

## Sixteen sonnets of William Shakespeare

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**Auteur(s)** : William Shakespeare

David Allen

Curtis Biever

**Type de document** : disque

**Éditeur** : Poetry records

**Inscriptions** :

- lieu d'édition inscrit : 475 Fifth ave., New York, 17, N. Y.

**Matériau(x) et technique(s)** : vinyle

**Description** : Pochette en carton contenant un disque microsillon 33 tours protégé par une pochette cristal. Recto de la pochette rouge, illustré en noir, et titres des sonnets en blanc. Verso de la pochette blanc imprimé et illustré en noir : brève biographie de Shakespeare, contenu du disque.

**Mesures** : diamètre : 25 cm

**Notes** : Disque contient : - Face 1 : 1. Not marble, nor the gilded monuments, 2. Look in thy glass, and tell the face thou viewest, 3. Music to hear, why hear'st thou music sadly, 4. When I consider everything that grows, 5. My mistress' eyes are nothing like the sun, 6. That time of year thou mayst in me behold, 7. Then hate me when thou wilt ; if ever, now, 8. When to the sessions of sweet silent thought. - Face 2 : 9. Shall I compare thee to a summer's day, 10. When in disgrace with fortune and men's eyes, 11. Devouring Time, blunt thou the lion's paws, 12. Since brass, nor stone, nor earth, nor boundless sea, 13. When I have seen by Time's fell hand defac'd, 14. How heavy do I journey on the way, 15. To me, fair friend, you never can be old, 16. Let me not to the marriage of true minds. Read by David Allen ; with Margaret Ross, harp ; original music composed by Curtis Biever.

**Mots-clés** : Anglais

**Représentations** : paysage : musique, personnage, arbre

**Autres descriptions** : Langue : anglais

## *Sixteen Sonnets of William Shakespeare*

*read by DAVID ALLEN, with music  
in the Elizabethan style  
composed by CURTIS BIEVER  
and played on the harp by MARGARET ROSS*

1. Not marble, nor the gilded monuments
2. Look in thy glass, and tell the face thou viewest
3. Music to hear, why hear'st thou music sadly?
4. When I consider everything that grows
5. My mistress' eyes are nothing like the sun
6. That time of year thou mayst in me behold
7. Then hate me when thou wilt; if ever, now
8. When the sessions of sweet silent thought
9. Shall I compare thee to a summer's day?
10. When in disgrace with fortune and men's eyes
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15. To me, fair friend, you never can be old
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POETRY RECORDS



# Sixteen Sonnets of William Shakespeare

Read by DAVID ALLEN, with original music for the harp composed by CURTIS BIEVER and performed by MARGARET ROSS

WILLIAM SHAKESPEARE left the world little evidence of his personal life, but enough of his craftsmanship as poet and dramatist to be considered "the greatest figure in English literature."

Shakespeare was born in April, 1564, in Stratford on the Avon where he attended free grammar school (his only formal education). At eighteen he married Anne Hathaway, and three years later went to London. Young Will was quite successful both as actor and playwright, and in 1591 his first play (probably *Love's Labour's Lost*) was produced on a London stage. By 1600 Shakespeare had become the most popular playwright of his time. It was then, at the height of his maturity, just before undertaking the great tragedies *Hamlet*, *Othello*, *Macbeth*, and *King Lear*, that he wrote his sonnets.

In 1610, Shakespeare retired to his home in Stratford, and there he died six years later. Two decades of creativity had produced 34 plays, 2 long narrative poems, and at least 154 sonnets.

Shakespeare's works have been studied through the centuries with increasing assiduity by dramatist, critic, scholar, and student. Out of this scrutiny has come the appraisal that the contribution of William Shakespeare to his own language and to the literature of the world is without parallel.

THE SIXTEEN SONNETS on this Poetry Record are arranged not in chronological sequence, but in an order dictated, as it seemed to us, by their mood and meaning. Thus:

## SIDE I An introduction

Sonnet No. 55—Not Marble, Nor the Gilded Monuments

### On progeny

Sonnet No. 3—Look In Thy Glass, and Tell the Face Thou Viewest

Sonnet No. 8—Music To Hear, Why Hearst Thou Music Sadly?

Sonnet No. 15—When I Consider Everything That Grows

### A love poem

Sonnet No. 130—My Mistress' Eyes Are Nothing Like the Sun

### In contemplation

Sonnet No. 73—That Time of Year Thou Mayst In Me Behold

Sonnet No. 90—Then Hate Me When Thou Wilt; If Ever, Now

Sonnet No. 30—When to the Sessions of Sweet Silent Thought

## SIDE II An evaluation

Sonnet No. 18—Shall I Compare Thee to a Summer's Day?

### Man's fortune

Sonnet No. 29—When In Disgrace With Fortune and Men's Eyes

### On impermanence

Sonnet No. 65—Since Brass, Nor Stone, Nor Earth, Nor Boundless Sea

Sonnet No. 64—When I Have Seen By Time's Fell Hand Defaced

Sonnet No. 19—Devouring Time, Blunt Thou the Lion's Paws

### Despair

Sonnet No. 50—How Heavy Do I Journey on the Way

### On permanence

Sonnet No. 104—To Me Fair Friend, You Never Can Be Old

Sonnet No. 116—Let Me Not To the Marriage of True Minds

Producer: ARTHUR LEIGH

Jacket: CHED VUCKOVIC

Sound Engineer: ALAN WEINTRAUB



Photographed by Helena Sand 9/23/52

DAVID ALLEN, in 1949, introduced New York listeners to "Remembered Words," a fresh and excitingly different radio program. Designed not only for poetry lovers, but for all who are sensitive to beauty, "Remembered Words" soon found itself broadcasting to a large and eager audience. When listeners began asking for records, the idea took shape of an independent company devoted to the presentation on records of the world's great poetry.

POETRY RECORDS was formed for the purpose of giving more people and more poetry an opportunity to get together under the best possible conditions. David Allen is convinced that recorded interpretations of poetry will someday find their deserved place on the nation's cultural shelf, side by side with volumes of good literature and the finest recorded interpretations of music. To that end this venture into the field of records is dedicated.

MARGARET ROSS, born in 1926, began her harp studies at the age of twelve. Scholarships enabled her to study with Marcel Grandjany and at the Juilliard School of Music.

She was staff musician for WJZ in New York, and for two seasons played with the City Center Orchestra under Leopold Stokowski and Leonard Bernstein. Subscribing to the message of Shakespeare's sonnet number three, her lovely image has been thrice duplicated. With a career that embraces three children, a husband, and a beautiful harp, Margaret Ross is a richly endowed and rather busy young woman.

CURTIS BIEVER believes that music can serve the drama of words with integrity. To this end he has become a specialist in a special field. Credit him with: original music for children's songs and stories recorded by Columbia, MGM, and Mercury; backgrounds for radio, television, and film dramas; and the score for the Broadway folk-musical, *Hoe Down*. Curtis Biever has shown that the wedding of words and music can be artistically as well as commercially successful.

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