund.se

The Swedish Chamber Choir on this recording:

Sopranos

Elisabeth Eriksson
Gunhild Emrén
Josefin Jehander
Ellen Johansson
Ann Kjellson
Emma Larsson
Jennie Majberger Wiedel
Karin Ståhl Lindh (solo tr. 10)

Altos

Camilla Buller
Margareta Brännström
Johanna Nyström Rauch
Maria Palmqvist
Sonja Saras
Lovisa Westbacke
Veronica Wählberg
Tove Åhrman

Tenors

Måns Carlsson
Anders Ewaldz
Mathias Harms
Jonas Larsson
Sebastian Malmström (solo tr. 10)
Petter Remen
Marcus Waldemarson

Basses

Gustav Eriksson
Erik Hvitfeldt
Matts Johansson
Niklas Mros
Johannes Palm
Staffan Persson
Torbjörn Tällberg Marthins



1 Sylvia

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

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

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

2 Under the greenwood tree

Under the greenwood tree
Who loves to lie with me,
And turn his merry note
Unto the sweet bird's throat,
Come hither, come hither, come hither:
Here shall he see
No enemy
But winter and rough weather.

Who doth ambition shun,
And loves to live i' the sun,
Seeking the food he eats,
And pleas'd with what he gets,
Come hither...

3 Blow, blow thou winter wind

Blow, blow, thou winter wind
Thou art not so unkind
As man's ingratitude;
Thy tooth is not so keen,
Because thou art not seen,
Although thy breath be rude.

Heigh-ho! sing, heigh-ho! unto the green holly:
Most freindship is feigning, most loving mere
folly:
Then heigh-ho, the holly!
This life is most jolly.

Freeze, freeze thou bitter sky,
That does not bite so nigh
As benefits forgot:
Though thou the waters warp,
Thy sting is not so sharp
As friend remembered not.

4 Fancy

Tell me where is fancy bred,
Or in the heart or in the head?
How begot, how nourished?

Reply, reply.

It is engendered in the eyes.
With gazing fed, and fancy dies
In the cradle where it lies.
Let us all ring fancy's knell
I'll begin it - Ding, dong, bell.

Ding, dong, bell.

5 **O Mistress mine**

O Mistress mine, where are you roaming?
O, stay and hear, your true love's coming,
That can sing both high and low.
Trip no further, pretty sweeting,
Journeys end in lovers' meeting,
Every wise man's son doth know.

What is love? 'Tis not hereafter.
Present mirth hath present laughter.
What's to come is still unsure.
In delay there lies no plenty,
Then come kiss me sweet and twenty.
Youth's a stuff will not endure.

6 **Orpheus**

In sweet music is such art:

Orpheus with his lute made trees,
And the mountain tops that freeze,
Bow themselves, when he did sing:
To his music plants and flowers
Ever sprung; as sun and showers
There had made a lasting spring.

Everything that heard him play,
Even the billows of the sea,
Hung their heads, and then lay by.
In sweet music is such art,
Killing care and grief of heart
Fall asleep, or hearing, die.

7 **Take, o take those lips away**

Take, o take, those lips away,
That so sweetly were forsworn.

And those eyes, the break of day,
Lights that do mislead the morn!
But my kisses bring again, bring again,
Seals of love, but sealed in vain, sealed in vain!

8 **Titania**

En klang utav små violiner
går svag som susning i hassel och björk,
och månen på ängarne skiner,
men skogen är midnattsmörk.
Det skymtar, det svävar som böljande hår,
det dansar på yra eteriska tår.
Ti ta! Ti ta! Ti ta!

Det skymtar som barmar och halsar,
det lyfter på släp som av silke och flor,
det vajar, det viftar och valsar
i nätta, bevingade skor.
Vem är det, som håller sin vindlätta bal
vid midnattens timme i månsilversal?
Ti ta! Ti ta! Titania!

9 **From you have I been absent**

From you have I been absent in the spring,
When proud-pied April dress'd in all his trim
Hath put a spirit of youth in every thing,
That heavy Saturn laugh'd and leap'd with him.
Yet not the lays of birds nor the sweet smell
of different flowers in odor and in hue
Could make me any summer's story tell,
Or from their proud lap pluck them where
they grew,
Nor did I wonder at the lily's white,
Nor praise the deep vermilion in the rose;
They were but sweet, but figures of delight,

Drawn after you, you pattern of all those.
Yet seem'd it winter still, and, you away,
As with your shadow I with these did play.

10 Crabbed Age and Youth

Crabbed Age and Youth
Cannot live together:
Youth is full of pleasance,
Age is full of care;
Youth like summer morn,
Age like winter weather;
Youth like summer brave,
Age like winter bare.
Youth is full of sport,
Age's breath is short;
Youth is nimble, Age is lame;
Youth is hot and bold,
Age is weak and cold;
Youth is wild, and Age is tame.
Age, I do abhor thee;
Youth, I do adore thee;
O, my Love, my Love is young!
Age, I do defy thee:
O, sweet shepherd, hie thee!
For methinks thou stay too long.

11 Shall I compare thee to a summer's day

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd,
And every fair from fair sometime declines,
By chance, or nature's changing course
untrimm'd:

But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st,
Nor shall death brag thou wander'st in his
shade,
When in eternal lines to time thou grow'st.
So long as men can breathe, or eyes can see,
So long lives this, and this gives life to thee.

12 Fancie

Text, see track 4

13 A scurvy tune

The master, the swabber, the bo'sun and I,
The gunner and his mate
Loved Mall, Meg and Marian and Margery,
But none of us cared for Kate.
For she had a tongue with a tang,
Would cry to a sailor, Go hang!
She lov'd not the savour of tar nor of pitch,
Yet a tailor might scratch her where'er she did
itch;
Then to sea, boys, and let her go hang!

14 Time

When I do count the clock that tells the time,
And see the brave day sunk in hideous night,
When I behold the violet past prime,
And sable curls all silver'd o'er with white,
When lofty trees I see barren of leaves,
Which erst from heat did canopy the herd,
And summer's green all girded up in sheaves
Borne on the bier with white and bristly beard;
Then of thy beauty do I question make,
That thou among the wastes of time must go,

Since sweets and beauties do themselves forsake
And die as fast as they see others grow;
And nothing 'gainst Time's scythe can make
defence
Save breed, to brave him when he takes thee
hence.

15 Over hill over dale

How now, spirit!
Whither wander you?

Over hill, over dale,
Thorough bush, thorough briar,
Over park, over pale,
Thorough blood, thorough fire,
I do wander everywhere,
Swifter than the moon's sphere,
And I serve the fairy queen,
To dew her orbs upon the green:
The cowslips tall her pensioners be;
In their gold coats spots you see;
Those be rubies, fairy favours,
In those freckles live their savours:
I must go seek some dewdrops here,
And hang a pearl in every cowslip's ear.

Farewell, thou lob of spirits, I'll be gone:
Our queen and all her elves come here anon.

16 Lullaby

You spotted snakes with double tongue,
Thorny hedgehogs, be not seen;
Newts and blind-worms, do no wrong;
Come not near our fairy queen.

Philomel, with melody
Sing in our sweet lullaby:
Lulla, lulla, lullaby; lulla, lulla, lullaby.
Never harm, nor spell, nor charm,
Come our lovely lady nigh;
So, good night, with lullaby.

Weaving spiders, come not here;
Hence, you long-legg'd spinners, hence!
Beetles black, approach not near;
Worm nor snail, do no offence.

17 Double, double toil and trouble

Thrice the brinded cat hath mew'd.
Thrice and once, the hedge-pig whin'd.
Harpier cries: 'tis time! 'tis time!
Round about the cauldron go;
In the poison'd entrails throw:
Toad that under cold stone
Days and nights has thirty-one
Swelt'rd venom, sleeping got,
Boil thou first in the charmed pot.
Double, double toil and trouble,
Fire burn, and cauldron bubble.

Fillet of a fenny snake
In the cauldron boil and bake.
Eye of newt and toe of frog,
Wool of bat, and tongue of dog.
Adder's fork and blind-worm's sting,
Lizard's leg and owl's wing
For a charm of powerful trouble,
Like a hell-broth boil and bubble.
Double, double toil and trouble;
Fire burn, and cauldron bubble.
Scale of dragon, tooth of wolf,

Witches' mummy, maw and gulf
Of the ravin'd salt-sea shark.
Root of hemlock, digg'd in dark.
Liver of blaspheming Jew,
Gall of goat, and slips of yew,
Sliver'd in the moon's eclipse,
Nose of Turk and Tartar's lips.
Finger of birth-strangl'd babe
Ditch-deliver'd by a drab.
Make the gruel thick and slab.
Add thereto a tiger's chaudron,
For ingrediants for our cauldron.
Double, double toil and trouble,
Fire burn, and cauldron bubble.

By the pricking of my thumbs
Something wicked this way comes.
Open, locks, whoever knocks!

18 Rosemary

There's rosemary, that's for remembrance;
Pray, love, remember:
And there is pansies, that's for thoughts.

19 It was a lover and his lass

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

Between the acres of the rye,
With a hey...

These pretty country folks would lie,
In springtime...

This carol they began that hour,
With a hey...
How that a life was but a flower
In springtime...

And, therefore, take the present time
With a hey...
For love is crown'd with the prime
In springtime...

20 O weary night

O weary night, O long and tedious night,
Abate thy hours. Shine, comforts, from the
east,
That I may back to Athens by daylight
From these that my poor company detest.
And sleep, that sometimes shuts up sorrow's
eye,
Steal me awhile from mine own company.

21 Three words

Three words, dear Romeo, and good night,
indeed.
If thy love be honorable,
Thy purpose marriage, send me word tomorrow
By a messenger that I'll send thee
Where, and what time, thou wilt perform the
rite,
And all my fortunes at thy foot I'll lay
And follow thee my lord throughout the world.

22 Tomorrow and tomorrow

Tomorrow, and tomorrow, and tomorrow,
Creeps in this petty pace from day to day,
To the last syllable of recorded time;
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more.

23 Spring

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

When shepherds pipe on oaten straws,
And merry larks are plowmen's clocks,
When turtles tread, and rooks, and daws,
And maidens bleach their summer-smocks,
The cuckoo then, on every tree...

24 When shall we three meet again

When shall we three meet again?
In thunder, lightning, or in rain?
When the hurlyburly's done,
When the battl's lost and won.
Anon!

That will be ere the set of sun.
Where the place?
Upon the heath.
There to meet with Macbeth.

I come, Graymalkin!
Paddock calls.
Anon!
Fair is foul, and foul is fair:
Hover through the fog and filthy air.

25 Lovers love the spring

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

Between the acres of the rye,
With a hey
These pretty country folks would lie,
In the spring time...

This carol they began that hour,
With a hey...
How that a life was but a flower
In the spring time...

And, therefore, take the present time,
With a hey...
For love is crown'd with the prime,
In the spring time...

26 **Winter**

When icicles hang by the wall,
And Dick the shepherd blows his nail,
And Tom bears logs into the hall,
And milk comes frozen home in pail,
When blood is nipp'd and ways be foul,
Then nightly sings the staring owl:
Tu-whit, to-who,
A merry note,
While greasy Joan doth keel the pot.

When all aloud the wind doth blow,
And coughing drowns the parson's saw,
And birds sit brooding in the snow,
And Marian's nose looks red and raw,
When roasted crabs hiss in the bowl,
Then nightly sings the staring owl...

27 **Dirge**

Fear no more the heat o' th' sun,
Nor the furious winter's rages;
Thou thy worldly task hast done,
Home art gone and ta'en thy wages;
Golden lads and girls all must,
As chimney-sweepers, come to dust.

Fear no more the frown o' th' great;
Thou art past the tyrant's stroke:
Care no more to clothe and eat;
To thee the reed is as the oak:
The sceptre, learning, physic, must
All follow this, and come to dust.

Fear no more the lightning flash
Nor th'all-dreaded thunder-stone;

Fear no slander, censure rash;
Thou has finish'd joy and moan.
All lovers young, all lovers must
Consign to thee, and come to dust.

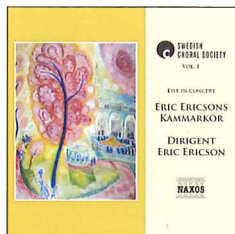
No exorcier harm thee,
Nor no witchcraft charm thee!
Ghost unlaid forbear thee,
Nothing ill come near thee!
Quiet consummation have,
And renown'd be thy grave!

28 **Hark, hark the lark**

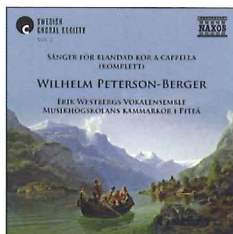
Hark, hark! the lark at heaven's gate sings,
And Phoebus' gins arise,
His steeds to water at those springs
On chaliced flowers that lies;
And winking Mary-buds begin
To ope their golden eyes:
With every thing that pretty bin,
My lady sweet, arise.
Arise, arise!



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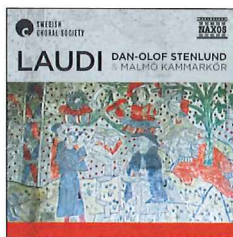
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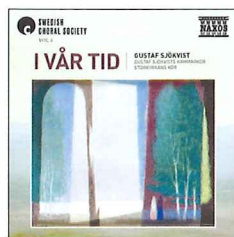
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Shakespeare Songs and Sonnets

The Swedish Chamber Choir

Simon Phipps (conductor) Mikael Holmlund (piano) no

01	Sylvia	1:26	16	Lullaby	3:34
02	Under the greenwood tree	1:34	17	Double, double toil and trouble	3:01
03	Blow, blow thou winter wind	1:42	18	Rosemary	5:04
04	Fancy	0:41	19	It was a lover and his lass	2:43
05	O Mistress mine	1:31	20	O weary night	3:16
06	Orpheus	2:47	21	Three words	2:04
07	Take, o take those lips away	1:42	22	Tomorrow and tomorrow	2:57
08	Titania	1:48	23	Spring	2:05
09	From you have I been absent	2:22	24	When shall we three meet again	4:11
10	Crabbed Age and Youth	2:39	25	Lovers love the spring	2:50
11	Shall I compare thee to a summer's day	2:46	26	Winter	2:03
12	Fancie	1:09	27	Dirge	2:09
13	A scurvy tune	1:15	28	Hark, hark the lark	0:43
14	Time	4:18			
15	Over hill over dale	2:04			

Total playing time: 66:32

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