





Madeleine Dring, c. 1951

## Madeleine Dring (1923–1977)

### Through the Centuries: Songs

- |   |   |      |
|---|---|------|
| 1 | <b>Love is a sickness</b> (date uncertain)<br>from Six Songs (published 1999)<br>for High Voice and Piano<br>Not too slow – [ ] – Tempo I             | 3:37 |
| 2 | <b>Echoes</b> (date uncertain)<br>from Six Songs (published 1999)<br>for High Voice and Piano<br>Commodo  | 2:54 |
| 3 | <b>Encouragements to a Lover</b> (date uncertain)<br>from Seven Songs (published 1993)<br>for Medium Voice and Piano<br>Allegretto – Slower – Tempo I | 1:14 |
| 4 | <b>The Enchantment</b> (date uncertain)<br>from Six Songs (published 1999)<br>for High Voice and Piano<br>Moderato                                    | 2:08 |

5	<p><b>Melisande</b> (date uncertain) <span style="float: right;">2:35</span>  The Far-Away Princess  based on a Fourteenth-Century French Air  from Seven Songs (published 1993)  for Medium Voice and Piano  Poco lento</p>
6	<p><b>My true-love hath my heart</b> (1944) <span style="float: right;">2:33</span>  from Six Songs (published 1999)  for High Voice and Piano  Allegro moderato</p>
	<p><b>Love and Time</b> (1970s) <span style="float: right;">17:53</span>  Four Songs for Voice and Piano</p>
7	Sister, awake. Andante mistico – Un poco più mosso <span style="float: right;">3:38</span>
8	<p>Ah, how sweet it is to love! Andante – [ ] –  Tempo I – Più mosso – Più mosso –  Poco meno mosso – Meno mosso –  Tempo I – Poco meno mosso <span style="float: right;">4:37</span></p>
9	<p>I feed a flame within. Con fuoco – Agitato –  A tempo meno mosso – Tempo I <span style="float: right;">3:06</span></p>
10	<p>The Reconciliation. Solenne – Misterioso – Tempo commodo –  Tempo commodo <span style="float: right;">6:18</span></p>

11 **Weep you no more, sad fountains** (date uncertain) **2:44**  
from Seven Songs (published 1993)  
for Medium Voice and Piano  
Andante sostenuto – Poco meno mosso – Tempo I

**From Seven Shakespeare Songs** (published 1992) **7:43**  
for Medium Voice and Piano

12 1 The Cuckoo. Allegretto **2:07**  
13 3 Take O take those lips away. Andante **3:21**  
14 2 It was a lover. Allegro **2:08**

15 **The Faithless Lover** (date uncertain) **2:28**  
from Seven Songs (published 1993)  
for Medium Voice and Piano  
Poco vivace

	<b>Four Night Songs</b> (1976) for Voice and Piano	<b>12:43</b>
16	Holding the Night. Calmo	3:34
17	Frosty Night. Allegro drammatico – Doppio più lento, misterioso – Tempo I	1:59
18	Through the Centuries. Lento	3:44
19	Separation (completed by Roger Lord). Andante – [ ] – Tempo I – [ ] – Tempo I	3:12
20	<b>In the Still of the Night</b> (date uncertain) Song from the Musical Film <i>Rosalie</i> (1937) Words and Music by Cole Porter (1891–1964) Arranged by Madeleine Dring [ ]	<b>4:07</b>

**TT 63:24**

**Kitty Whately** mezzo-soprano  
**Julius Drake** piano



Sara Porter

Kitty Wharely

## Through the Centuries: Songs of Madeleine Dring

### Biographical introduction

Born in Hornsey in 1923, Madeleine Dring died in Streatham at the age of only fifty-three. Her death came unexpectedly, for she was at her peak professionally, felled by a brain aneurysm on 26 March 1977. Hers was a theatrical family and she was quickly admitted to the Royal College of Music as a junior exhibitioner. Admitted at the age of nine, she started at ten and was a violinist, but soon became a piano major. She thus found herself in the Junior Department which, in the 1930s, provided early opportunities: she came under the influence of Angela Bull whose children's plays gave her a stage vehicle and, soon, an opportunity to expand her involvement. Before long she became a composition student of Herbert Howells, also receiving lessons from Gordon Jacob and Ralph Vaughan Williams.

While Madeleine was still in her teens, her development benefited from the ambience of the Royal College thanks to Sir George Dyson's drive to keep the College open throughout the war; Angela Bull, who staged the Christmas plays, commissioned Madeleine to write music for them. It is not surprising that, given her family background (her father

was a ventriloquist), she was able to rise to the challenge when, in 1941, the chosen play was *The Emperor and the Nightingale* (based on a tale by Hans Christian Andersen): aged eighteen, she not only took responsibility for the music but also produced the play on stage.

Dring began to make her career in the theatre and was one of those musical people who would respond quickly to both challenges and opportunities. As an actress and entertainer, she wrote some two dozen scores for the BBC as well as much music for the West End stage, including revues and plays. Keeping her focus on the theatre, she cultivated the ability to produce catchy numbers at short notice which, combined with her growing technique as a pianist rather than as a violinist, turned the disruption caused by the war into the perfect opportunity. Thus, having established herself in the West End after the war, she could count herself alongside musical entertainers such as Donald Swann and Joyce Grenfell and she continued to contribute numbers to stage shows during a very active fifteen or twenty years.

Hers grew into a large catalogue of songs, both serious and light-hearted, but because

she often wrote them at short notice, she did not deal with them systematically. Late in her career she came to know John Bishop and the music list which he compiled through his Thames Publishing venture, established in 1970; but it was only after her death that Bishop launched into a series of collections of her songs. Unfortunately, he only completed six volumes before, in 2000, he, too, died. Weinberger issued a volume of her Betjeman songs, composed the year before she died, which gave Dring and them a notable, if short-lived, popularity. In the present programme, Kitty Whately and Julius Drake have chosen widely from among her output, and end with Dring's version of Cole Porter's 'In the Still of the Night'.

It has been observed that among that active group of young women from the Royal College who in the years before the Second World War made their mark as composers – women such as Elizabeth Lutyens, Elizabeth Maconchy, Grace Williams, and Ruth Gipps – Madeleine Dring did not really fit in. The reason may be that she orientated herself towards the theatre and specialised in producing the goods at unexpected moments and under tight deadlines. When the BBC television service resumed after the war (it had been shut down on its outbreak, in 1939), she found a role which continued to

develop into the 1960s, when she would write music for ITV's 'Play of the Week'. There was also, as before, much music for the theatre, as well as a short one-act opera, *Cupboard Love* (the body of the cuckolded husband is concealed in a kitchen cupboard), which was not orchestrated nor heard until forty years after her death.

Her husband was the celebrated oboist Roger Lord, who for over thirty years was Principal Oboe with the London Symphony Orchestra and for whom Dring wrote a variety of works and made many arrangements. Because her music was largely produced to commission and for specific events, she tended not to assemble a carefully conserved personal work file, and had perhaps not the luxury of time, or the inclination, to concern herself with her compositional legacy; many scores, including much music written for television, have not been recovered.

#### **Notes on the programme** **Love is a sickness**

One of the Six Songs published in 1999, 'Love is a sickness' sets words by Samuel Daniel (1562 – 1619) from his masque *Hymen's Triumph* (performed in 1614, for the wedding of Queen Anne's lady in waiting to Lord Roxburghe). We know the words from John Ireland's setting, which dates from 1921.

But the funereal pace of Dring's treatment is striking and reminds us that the love poetry by largely aristocratic authors of the late sixteenth and seventeenth centuries does not always celebrate the ecstasy of love consummated but rather the heartfelt torture of emotion rejected. Clearly, an awfully large number of mistresses were coy and it was not only Andrew Marvell who found that time's winged chariot was all too near. The inclusion in this programme of 'Echoes', 'Encouragements to a Lover', and 'The Enchantment' underlines this; Dring's lamenting setting of Daniel's words shows us the despair of the disgruntled lover as he kicks the can down the road.

#### **Echoes**

'Echoes', also from the Six Songs, sets later words, by Thomas Moore (1779 – 1852), and these are perhaps better known, under the title 'How sweet the answer', from settings by Parry and Sullivan. The words were first published in *Irish Melodies*, in 1821. Their enchanting treatment by Dring is characterised by her typical, delicate upward run in four phrases, which is eventually taken up by the piano.

#### **Encouragements to a Lover**

Published in 1993, as one of Seven Songs,

'Encouragements to a Lover' sets words by Sir John Suckling (1609 – 1641), a Cavalier poet for whom time's winged messenger was upon him before he knew it.

The song 'Why so pale and wan, fond lover?' is taken from his masque *Aglaure* (1637), a tragedy given a spectacular production at the Blackfriars Theatre by the King's Men, though only this short lyric is remembered now. Dring's clipped *staccato* treatment of both the vocal line and the accompaniment reflects the ultimate failure of the singer's suit of the reluctant lady: suddenly losing patience, the suitor snaps, 'The Devil take her!'

#### **The Enchantment**

Another song eventually published among the Six Songs, 'The Enchantment' sets words by Thomas Otway (1652 – 1685) who, unlike most of his literary contemporaries, despite being Oxford educated was of modest birth. Celebrated in his day for his plays and more complex poetry, he is remembered today for the one poem, *The Enchantment*, a quickly told and simply expressed account of falling in love at first sight:

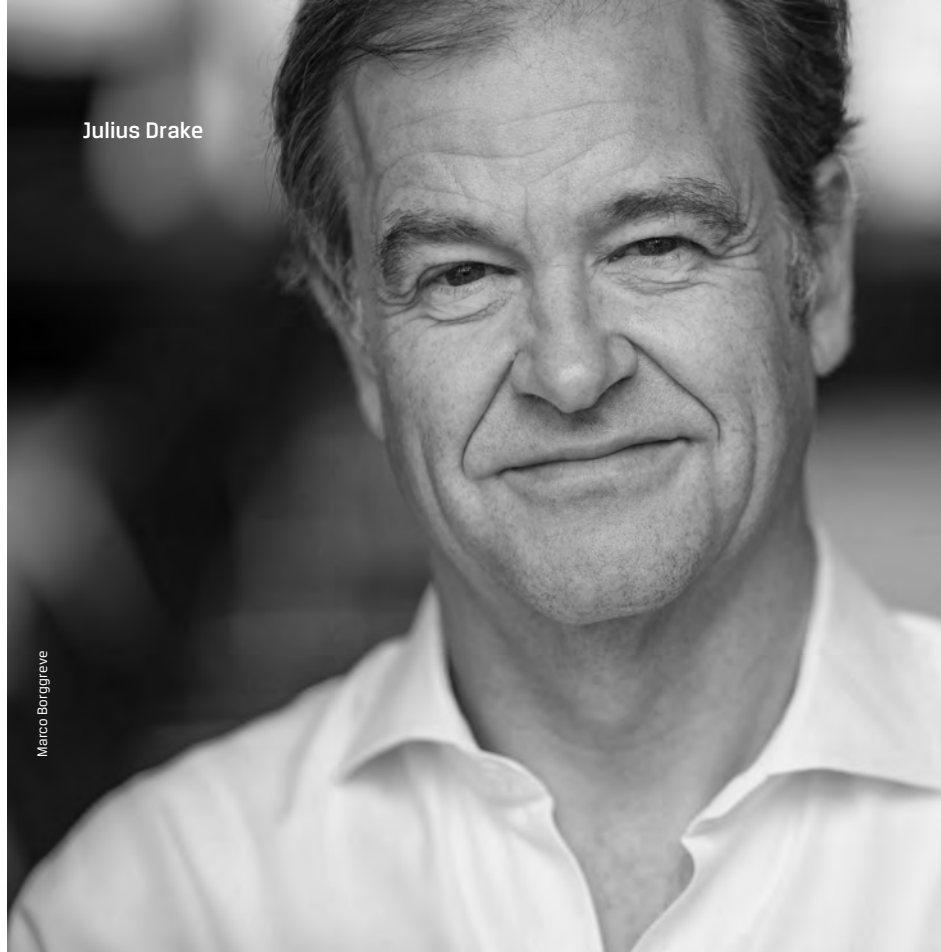
'Twas but for one half-hour,

Then to resist I had no will...

But all is in vain, the lover cannot melt her heart,  
lamenting that had his own but 'one corner' of it, "T'would learn of yours the winning art'.

Julius Drake

Marco Borggreve



### **Melisande: The Far Away Princess**

Also published among the Seven Songs, 'Melisande: The Far-Away Princess' is based on words by Daniel Ferguson (D.F.) Aitken (1904 – 1995), a New Zealand-born poet and later music editor for the BBC on the magazine *The Listener*. The composer, a personal friend of his, tells us that this setting of words by the man who was also the librettist of her unproduced opera, *Cupboard Love*, draws 'on a Fourteenth-Century French Air', though I regret to say I cannot name it.

### **My true-love hath my heart**

Included among the Six Songs published in 1999, 'My true-love hath my heart' is one of the relatively few of Dring's songs that can be securely dated, in this case to 1944. In it Dring sets words by Sir Philip Sidney (1554 – 1586). Despite his early death, at thirty-two, Sir Philip was a noted Elizabethan courtier and soldier as well as a published poet. 'My true-love hath my heart', his best remembered sonnet, was a song from his pastoral romance *The Countess of Pembroke's Arcadia*, of 1580, but was not published in his lifetime. These are familiar words and Dring is notably successful in treating them afresh.

### **Love and Time**

*Love and Time* collects Four Songs for Voice and

Piano composed in the 1970s. The composer Thomas Bateson (c. 1570 – 1630) is little documented. His First Set of English Madrigals appeared in 1604, and proved to be valuable to Dring not for the setting of 'Sister, awake' but for the words, the author of which is not cited. Dring turned them to her own purposes, producing an atmospheric solo setting, the opening suitably marked *Andante mistico*.

The two middle songs, 'Ah, how sweet it is to love!' and 'I feed a flame within', take words by Dryden. The first appears in the tragedy *Tyrannick Love, or The Royal Martyr*, dating from 1669. In fact, Purcell had got there first but, again, Dring brings a fresh voice to the text, adopting a pressing de-da-dee rhythm and plastic 3 / 4, 3 / 8, 5 / 8, 3 / 4, 6 / 8 time signatures. The second song, from another play, *Secret Love, or The Maiden Queen* (1667), is splendidly vigorous, opening *Con fuoco* and continuing *Agitato*, rhythmically driven by repetitive quavers.

'The Reconciliation', setting words by John Sheffield, Duke of Buckinghamshire (1648 – 1721), brings a completely different mood. It starts with the marking *Solenne*, and soon takes on the character *Misterioso*. Dring's husband pointed out that

Three of the 4 stages of life songs are introduced by the same chant-like theme, at first very simple but getting more

complicated and chromatically harmonised each time it appears.

#### **Weep you no more, sad fountains**

Published in 1993 among the Seven Songs, 'Weep you no more, sad fountains' takes anonymously authored words from John Dowland's *Third and Last Booke of Songs or Aires* (1603) and sets them anew.

#### **From Seven Shakespeare Songs**

Seven of Dring's settings of words by Shakespeare were published in 1992. This programme features three of them. The lyrics of 'The Cuckoo' come from Act V of *Love's Labour's Lost*, beginning 'When daisies pied, and violets blue'. It is a rumbustious exposé of older men who have been cuckolded by their wives 'playing away'. The song ends with three bars of running semiquavers in the voice, a successful characteristic feature of Dring's songwriting.

The words of 'Take O take those lips away' come from Act IV of *Measure for Measure*, where they are sung by a boy to Mariana who has been abandoned by Angelo. The singer asks the false lover to go away and leave off trying to kiss the beloved's lips.

'It was a lover' takes its verses from a song in Act V of *As You Like It*, which long enjoyed popularity in the form of the familiar

Elizabethan setting by Robert Morley. Dring's setting is carried along by a lilting rhythm and crowned in the later bars by another trademark melisma.

#### **The Faithless Lover**

The Elizabethan words of 'The Faithless Lover', by an anonymous author, were set by both William Byrd and, much later, Roger Quilter, as 'The Faithless Shepherdess'. In fact, when Byrd's setting was published, in 1589, in *Songs of Sundrie Natures*, it was the first appearance of the words in print. Dring's setting may be found among the Seven Songs of 1993.

#### **Four Night Songs**

In the *Four Night Songs* for Voice and Piano, which date from 1976, Dring set words by a friend of hers, Michael Armstrong, completing them just before her unexpected death. Her biographer, Wanda Brister, explains that 'a painter as well as a poet, Armstrong (1923–2000) made his living running a hotel with his wife on one of the Channel Islands'. He sent Dring a number of poems to consider and she chose these four. The songs are rather different to her more popular repertoire. They 'concern night, time, and shifting memories' and prompted Dring to explore more chromatic and impressionistic piano textures. As Brister observes:



The Royal College of Music, c. 1980

Dring paints in musical terms such words as 'streams' (upward chromatic scales...) and 'falls' (descending sixths in the voice and descending chromatic thirds in the piano).

In the final song, 'Separation', we find Dring returning to the moving issues of love and loss, but on her death, she had not yet finished it and it was left to her husband to find a completion.

#### **In the Still of the Night**

The song 'In the Still of the Night', with words and music by Cole Porter (1891–1964), from the MGM film musical *Rosalie* (1937), was clearly a favourite of the composer's. Not only did Dring produce an arrangement of the song for voice and piano, she also issued a transcription of it for solo oboe (recorded on CHAN 20344).

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The mezzo-soprano **Kitty Whately** trained at Chetham's School of Music, the Guildhall School of Music and Drama, and the International Opera School of the Royal College of Music. Having won both the Kathleen Ferrier Award and Royal Overseas League Award in the same year, she attended the prestigious Academy of the Verbier Festival. As a BBC

New Generation Artist from 2013 to 2015 she made recordings with the BBC orchestras, commissioned a new song cycle from Jonathan Dove, and made several appearances at the BBC Proms. On the operatic stage she has recently sung Michelle (Mark-Anthony Turnage's *Festen*) at The Royal Opera, Covent Garden, Isabelle in Missy Mazzoli's one-woman opera *Song from the Uproar* with the BBC Symphony Orchestra at the Barbican, Poppea (*L'incoronazione di Poppea*) and Nancy (*Albert Herring*) at The Grange Festival, Suzuki (*Madama Butterfly*) and Kate (*Owen Wingrave*) at Grange Park Opera, Jocasta (*Oedipus rex*), Hansel (*Hansel and Gretel*), and Donna Elvira (*Don Giovanni*) at Scottish Opera, and Dorabella (*Così fan tutte*), Rosina (*Il barbiere di Siviglia*), Stewardess (*Flight*), and Meg (*Little Women*) at Opera Holland Park. She has also performed Isabella (Bernard Herrmann's *Wuthering Heights*) at Opéra national de Lorraine, in Nancy, Paquette (*Candide*) at Bergen Nasjonale Opera and The Grange Festival, Mother / Other Mother in the world première of Mark-Anthony Turnage's *Coraline*, with The Royal Opera at the Barbican, and Hermia (*A Midsummer Night's Dream*) at Opéra de Rouen, Festival d'Aix-en-Provence, and in Bergen and Beijing. She has also sung Dog / Forester's Wife / Woodpecker / Owl (*The Cunning Little Vixen*) with the City of Birmingham Symphony

Orchestra in Birmingham, Paris, Hamburg, and Dortmund, and appeared in Vasco Mendonça's *The House Taken Over* in Antwerp, Strasbourg, Luxembourg, Bruges, and Lisbon. In high demand as a recitalist and concert artist, she made her début with the Berliner Philharmoniker singing Mendelssohn's *A Midsummer Night's Dream*, and has sung with most of the UK's major orchestras, in a repertoire including Mozart's Requiem, Elgar's *The Dream of Gerontius*, De Falla's *El sombrero de tres picos*, Ravel's *Shéhérazade*, Canteloube's *Chants d'Auvergne*, and Mahler's *Das Lied von der Erde*. She has given recitals at Wigmore Hall and the Edinburgh, Cheltenham, Leeds Lieder, Oxford Lieder, and Buxton festivals. Kitty Whately is co-founder of the charity SWAP'ra (Supporting Women and Parents in Opera) and is passionate about championing the vocal work of women composers.

**Julius Drake**, described by *The New Yorker* as the 'collaborative pianist nonpareil', lives in London and enjoys an international reputation as one of the finest instrumentalists in his field, collaborating with many of the world's leading artists, both in recital and on disc. His passionate interest in song has led to invitations to devise song series for the Wigmore Hall, London, Royal

Concertgebouw, Amsterdam, 92nd Street Y, New York, and Pierre Boulez Saal, Berlin. His annual series of song recitals, 'Julius Drake and Friends', in the historic Middle Temple Hall, London, has featured concerts with outstanding vocal artists such as Sir Thomas Allen, Olaf Bär, Ian Bostridge, Dame Sarah Connolly, Alice Coote, Lucy Crowe, Iestyn Davies, Veronique Gens, Simon Keenlyside, Angelika Kirchschrager, Sergei Leiferkus, Dame Felicity Lott, Christopher Maltman, Mark Padmore, and Sir Willard White. During the 2024 / 25 season he appeared at Teatro alla Scala, Milan with Ludovic Tézier, made return visits to the Pierre Boulez Saal for the series 'Lied und Lyrik', gave a recital tour in the USA with Ian Bostridge, presented the complete songs of Mahler in five recitals at the Mahler Festival in the Royal Concertgebouw, performed recitals at Gran Teatre del Liceu, in Barcelona, with Dame Sarah Connolly, Gerald Finley, and Irène Theorin, returned to the Chamber Music Festivals of Santa Fe and Oxford, gave concerts in Berlin and at the Aldeburgh Festival with André Schuen, offered recitals in the USA and Europe with Fleur Barron, Mercedes Gancedo, Julia Kleiter, Christoph Prégardien, Anna Prohaska, and Roderick Williams, and, at Wigmore Hall, performed a series of recitals of works by Mendelssohn and Liszt. He has amassed a

vast award-winning discography, partnering such artists as Natalie Clein, Nicholas Daniel, Joyce DiDonato, Gerald Finley, Lorraine Hunt-Lieberson, Václava Housková, Julia Kleiter, Bejun Mehta, Christian Poltéra,

Christoph Prégardien, Nicky Spence, and Christianne Stotijn. Julius Drake is a Professor of Collaborative Piano at the Guildhall School of Music and Drama, London, and is regularly invited to give master-classes worldwide.



Madeleine Dring, with Anthony Bateman and Maurice Browning, in 'Babes in the Wood and the Good Little Fairy Birds', Players' Theatre, London, 1959



The Kensington-Gores (Madeleine Dring,  
Alan Rowlands, and Margaret Rubel),  
c. 1957

**1 Love is a sickness**

(from Six Songs)

Love is a sickness full of woes,  
All remedies refusing;  
A plant that with most cutting grows,  
Most barren with best using.  
Why so?  
More we enjoy it, more it dies;  
If not enjoy'd, it sighing cries –  
Heigh ho!

Love is a torment of the mind,  
A torment / tempest everlasting;  
And Jove hath made it of a kind  
Not well, nor full, nor fasting.  
Why so?  
More we enjoy it, more it dies;  
If not enjoy'd, it sighing cries –  
Heigh ho!

La la la la la

*Hymen's Triumph* (1614), Act I  
Samuel Daniel (1562–1619)

**2 Echoes**

(from Six Songs)

How sweet the answer Echo makes  
To music at night,  
When, rous'd by lute or horn, she wakes,  
And far away, o'er lawns and lakes,  
Goes answering light!

Yet Love hath echoes truer far,  
And far more sweet,  
Than e'er beneath the moonlight's star,  
Of horn or lute, or soft guitar,  
The songs repeat.

'Tis when the sigh, in youth sincere,  
And only then –  
The sigh that's breathed for one to hear,  
Is by that one, that only dear,  
Breathed back again!

'Echo',  
in *Irish Melodies* (1821)  
Thomas Moore (1779–1852)

**3 Encouragements to a Lover**

(from Seven Songs)

Why so pale and wan, fond lover?  
Prythee, why so pale?  
Will, if looking well can't move her,  
Looking ill prevail?  
Prythee, why so pale?

Why so dull and mute, young sinner?  
Prythee, why so mute?  
Will, when speaking well can't win her,  
Saying nothing do't?  
Prythee, why so mute?

Quit, quit, for shame! This will not move,  
This cannot take her;  
If of herself she will not love,  
Nothing can make her:  
The Devil take her!

*from Aglaure* (1637)  
Sir John Suckling (1609 – 1641)

**4 The Enchantment**

(from Six Songs)  
I did but look and love awhile,  
'Twas but for one half-hour;  
Then to resist I had no will,  
And now I have no power.

To sigh, and wish, is all my ease;  
Sighs which do heat impart,  
Enough to melt the coldest ice,  
Yet cannot melt your heart.

Oh, would your pity give my heart  
One corner of your breast,  
'Twould learn of yours the winning art,  
And quickly steal the rest.

Thomas Otway (1652 – 1685)

**5 Melisande**

The Far-Away Princess  
(from Seven Songs)  
Far, far in the East, where shadows fall on  
the hills of the Holy Land,  
Still in my dreams she dwells, my heart's  
desire, Melisande.  
Night folds his wings, the sea lies silent  
beneath her castle wall.  
Even the moon is dim: her beauty holds  
him in thrall.  
Lean down, O silver moon of Perigord.  
Bear my love to her, let my dream steal  
into her heart.  
Long, long is the road that leads to that  
far Holy Land,  
Where she dwells alone, my heart's  
desire, Melisande.

Daniel Ferguson Aitken (1904 – 1995)

**6 My true-love hath my heart**

(from Six Songs)  
My true-love hath my heart, and I have his,  
By just exchange one to the other given:  
I hold his dear, and mine he cannot miss,  
There never was a better bargain driven:

His heart in me keeps him and me in one,  
My heart in him his thoughts and senses  
guides:

He loves my heart, for once it was his  
own,  
I cherish his because in me it bides.

from *The Countess of Pembroke's Arcadia*  
(1580)  
Sir Philip Sidney (1554 – 1586)

7 **Love and Time**

**Sister, awake**

Sister, awake! Close not your eyes!  
The day her light discloses,  
And the bright morning doth arise  
Out of a bed of roses.

See the clear sun, the world's bright eye,  
In at our window peeping;  
Lo, how he blusheth to espy  
Us idle wenches sleeping!

Therefore awake! Make haste I say!  
And let us, without staying  
All in our gowns of green so gay,  
Into the park a-maying.

'Sister, Awake! Close Not Your Eyes'  
Anonymous author,  
though possibly c. 1604 by Thomas Bateson  
(c. 1570 – 1630)

8 **Ah, how sweet it is to love!**

Ah, how sweet it is to love!  
Ah, how gay is young Desire!  
And what pleasing pains we prove  
When we first approach Love's fire!  
Pains of love be sweeter far  
Than all other pleasures are.

Sighs which are from lovers blown  
Do but gently heave the heart:  
Ev'n the tears they shed alone  
Cure, like trickling balm, their smart:  
Lovers, when they lose their breath,  
Bleed away in easy death.

Love and Time with reverence use,  
Treat them like a parting friend;  
Nor the golden gifts refuse  
Which in youth sincere they send:  
For each year their price is more,  
And they less simple than before.

Love, like spring-tides full and high,  
Swells in every youthful vein;  
But each tide does less supply,  
Till they quite shrink in again:  
If a flow in age appear,  
'Tis but rain, and runs not clear.

from *Tyrannick Love,*  
or *The Royal Martyr* (1669)  
John Dryden (1631 – 1700)

9 **I feed a flame within**

I feed a flame within, which so torments  
me  
That it both pains my heart, and yet  
contents me:  
'Tis such a pleasing smart, and I so love it,  
That I had rather die than once remove it.

Yet he, for whom I grieve, shall never  
know it;  
My tongue does not betray, nor my eyes  
show it.  
Not a sigh, nor a tear, my pain discloses,  
But they fall silently, like dew on roses.

Thus, to prevent my Love from being  
cruel,  
My heart's the sacrifice, as it's the fuel;  
And while I suffer thus to give him quiet,  
My faith rewards my love, though he  
deny it.

On his eyes will I gaze, and there delight  
me;  
While I conceal my love no frown can  
fright me.  
To be more happy I dare not aspire,  
Nor can I fall more low, mounting no  
higher.

from *Secret Love, or The Maiden Queen* (1667)  
John Dryden

10 **The Reconciliation**

Come, let us now resolve at last  
To live and love in quiet;  
We'll tie the knot so very fast  
That Time shall ne'er untie it.

The truest joys they seldom prove  
Who free from quarrels live:  
'Tis the most tender part of Love  
Each other to forgive.

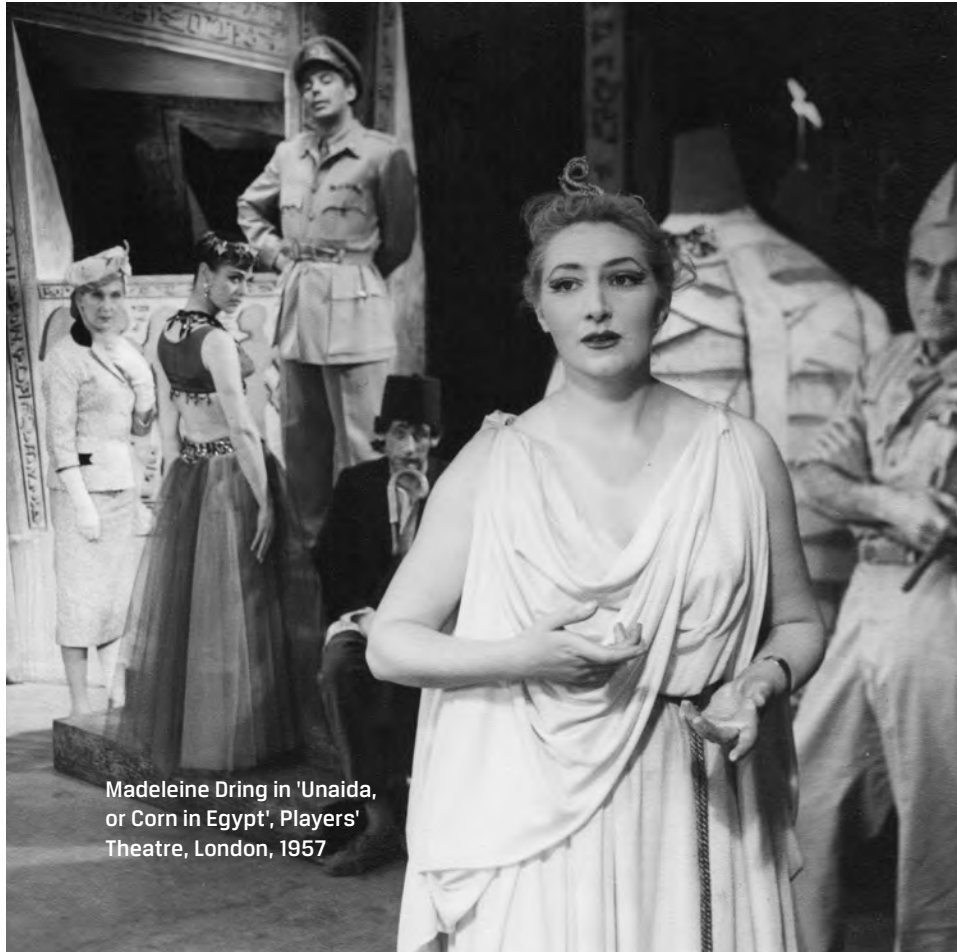
When least I seem'd concern'd, I took  
No pleasure nor no rest;  
And when I feign'd an angry look,  
Alas! I loved you best.

Own but the same to me – you'll find  
How blest will be our fate.  
O to be happy – to be kind –  
Sure never is too late!

John Sheffield,  
Duke of Buckinghamshire (1648 – 1721)

11 **Weep you no more, sad fountains**

(from *Seven Songs*)  
Weep you no more, sad fountains;  
What need you flow so fast?  
Look how the snowy mountains  
Heaven's sun doth gently waste.  
But my sun's heavenly eyes



Madeleine Dring in 'Unaida,  
or Corn in Egypt', Players'  
Theatre, London, 1957

View not your weeping,  
That now lies sleeping  
Softly, now softly lies  
Sleeping.

Sleep is a reconciling,  
A rest that peace begets;  
Doth not the sun rise smiling  
When fair at eve he sets?  
Rest you, then, rest, sad eyes,  
Melt not in weeping,  
While she lies sleeping  
Softly, now softly lies  
Sleeping.

Anonymous (1603)

### From Seven Shakespeare Songs

#### 12 1. The Cuckoo

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

When shepherds pipe on oaten straws,  
And merry larks are ploughmen's clocks,

When turtles tread, and rooks, and daws,  
And maidens bleach their summer  
smocks,  
The cuckoo then, on ev'ry tree,  
Mocks married men, for thus sings he:  
'Cuckoo!  
Cuckoo, cuckoo! Oh word of fear,  
Unpleasing to a married ear!

'Spring'  
from *Love's Labour's Lost* (c. 1595),  
Act V, Scene 2

#### 13 3. 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;  
Seals of love, but seal'd in vain.

*Measure for Measure* (1603 / 04),  
Act IV, Scene 1

#### 14 2. It was a lover

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,  
These pretty country folk would lie:  
This carol they began that hour,  
How that life was but a flower:

And therefore take the present time,  
With a hey, and a ho, and a hey nonino!  
For love is crownèd with the prime  
In the Spring time, the only pretty ring  
time,  
When birds do sing, hey ding a ding ding:  
Sweet lovers love the Spring.

*As You Like It* (1599), Act V, Scene 4  
William Shakespeare (1564 – 1616)

### 15 The Faithless Lover

(from Seven Songs)  
While that the sun with his beams hot  
Scorchèd the fruits in vale and mountain,  
Philon the shepherd, late forgot,  
Sitting beside a crystal fountain,  
In shadow of a green oak tree,  
Upon his pipe this song played he:  
Adieu, Love, adieu, Love, untrue Love!  
Untrue Love, untrue Love, adieu, Love!  
Your mind is light, soon lost for new love.

So long as I was in your sight  
I was your heart, your soul, your treasure;

And evermore you sobbed and sighed  
Burning in flames beyond all measure:  
– Three days endured your love to me,  
And it was lost in other three!  
Adieu, Love, adieu, Love, untrue Love!  
Untrue Love, untrue Love, adieu, Love!  
Your mind is light, soon lost for new love.

Another shepherd you did see,  
To whom your heart was soon enchainèd;  
Full soon your love was leapt from me,  
Full soon my place he had obtainèd.  
Soon came a third your love to win,  
And we were out and he was in.  
Adieu, Love, adieu, Love, untrue Love!  
Untrue Love, untrue Love, adieu, Love!  
Your mind is light, soon lost for new love.

Sure that you have me passing glad  
That you your mind so soon removèd,  
Before that I the leisure had  
To choose you for my best belovèd:  
For all my love was past and done  
Two days before it was begun.  
Adieu, Love, adieu, Love, untrue Love!  
Untrue Love, untrue Love, adieu, Love!  
Your mind is light, soon lost for new love.

'The Unfaithful Shepherdess'  
Anonymous, sixteenth century

### **Four Night Songs**

#### **16 Holding the Night**

Holding the night in the palm of my hand,  
feeling its blackness as the wind  
streams to the edge of the gulf  
to fall through unknown trees.

This moment has always been ours,  
when the tips of our fingers touch,  
enclosing the gift of a hidden moon  
floating, floating beyond the clouds.

#### **17 Frosty Night**

Stars rain like pebbles out of the sky  
and sputter the roof with sparks of frost.

The night's black moat encircles my  
house,  
the doors are bolted, the windows barred.

I've made it safe from the brilliant eye  
that burns inside a plumage of ice.

**Sheila Bernette, Madeleine Dring, and  
Violetta Farjeon, in 'Babes in the Wood  
and the Good Little Fairy Birds', Players'  
Theatre, London, 1959**



**18 Through the Centuries**

Through the centuries I have held your  
hand,  
whispered your name as the wind in the  
trees.

Nothing remembered and nothing  
forgotten,  
each time it was different, each time the  
same.

Our meetings renewed a secret joy,  
our farewells destroyed what we  
understood.

Today was a greeting, tomorrow a parting.  
Our sun was a brilliance that died in our  
evening.

What did we learn and what did we know?  
What became usual and what became  
strange?

Our coming together made thoughts that  
were growing,  
our drifting apart an end to their thinking.

**19 Separation**

Out in the dark night  
the birds are asleep  
and you too are sleeping,  
out of my reach,  
held only in my thoughts.

Of all things in the world  
I love you most,  
but I cannot get near you  
and you remain unknown.

My love is waiting here for you  
to pick up and wear  
like a warm garment.

At least enclose yourself  
within its folds,  
if only to keep out the cold.

Michael Armstrong (1923–2000)

**20 In the Still of the Night**

In the still of the night  
As I gaze from my window  
At the moon in its flight,  
My thoughts all stray to you.

In the still of the night,  
While the world is in slumber,  
Oh, the times without number,  
Darling, when I say to you,

'Do you love me, as I love you?  
Are you my life-to-be, my dream come  
true?'  
Or will this dream of mine fade out of sight?  
Like the moon growing dim, on the rim of  
the hill  
In the chill, still of the night?

In the still of the night,  
While the world is in slumber,  
Oh, the times without number,  
Darling, that I say to you,

'Oh, do you love me, as I love you?  
Are you my life-to-be, my dream come true?'  
Or will this dream of mine fade out of  
sight?  
Like the moon growing dim, on the rim of  
the hill  
In the chill, still of the night?

from *Rosalie* (1937)  
Cole Porter (1891–1964)



The Kensington-Gores (Madeleine Dring,  
Alan Rowlands, and Margaret Rubel), c. 1957



Madeleine Dring, with Anthony Newlands, in  
'Unaida, or Corn in Egypt', Players' Theatre,  
London, 1957

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Steinway Model D Concert Grand Piano (serial no. 592 087) courtesy of Potton Hall  
Piano technician: Alexander Warcada-Wood, Alex Wood Piano Services

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Madeleine Dring

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MADELEINE DRING (1923 - 1977)

THROUGH THE CENTURIES: SONGS

1	Love is a sickness (date uncertain)	3:37
2	Echoes (date uncertain)	2:54
3	Encouragements to a Lover (date uncertain)	1:14
4	The Enchantment (date uncertain)	2:08
5	Melisande (date uncertain)	2:35
6	My true-love hath my heart (1944)	2:33
7-10	Love and Time (1970s)	17:53
11	Weep you no more, sad fountains (date uncertain)	2:44
12-14	From Seven Shakespeare Songs (published 1992)	7:43
15	The Faithless Lover (date uncertain)	2:28
16-19	Four Night Songs (1976)	12:43
20	In the Still of the Night (date uncertain)	4:07
		<b>TT 63:24</b>

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JULIUS DRAKE piano

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