

POPULAR POETRY POPULAR VERSE Volume II

Shakespeare • Donne • Brooke • Pope • Wordsworth • Byron
Shelley • Keats • Yeats • Blake • Lear • Whitman
Tennyson • Dickinson and many others

Read by **Tony Britton • Jasper Britton • Emma Fielding**



SIR THOMAS WYATT 1503–1542		
1	They flee from me +	2:12
CHIDIOCK TICHBORNE d.1586		
2	Elegy before his execution +	1:29
SIR PHILIP SIDNEY 1554–1586		
3	The bargain *	1:00
4	He seeks inspiration *	1:04
MICHAEL DRAYTON 1563–1631		
5	Since there's no help *	0:58
WILLIAM SHAKESPEARE 1564–1616		
6	Sonnets:	
7	Remembrance of things past *	1:05
8	The marriage of true minds *	0:54
9	The expense of spirit +	1:04
KING JAMES BIBLE		
10	from the Song of Solomon †	3:10
JOHN DONNE 1572-1631		
11	The sun rising †	2:04
12	The good morrow *	1:24
13	A valediction: forbidding mourning +	1:57
14	A hymn *	1:10

GEORGE HERBERT 1593–1633		
15	Prayer +	1:16
16	Virtue †	0:56
RICHARD LOVELACE 1618–1657		
17	To Althea, from prison *	3:46
WILLIAM BLAKE 1757–1827		
18	The sick rose +	0:24
19	Eternity +	0:21
ROBERT BURNS 1759–1796		
20	A man's a man for a' that *	1:58
WILLIAM WORDSWORTH 1770–1850		
21	from Tintern Abbey *	7:16
LORD BYRON 1788–1824		
22	When we two parted *	1:18
PERCY BYSSHE SHELLEY 1792–1822		
23	To a skylark +	4:38
JOHN CLARE 1793–1864		
24	I am +	1:31
25	First Love *	1:14

	JOHN KEATS 1795–1821	
26	Ode on a Grecian urn +	3:19
27	La belle dame sans merci *	2:17
28	To Autumn +	1:59
	ALFRED LORD TENNYSON 1809–1892	
29	Blow, bugle, blow +	1:27
30	Break, break, break +	0:50
31	Crossing the bar *	2:03
	EMILY BRONTE 1818–1848	
32	Last lines †	1:41
	CHRISTINA ROSSETTI 1830-1894	
33	A birthday †	0:52
34	Remember †	0:58
	EMILY DICKINSON 1830-1886	
35	Parting †	0:30
36	A Narrow Fellow in the Grass †	1:04
	THOMAS HARDY 1840–1928	
37	In time of ‘the breaking of nations’ +	0:43
	GERARD MANLEY HOPKINS 1844–1889	
38	The Windhover *	1:09
39	No worst, there is none *	1:18

A.E. HOUSMAN 1859–1936		
40	Loveliest of trees †	0:43
41	Epitaph on an army of mercenaries +	2:01
W.B. YEATS 1865–1939		
42	An Irish airman foresees his death *	1:01
43	The second coming +	1:28
EDWARD THOMAS 1878–1917		
44	Tears +	1:20
45	Lights out +	1:20
T.E. HULME 1883–1917		
46	Autumn +	0:32
47	The Embankment *	0:35
WILFRED OWEN 1893–1918		
48	Greater love *	1:27
D.H. LAWRENCE 1885–1930		
49	Piano +	2:27
CHRISTOPHER MARLOWE 1564–1593		
50	The passionate shepherd to his love *	1:57
SIR WALTER RALEIGH 1552–1618		
51	The Nymph's reply to the shepherd †	1:28

	WILLIAM SHAKESPEARE 1564–1616	
52	Winter +	0:50
	ANON	
53	There is a lady sweet and kind *	1:23
	JOHN DONNE 1573–1631	
54	To his mistress going to bed *	3:14
	ROBERT HERRICK 1591–1674	
55	Upon Julia's clothes *	0:26
56	To Daffodils †	0:48
	SIR JOHN SUCKLING 1609–1642	
57	Why so pale and wan *	0:43
	JAMES GRAHAM, MARQUIS OF MONTROSE 1612–1650	
58	I'll never love thee more *	1:23
	JOHN BUNYAN 1628–1688	
59	The shepherd boy sings in the Valley of Humiliation*	0:39
	JOHN WILMOT, LORD ROCHESTER 1647–1680	
60	Song of a young lady to her ancient lover †	2:44
	WILLIAM CONGREVE 1670–1729	
61	False though she be *	0:27

ALEXANDER POPE 1688–1744	
62 from An essay on Man +	1:20
THOMAS OSBERT MORDAUNT 1730–1809	
63 Sound the clarion +	0:21
WILLIAM BLAKE 1757–1827	
64 A poison tree *	0:49
Musical Interlude	
65 SCHUMANN Impromptu; Sehr schnell from Albumblätter Op124	1:04
WILLIAM WORDSWORTH 1770–1850	
66 Milton, thou shouldst be living at this hour +	0:59
SIR WALTER SCOTT 1771–1832	
67 Innominatus +	0:58
ROBERT SOUTHEY 1774–1843	
68 The old man's comforts +	1:16
CHARLES LAMB 1775–1834	
69 The Old Familiar Faces +	1:43
WALTER SAVAGE LANDOR 1775–1864	
70 Rose Aylmer *	0:30
LORD BYRON 1788–1824	
71 The Destruction of Sennacherib *	1:32

	HENRY WADSWORTH LONGFELLOW 1807–1882	
72	A psalm of life *	1:36
	EDGAR ALLAN POE 1809–1849	
73	To Helen *	0:42
	ALFRED LORD TENNYSON 1809–1892	
74	Come into the garden, Maud *	3:32
	Musical Interlude	
75	SCHUMANN Scherzino; Rasch from Albumblätter Op 24 Dénes Várjon, piano	0:54
	ROBERT BROWNING 1812–1889	
76	How they brought the good news from Ghent to Aix *	3:11
77	My last duchess +	3:27
	EDWARD LEAR 1812–1888	
78	How pleasant to know Mr Lear *	1:26
	ARTHUR HUGH CLOUGH 1819–1861	
79	Say not the struggle nought availeth +	0:58
	WALT WHITMAN 1819–1892	
80	O Captain My Captain *	1:42
	CHARLES KINGSLEY 1819–1875	
81	A farewell +	0:56

	LEWIS CARROLL 1832–1898	
82	The mad gardener's illusions *	1:19
	THOMAS HARDY 1840–1928	
83	Weathers †	0:59
	ELLA WHEELER WILCOX 1850–1919	
84	Solitude †	1:15
	FRANCIS WILLIAM BOURDILLON 1852–1921	
85	The night has a thousand eyes †	0:32
	DOROTHY FRANCES GURNEY 1858–1932	
86	God's garden †	0:57
	FRANCIS THOMPSON 1859–1907	
87	At Lords +	0:45
	Musical Interlude	
88	DELIUS 1 Lento, ma non troppo from Two Aquarelles Bournemouth Sinfonietta/ Richard Studt	2:19
	J. MILTON HAYES fl. 1911	
89	The green eye of the yellow god *	3:01
	A.E. HOUSMAN 1859–1936	
90	When first my way to fair I took +	0:43

	SIR HENRY NEWBOLT 1862–1938	
91	He fell among thieves *	3:02
	RUDYARD KIPLING 1865–1936	
92	Gunga Din *	3:21
	W.B. YEATS 1865–1939	
93	The lake isle of Innesfree +	2:40
	ALAN SEEGER 1888–1916	
94	Rendezvous *	1:11
	LAURENCE BINYON 1869–1943	
95	For the Fallen +	1:56
	RUPERT BROOKE 1887–1915	
96	The Old Vicarage, Grantchester *	7:51

Total time: 2:37:08

Tony Britton + Jasper Britton * Emma Fielding †

POPULAR POETRY

POPULAR VERSE

Shakespeare • Donne • Brooke • Pope • Wordsworth • Byron
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Verse of some kind seems to be common to all historical cultures. It begins as a craft, a way of ordering knowledge and experience for easy memorising and maximum impact. However, as it is practised for its own sake it becomes something more. The play of sound and rhythm with observation and narrative, of vocabulary and syntax with thought and feeling and metaphor, can develop such a grace and complexity and precision that we have to call it something different. It becomes poetry. And of all the languages of the world, English is, by common consent, the richest and most deeply worked mine for this most precious commodity.

However, not all the verse that sticks in the mind is twenty-two carat poetry. Some of our best loved versifiers - notably

Victorian ones – indefatigably shovelled out irredeemably low-grade ore which they fashioned into inspiring, moralising or sentimental recitation pieces. These became, however, so highly valued that they have acquired the warm and glowing sheen of sheer familiarity. They constitute, in fact, some of our favourite verse. Children used to be made to learn them by heart, and somewhere in the mind, if not the heart, they remain. This is, after all, what verse is designed to do – to be remembered.

The result is that while our poetic tradition has its roomfuls of glass fronted display cabinets crammed with priceless heirlooms, it also has its lumber room. And sometimes the lumber room is where we want to be – turning up dusty, half-forgotten toys and treasures and nick-

nacks, long-neglected but once lovingly displayed on a crowded mantelpiece.

For this collection we have dusted down a few of these old favourites from the lumber room, but at the same time we have had to recognise that some of them show their age, and don't appear to their best advantage alongside the real collectors' items, the pieces that are quite untouched by time. Further, the effect of time on some of the poetic brassware of the Victorian age is that it leaves on it quite a nice verdigris of irony. And while this irony is an essential part of our appreciation of these very heavy pieces, we don't want it to spread and interfere with the finely balanced and delicately traced effects of the real poetry.

So instead of organising this anthology alphabetically or altogether chronologically, or even according to subject matter, we have taken the unfashionable step of dividing up our material according to the poetic ambition and achievement embodied in each piece. To the lumber room collection we have added lightweight verse from earlier ages, together with one or two classic examples

of what is called 'light verse'. This then leaves the poetry which really is in a class of its own – but also carried in our minds as half-remembered scraps – where it belongs: in a class of its own.

As with all such principles of organisation there are borderline cases which in themselves might seem to make a nonsense of the whole exercise, particularly perhaps with the Elizabethans. However, the great poets who kick off the 'favourite verse' collection – Marlowe, Raleigh and Shakespeare – are here in relaxed, expansive mood. By contrast, the otherwise unknown poet Chidiock Tichborne, whose 'Elegy' opens the batting for the 'favourite poetry' collection along with another poet who faced execution on the block, Thomas Wyatt, well illustrate Dr. Johnson's maxim that death concentrates the mind wonderfully. Our hope is that these two collections, in their different ways, will remind the listener of at least some of the rewards and pleasures we have inherited in our great poetry and our splendid verse.

Notes by Duncan Steen

The music on this CD is taken from the NAXOS Catalogue.

TOMKINS CONSORT MUSIC FOR VIOLS Rose Consort of Viols	8.550602
BEETHOVEN GHOST TRIO OP 70 NO 1 Jenő Jandó, piano, Takako Nishizaki, violin, Csaba Onczay, cello	8.550442
SCHUMANN FANTASIESTUCKE Maria Kliegel, cello, Kirstin Merscher, piano	8.550654
BRAHMS INTERMEZZI OP 117 Idil Biret, piano	8.550354
GRIEG LYRIC PIECES VOL 3 Balázs Szokolay, piano	8.550650
CHOPIN NOCTURNES Op 9 No 1 Idil Biret	8.550356
DA MILANO LA SPAGNA Christopher Wilson, Shirley Rumsey, lutes	8.550774
HANDEL CONCERTO GROSSI OP 3 Capella Istropolitana/Jozef Kopelman	8.550157
SCHUMANN ALBUMBLATTER Dénes Várjon, piano	8.550849
DELIUS AQUARELLE NO 1 Bournemouth Sinfonietta,/Richard Studt	8.550823
VAUGHAN WILLIAMS DIVES ET LAZARUS Bournemouth Sinfonietta,/Richard Studt	8.550823



Tony Britton is currently appearing with the RSC at the Barbican Theatre in *Twelfth Night* and *Henry V*. He began his long theatre career at the age of eighteen and has since performed all over the country and in the West End, including lead roles in *My Fair Lady* and *Gigi*. He frequently appears at Chichester both as actor and director. He is also well known for his numerous U.K. television credits including *Don't Wait Up*.



Jasper Britton recently took the lead in the Regents Park Open Air Theatre production of *Richard II*. He has also worked for the Royal National Theatre and the RSC, and his U.K. television appearances include *The Bill* and *Peak Practice*.



Emma Fielding trained at RSAMD. She has worked at the Royal National Theatre in *Arcadia* and the RSC in *Twelfth Night* and *The Broken Heart* for which she won the Dame Peggy Ashcroft Award for Best Actress. She also reads *The Turn of the Screw* for Naxos AudioBooks.

Credits

Selected by Duncan Steen. Produced by Nicolas Soames

Post production: Paul Libson Audio Services

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Read by **Tony Britton • Jasper Britton • Emma Fielding**

*The Marriage of True Minds...The Song of Solomon...The Sun Rising...
The Sick Rose...Tintern Abbey...To Autumn...Come into the Garden,
Maud...O Captain, My Captain...The Old Vicarage, Grantchester...
and many others.*

Nearly 100 of the most popular and loved poems in the English language, this collection is one of the most comprehensive anthologies of its kind available. It covers a remarkable range, from the striking visions of Blake and Shelley and the insights of Keats to lighter but equally memorable verse by Tennyson, Donne and Edward Lear.

Tony and Jasper Britton, father and son, are frequently seen on stage with the RSC and Royal National Theatre, as well as on TV. **Emma Fielding**, equally active on stage and screen, also reads **The Turn of the Screw** for **Naxos AudioBooks**.

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Selected and
produced by
Nicolas Soames
and
Duncan Steen

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POETRY

Total time
2:37:08