

A JUPITER RECORDING

FOLKWAYS RECORDS FL 9894

# POEMS BY W. B. YEATS

spoken according to his own directions

by v.c. clinton-baddeley, jill balcon & marjorie westbury  
& POEMS FOR SEVERAL VOICES

PR  
1221  
Y43  
1973  
c.1

MUSIC LP

CONTENTS:

1 LP  
1 introduction

University of Alberta Library



0 1620 0506 5568



SIDE 1

- Band 1: An Irish Airman foresees his death
- Band 2: I am of Ireland
- Band 3: The Rose Tree
- Band 4: Imitated from the Japanese
- Band 5: Sailing to Byzantium
- Band 6: Sweet Dancer
- Band 7: The Curse of Cromwell
- Band 8: O, but I saw a solemn sight
- Band 9: Mad as the mist and snow

SIDE 2

- Band 1: Thomas Hardy: Voices from Things Growing  
in a Churchyard
- Band 2: Thomas Hardy: At Lulworth Cove a  
Century Ago
- Band 3: Robert Graves: A Frosty Night
- Band 4: C. Day Lewis: Is it far to go?
- Band 5: Thomas Hardy: Inscriptions for a Peal of  
Eight Bells
- Band 6: Walter de la Mare: The Ghost
- Band 7: Gerard Manley Hopkins: The Leaden Echo and  
the Golden Echo

©1973 FOLKWAYS RECORDS AND SERVICE CORP.  
701 SEVENTH AVE., N.Y.C., U.S.A.

A JUPITER RECORDING

POEMS BY  
W. B. YEATS  
& POEMS  
FOR  
SEVERAL  
VOICES

DESCRIPTIVE NOTES ARE INSIDE POCKET  
PHOTO AND COVER DESIGN BY RONALD CLYNE  
FOLKWAYS RECORDS FL 9894



PR  
1221  
Y43  
1973

MUSIC LP

WAYS RECORDS Album No. FL 9894  
3 Folkways Records and Service Corp., 701 Seventh Ave., NYC USA

LIBRARY  
UNIVERSITY OF ALBERTA

JUPITER RECORDINGS LTD.

POEMS BY W. B. YEATS  
SPOKEN ACCORDING TO HIS OWN DIRECTIONS

By

V. C. CLINTON-BADDELEY, JILL BALCON and MARJORIE WESTBURY

PREFACE

In 1937 the B.B.C. invited W. B. Yeats to arrange four broadcasts of poetry, chosen and directed by himself. I was a reader in the first three of these programmes, and remember very clearly the way Margot Ruddock (a reader in the second, third, and fourth programmes) and I were expected to speak—and to sing, for, although Yeats was totally unmusical, he had a passionate desire to hear his words sung, provided the music was entirely subservient to the writing. Florence Farr or Sarah Allgood might please him with a simple melody of their own invention, but he would have nothing to do with professional composers or professional singers. "Music that wants of us nothing but images that suggest sound, cannot be our music . . . such music can but dislocate, wherever there is syntax and elaborate rhythm", he wrote in the preface to *Broadsides 1937*; and again, "We must be content with butchers and bakers and those few persons who sing from delight in words". Included in this disc are all the Yeats poems that I rehearsed and broadcast for him (there were also several others by other poets) and those which I did in duet with Margot Ruddock; and the tunes to which two of them are sung are the tunes which were used in 1937. In between the poems Yeats tried various instrumental effects—the knucklebones for a poem by F. R. Higgins, a bamboo pipe for some of his own. These effects are not attempted on this disc.

It has been believed that Yeats had eccentric and difficult rules for the reading of poetry. This is untrue. A reading had to be ceremonious—hieratical—to please him: he detested triviality—trivial was his most damning criticism in rehearsal—but all that he really wanted was what any poet ought to want, an expert understanding of the rhythm and an exact observance of the line-endings. "In poetry every word is important", he would say.

Those who do not know the story will be surprised to hear an unfamiliar line at the beginning of "Sailing to Byzantium". At rehearsal I remarked to Yeats that it was difficult to maintain both sense and rhythm in the first line—"That is no country for old men. The young . . .". It was easier to the eye than the ear. Now, Yeats hated writing for the eye, and to my great surprise he accepted the criticism. "It's the worst piece of syntax I ever wrote", he said, and that evening, meeting me in the lift at Broadcasting House, on our way to the last rehearsal and the broadcast, he showed me a new line scrawled in his book: "Old men should quit a country where the young . . .". It has never appeared in any edition of his work, but as these recordings are designed as a close reproduction of the broadcasts he himself directed, it is right that the line should (literally) be set on record. It is the measure of the interest that Yeats took in the speaking of poetry that he should eagerly have altered a line in an already famous poem in order to suit the new medium of broadcasting.

In the 1937 broadcast Margot Ruddock read "The Curse of Cromwell". On this record I have not given this poem to a woman—partly because Yeats reported with pleasure, in a letter to Dorothy Wellesley, that F. R. Higgins had scored a great success with it at a club dinner, and partly because the poem so plainly speaks in the voice of Yeats himself.

The Irish Airman was Major Robert Gregory, Lady Gregory's son, killed in the 1914 war. Pearse and Connolly were leaders in the 1916 Irish rebellion. 'O, but I saw a solemn sight' is a song in the late play, *The King of the Great Clock Tower* (1934). V.C.C-B.

POEMS

An Irish Airman foresees his death (V.C.C-B.); I am of Ireland (M.W. & V.C.C-B.); The Rose Tree (V.C.C-B.); Imitated from the Japanese (V.C.C-B. & M.W.); Sailing to Byzantium (V.C.C-B.); Sweet Dancer (J.B.); The Curse of Cromwell (V.C.C-B. & J.B.); O, but I saw a solemn sight (V.C.C-B. & M.W.); Mad as the mist and snow (V.C.C-B.).

# POEMS FOR SEVERAL VOICES

Read by

JILL BALCON, PAULINE LETTS, CAROLINE SOUTHAM, MARJORIE WESTBURY, V. C. CLINTON-BADDELEY, JOHN GLEN, CHRISTOPHER HASSALL, CARLETON HOBBS, HARRY HUTCHINSON, C. DAY LEWIS, T. W. SOUTHAM, DIMITRI VETTER, EDGAR A. VETTER.

THOMAS HARDY: Voices from Things Growing in a Churchyard (C.S., J.G., V.C. C-B., J.B., M.W., C.H., Ch.H.); At Lulworth Cove a Century Ago (C.D.L. & V.C.C-B.).

ROBERT GRAVES: A Frosty Night (P.L. & J.B.).

C. DAY LEWIS: Is it far to go? (V.C.C-B. & P.L.).

THOMAS HARDY: Inscriptions for a Peal of Eight Bells: After a Restoration. (C.H., D.V., V.C.C-B., J.G., H.H., E.A.V., Ch.H., T.W.S.)

WALTER de la MARE: The Ghost (V.C.C-B., P.L., C.D.L.).

GERARD MANLEY HOPKINS: The Leaden Echo and the Golden Echo (P.L. & J.B.).

Only the second poem, 'At Lulworth Cove a Century Ago', requires an editorial comment. It was written in 1920, the centenary year of Keats's death, and Thomas Hardy has appended this footnote. "In September 1820 Keats, on his way to Rome, landed one day on the Dorset coast, and composed his sonnet, 'Bright star! would I were steadfast as thou art'. The spot of his landing is judged to have been Lulworth Cove."

The poems by W. B. Yeats and by Thomas Hardy are published by Macmillan and Co.; the poem by Gerard Manley Hopkins by The Oxford University Press; the poem by Robert Graves by Cassell and Co.; the poem by C. Day Lewis by Jonathan Cape; and the poem by Walter de la Mare by Constable and Co.

The recordings were directed by V. C. CLINTON-BADDELEY and made in England by EDGAR A. VETTER, Summer 1958.

These recordings are copyright. Any application for the use of material contained in them for public performance, or broadcast, must be made to JUPITER RECORDINGS LTD., 140 Kensington Church St., W.8 (for the use of the record) as well as to the copyright owner of the poem (for the use of the poem).

This record should be played at 33 1/3 r.p.m. with a lightweight pick-up having a sapphire or diamond stylus. Before playing, clean both sides with a slightly damp cloth of fine soft texture. Make sure the turntable surface is clean and free from dust. Store away from dust and heat, standing in an upright position.

## Other Jupiter Recordings on Folkways Records

FL9886 ANTHOLOGY OF 20TH CENTURY ENGLISH POETRY; 35 contemporary English poems by Thomas Hardy, Robert Bridges, A. E. Housman, W. B. Yeats, Rudyard Kipling, W. H. Davies, Walter de la Mare, John Masefield, Edward Thomas, D. H. Lawrence, James Elroy Flecker, Andrew Young, Siegfried Sassoon, Edwin Muir, Edith Sitwell; read by Jill Balcon, V. C. Clinton-Baddeley, John Glen, Christopher Hassall, Carleton Hobbs, C. Day Lewis, Stephen Murray and Edith Sitwell reading her own poetry. Issued by special arrangement with Jupiter Recordings Ltd. (England). 1-12" 33-1/3 rpm longplay record....

FL9887 ANTHOLOGY OF 20th CENTURY ENGLISH POETRY, part II; readings from the works of T. S. Eliot, W. J. Turner, Richard Church, Wilfred Owen, Robert Graves, Edmund Blunden, C. Day Lewis, John Betjeman, W. H. Auden, Vernon Watkins, Louis MacNeice, Stephen Spender, W. R. Rodgers, Roy Fuller, George Barker, Dylan Thomas, Lawrence Durrell, Henry Reed, Laurie Lee, Sidney Keyes; read by Jill Balcon, Pauline

Letts, V. C. Clinton Baddeley, John Glen, Christopher Hassall, Carleton Hobbs, and, reading their own poetry, Richard Church, C. Day Lewis, John Betjeman, Vernon Watkins, W. R. Rodgers, Roy Fuller, Henry Reed and Laurie Lee. (Released by special arrangement with Jupiter Records, Ltd., London, England) 1-12" 33-1/3 rpm longplay record..

FL9888 CONTEMPORARY ENGLISH LITERATURE, Vol. 1: Poetry of Robert Graves, Elizabeth Jennings, Edith Sitwell, C. Day Lewis, read by the poets. Robert Graves: I'm Through with You Forever, In the Wilderness, The Troll's Nosegay, Mike and Mandy, Traveller's Curse, Song, Lift Boy; Elizabeth Jennings: In the Night, On a Child Born Dead, The Shot, In a Foreign City, San Paolo Fuori Le Mura, Rome, Fountain; Edith Sitwell: Lullaby, Dirge for the New Sunrise, Heart and Mind, Scotch Rhapsody; C. Day Lewis: Sheep Dog Trials, View from an Upper Window, The Gate. Issued by special arrangement with Jupiter Records, Ltd., London. Notes. 1-12" 33-1/3 rpm longplay record

FL9889 CONTEMPORARY ENGLISH LITERATURE Vol. 2: Poetry and Prose of Laurie Lee, Christopher Logue, and Prof. C. Northcote Parkinson; Laurie Lee: Home from Abroad, April Rise, Town Owl, Boy in Ice, Man on the Other Side; Christopher Logue: Great Men in the Morning, An Irishman to His Rat, Sonnet, One for Miss Bligh, The Song of the Imperial Carrion; Prof. C. Northcote Parkinson (Discoverer of "Parkinson's Law"): Some Negative Aspects of the Administrative Process. Issued by special arrangement with Jupiter Records, Ltd., London, notes. 1-12" 33-1/3 rpm longplay record

FL9893 CHRISTIAN POETRY AND PROSE selected and read in English by ALEC GUINNESS; Revelations of Divine Love (Julian of Norwich), How Many Heavens (Edith Sitwell), Journey of the Magi (T. S. Eliot), Not Only Death (Hilaire Belloc), Christmas (John Betjeman), The Night (Henry Vaughan), Parables (Christopher Smart), Lines from the Gospel Ac-

ording to Thomas, Letter to St. Jeanne Frances de Chantal (St. Francois de Sales), To St. Teresa (Richard Crashaw), I Sing of a Maiden, Cherry Tree Carol, The Apocrypha (Chapter IV). Released by special arrangement with Jupiter Records Ltd., London. 1-12" 33-1/3 rpm longplay record ....

FL9891 ANTHOLOGY OF ENGLISH VERSE, Vol. 1; poetry of Thomas Love Peacock, John Clare, John Masefield, Lord Tennyson, Walter de la Mare, James Stephens, William Wordsworth, W. S. Gilbert, William Blake, John Keats, Edward Lear, Rudyard Kipling, Ralph Hodgson, Thomas Hardy, W. B. Yeats, A. E. Housman; read by Jill Balcon, V. C. Clinton-Baddeley, John Glen, Christopher Hassall, Harry Hutchinson and C. Day Lewis. (Issued by special arrangement with Jupiter Records Ltd., London). 1-12" 33-1/3 rpm long play...

LITHO IN U.S.A.  159