

POPULAR POETRY POPULAR VERSE Volume II

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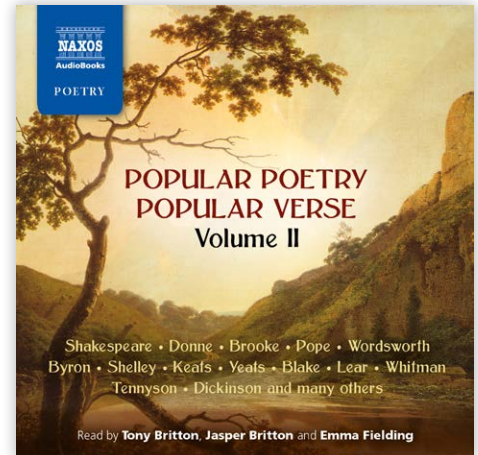
Shakespeare • Donne • Brooke • Pope • Wordsworth • Byron • Shelley • Keats
Yeats • Blake • Lear • Whitman • Tennyson • Dickinson and many others

Read by **Tony Britton, Jasper Britton** and **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.*

Containing 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.



Total running time: 2:37:08
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SIR THOMAS WYATT 1503–1542			
1 They flee from me +	2:12	19	A man's a man for a' that *
CHIDIOCK TICHBORNE d.1586			
2 Elegy before his execution +	1:29	20	from Tintern Abbey *
SIR PHILIP SIDNEY 1554–1586			
3 The bargain *	1:00	21	LORD BYRON 1788–1824
4 He seeks inspiration *	1:04		21 When we two parted *
MICHAEL DRAYTON 1563–1631			
5 Since there's no help *	0:58	22	PERCY BYSSHE SHELLEY 1792–1822
WILLIAM SHAKESPEARE 1564–1616			
Sonnets:			22 To a skylark +
6 Remembrance of things past *	1:05	23	JOHN CLARE 1793–1864
7 The marriage of true minds *	0:54		23 I am +
8 The expense of spirit +	1:04	24	24 First Love *
KING JAMES BIBLE			
9 from the Song of Solomon †	3:10	25	JOHN KEATS 1795–1821
JOHN DONNE 1572–1631			
10 The sun rising †	2:04	26	25 Ode on a Grecian urn +
11 The good morrow *	1:24	27	26 La belle dame sans merci *
12 A valediction: forbidding mourning +	1:57	27	27 To Autumn +
13 A hymn *	1:10		ALFRED LORD TENNYSON 1809–1892
GEORGE HERBERT 1593–1632			
14 Prayer +	1:16	28	28 Blow, bugle, blow +
15 Virtue †	0:56	29	29 Break, break, break +
RICHARD LOVELACE 1618–1657			
16 To Althea, from prison *	3:46	30	30 Crossing the bar *
WILLIAM BLAKE 1757–1827			
17 The sick rose +	0:24	31	EMILY BRONTE 1818–1848
18 Eternity +	0:21		31 Last lines †
			CHRISTINA ROSSETTI 1830-1894
		32	32 A birthday †
		33	33 Remember †
			EMILY DICKINSON 1830-1886
		34	34 Parting †
		35	35 A Narrow Fellow in the Grass †
			THOMAS HARDY 1840–1928
		36	36 In time of 'the breaking of nations' +

GERARD MANLEY HOPKINS 1844–1889		
37 The Windhover *	1:09	69 Rose Aylmer *
38 No worst, there is none *	1:18	
A.E. HOUSMAN 1859–1936		LORD BYRON 1788–1824
39 Loveliest of trees †	0:43	70 The Destruction of Sennacherib *
40 Epitaph on an army of mercenaries +	2:01	HENRY WADSWORTH LONGFELLOW 1807–1882
W.B. YEATS 1865–1939		71 A psalm of life *
41 An Irish airman forsees his death *	1:01	EDGAR ALLAN POE 1809–1849
42 The second coming +	1:28	72 To Helen *
EDWARD THOMAS 1878–1917		ALFRED LORD TENNYSON 1809–1892
43 Tears +	1:20	73 Come into the garden, Maud *
44 Lights out +	1:20	Musical Interlude
T.E. HULME 1883–1917		74 SCHUMANN Scherzino;
45 Autumn +	0:32	Rasch from Albumblätter Op 24 Dénes Várjon, piano
46 The Embankment *	0:35	ROBERT BROWNING 1812–1889
WILFRED OWEN 1893–1918		75 How they brought the good news from Ghent to Aix *
47 Greater love *	1:27	76 My last duchess +
D.H. LAWRENCE 1885–1930		EDWARD LEAR 1812–1888
48 Piano +	2:27	77 How pleasant to know Mr Lear *
CHRISTOPHER MARLOWE 1564–1593		ARTHUR HUGH CLOUGH 1819–1861
49 The passionate shepherd to his love *	1:57	78 Say not the struggle nought availeth +
SIR WALTER RALEIGH 1552–1618		WALT WHITMAN 1819–1892
50 The Nymph's reply to the shepherd †	1:28	79 O Captain My Captain *
WILLIAM SHAKESPEARE 1564–1616		CHARLES KINGSLEY 1819–1875
51 Winter +	0:50	80 A farewell +
ANON		LEWIS CARROLL 1832–1898
52 There is a lady sweet and kind *	1:23	81 The mad gardener's illusions *
JOHN DONNE 1573–1631		THOMAS HARDY 1840–1928
53 To his mistress going to bed *	3:14	82 Weathers †
ROBERT HERRICK 1591–1674		ELLA WHEELER WILCOX 1850–1919
54 Upon Julia's clothes *	0:26	83 Solitude †
55 To Daffodils †	0:48	FRANCIS WILLIAM BOURDILLON 1852–1921
SIR JOHN SUCKLING 1609–1642		84 The night has a thousand eyes †
56 Why so pale and wan *	0:43	DOROTHY FRANCES GURNEY 1858–1932
JAMES GRAHAM, MARQUIS OF MONTROSE 1612–1650		85 God's garden †
57 I'll never love thee more *	1:23	FRANCIS THOMPSON 1859–1907
JOHN BUNYAN 1628–1688		86 At Lords +
58 The shepherd boy sings in the Valley of Humiliation*	0:39	Musical Interlude
JOHN WILMOT, LORD ROCHESTER 1647–1680		87 DELIUS 1 Lento, ma non troppo from Two Aquarelles
59 Song of a young lady to her ancient lover †	2:44	Bournemouth Sinfonietta/ Richard Studt
WILLIAM CONGREVE 1670–1729		J. MILTON HAYES fl. 1911
60 False though she be *	0:27	88 The green eye of the yellow god *
ALEXANDER POPE 1688–1744		A.E. HOUSMAN 1859–1936
61 from An essay on Man +	1:20	89 When first my way to fair I took +
THOMAS OSBERT MORDAUNT 1730–1809		SIR HENRY NEWBOLT 1862–1938
62 Sound the clarion +	0:21	90 He fell among thieves *
WILLIAM BLAKE 1757–1827		RUDYARD KIPLING 1865–1936
63 A poison tree *	0:49	91 Gunga Din *
Musical Interlude		W.B. YEATS 1865–1939
64 SCHUMANN Impromptu; Sehr schnell from Albumblätter	1:04	92 The lake isle of Innesfree +
Op124		ALAN SEEGER 1888–1916
WILLIAM WORDSWORTH 1770–1850		93 Rendezvous *
65 Milton, thou shouldst be living at this hour +	0:59	LAURENCE BINYON 1869–1943
SIR WALTER SCOTT 1771–1832		94 For the Fallen +
66 Innominatus +	0:58	RUPERT BROOKE 1887–1915
ROBERT SOUTHEY 1774–1843		95 The Old Vicarage, Grantchester *
67 The old man's comforts +	1:16	
CHARLES LAMB 1775–1834		
68 The Old Familiar Faces +	1:43	
		Tony Britton + Jasper Britton * Emma Fielding †

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Shakespeare • Donne • Brooke • Pope • Wordsworth
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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 Chidioc 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



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.

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Selected and produced by Nicolas Soames and Duncan Steen

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