'Re-writing' Shakespeare in Africa:

Creating musical relevance for a contemporary South African audience; with special reference to Geoffrey Hyland's production of *Twelfth Night, or What You Will*, staged at Maynardville Open-Air Theatre in 2006

Robert Jeffery : Student number JFFROB003

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ABSTRACT

This thesis explores the use of current music genres in a postcolonial, and more specifically South African, theatrical context to replace the lost value of audience's musical recognition that was an integral part of performances of Shakespeare's, and other playwrights', plays in Elizabethan England. It makes special reference to a performance of William Shakespeare's *Twelfth Night, or What You Will* (1601) which took place at Cape Town's Maynardville Open-Air Theatre in 2006 in celebration of the 50th anniversary of Shakespeare at Maynardville.

The thesis is accompanied by a copy of the CD of the production's music performed by The Illyrian Players, the ensemble who performed the music live for the duration of the show's run. The creation of the music was an experiential learning process, and the thesis constitutes an analysis and reflection on that process with reference to current literary theory. Postmodern ideas of the 'text' and the 'reader' are applied to the theatrical performance and assessed as a method of interpretation of events. The process was thoroughly researched and collaborative, but in addition to this, it was undertaken in a spirit of postmodern playfulness.

The song settings for the production made use of the earliest settings available that have a legitimate association with the play, and are arranged in diverse musical styles to suit the production's particular character.

Keywords: Shakespeare, *Twelfth Night*, playfulness, song settings.

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Chapter 1
Introduction

This thesis explores the use of current music genres in a postcolonial, and more specifically South African, theatrical context to replace the lost value of audience's musical recognition that was an integral part of performances of Shakespeare's, and other playwrights', plays in Elizabethan England. It makes special reference to a performance of *Twelfth Night, or What You Will* which took place at Cape Town's Maynardville Open-Air Theatre in 2006 in celebration of the 50th anniversary of Shakespeare at Maynardville. In order to explain the reasons why I undertook this study, some background information follows.

In January 2005, Federico Garcia Lorca's play *Blood Wedding* was staged in Cape Town as a collaborative dance production by La Rosa Spanish Dance Theatre and Free Flight Dance Company. While playing in the ensemble that supplied the live music for the show, I was struck by the fact that the only people who knew precisely how the music came into existence were the members of the band. No documentation, other than the musicians' performance notes, exists to this day, and were another company elsewhere to stage a *Blood Wedding* production, they would have no means of discovering any information about this production, or—so it seemed to me then, and still seems to some extent now at the end of my research—probably most other productions of the play that may have taken place at any time. This seems to be the normal situation in the world of theatre. David Lindley states in his preface to *Shakespeare and Music* (2006:vi) that

> This is a real and significant gap in current criticism—music, although a vital part of theatrical experience, is all too often left to one side in the increasing number of valuable treatments of the plays' stage history. In order for such a study to be written, a good deal of primary research will need to be done amongst the archives of theatre companies—and the material will not necessarily be easy to find, since music is often the least well-preserved of all the traces of past productions. This, however, seems to me one of the most challenging and important areas for future research.

Hans Huyssen's opera, *Masque*, which premiered at Artscape in October 2005, is another example of a production the details of which—such as musical examples or literature referred to in the compositional process—might only be discovered by actually interviewing Huyssen himself.

In January 2006, a production of Shakespeare's *Twelfth Night, or What You Will*, directed by Geoffrey Hyland, was staged at Maynardville open-air theatre in Cape Town. As composer and musical director of this production, it was my responsibility to find, compose, and/or arrange suitable incidental music, as well as to compose or arrange new settings of the songs in the play, and to oversee the music's performance. I used a number of different musical styles from around the world to give the production the flavour that the director required, and that I thought seemed appropriate, but I made a particular effort to incorporate tunes that have been historically associated with the play, some since Shakespeare's time, and some from performances since his death. Lindley (2006:3) says that

> there is no extant music for 'Come unto these yellow sands'. This is, disappointingly, true for the majority of the songs in Shakespeare's plays. There are many reasons for the dearth of contemporaneous scores—music publishing was relatively limited in early modern England, and then, as now, no doubt, musical scores remained the property of the theatrical company, who would have little incentive to make them more widely available or even carefully to preserve them once a play slipped from the repertoire...the massive *Shakespeare Music Catalogue* lists thousands of settings of songs and music composed for performances over the centuries that have simply disappeared.

Similarly, no record of precisely how the music for the Maynardville *Twelfth Night* (henceforth referred to as *TN* 06) took shape will exist unless it is properly documented. One of the purposes of this thesis, then, is to try and fight this lack of musical information in the theatre world by providing information on the music of a large-scale production of one of Shakespeare's most musical plays. I do this in the hope that musicians everywhere involved in future stagings of the play might not be faced

with the dearth of contemporary information which faced me at the beginning of this work.

It appears, judging by the two quotes above, that the field of primary research into music for Shakespeare's plays is not one that has been greatly explored. I am optimistic that this study will be useful for several reasons, one of which is that it could test and establish suitable research methods for future use in properly documenting a play's stage history. It may also be of value to composers writing new song settings for the standard stage repertoire who wish to know how these songs have been approached in the past, and to learn from the mistakes and successes of others. In Cape Town alone, productions of Shakespeare's plays set in different eras and different cultural settings have been staged at Maynardville for some time now; an example is the 1974 Zulu version of Macbeth, *Umabatha* (Robinson 2005: 59).

TN 06 is one of several recent large-scale multicultural productions that have taken place in Cape Town. Hans Huyssen's opera *Masque*, Jazzart's *Guardian of the Flame*, and Janice Honeyman's production of *The Tempest* in collaboration with the RSC are examples of this. While a strong argument can be made that the transformation of 'traditional' Black African music through the influence of foreign cultures is readily apparent, perhaps less attention is spared for study of, and experimentation in, performances of traditional European musics which pay homage to their current South African context. The importance of focussing on this question lies in the fact that this is a circumstance dealt with frequently by performing artists of all types in South Africa—to remain true to their cultural roots, yet to acknowledge the influence of the arts of other cultures.

In an effort to further the field of study of music for Shakespeare's plays, I here document the song settings and new incidental music for *TN* 06, and include a journal of the process of their creation. The music makes use of many of the melodies associated with early performances of the play, and compositional techniques learned from African musics, alongside those of other cultures, appear in the song settings. Furthermore, in a process akin to that which postmodern theory terms 'bricolage', I made use of elements of various musical styles which I felt suited the feel of the production, and that originate

in regions both African and otherwise. As this production served to commemorate the 50th anniversary of the first Shakespeare play staged at Maynardville, it seems fitting that the music should glance towards the past and more 'authentic' or traditional productions, while simultaneously keeping an eye on the present.

The portions of this thesis which relate to my own compositional work, such as the journal (chapter five) and chapter six, which regards the ensemble, songs and incidental music, are to some extent personal in nature; I have chosen to include them because I believe that the description of my experiences offered therein sheds some light on the problems considered in the thesis.

Significance of the study: creating musical relevance for today's audiences

In the introduction to *Literary Theory* (1996:11), Terry Eagleton states the following:

> 'Our' Homer is not identical with the Homer of the Middle Ages, nor 'our' Shakespeare with that of his contemporaries; it is rather that different historical periods have constructed a 'different' Homer and Shakespeare for their own purposes, and found in these texts elements to value or devalue, though not necessarily the same ones. All literary works, in other words, are 'rewritten', if only unconsciously, by the societies which read them; indeed there is no reading of a work which is not also a 're-writing'. No work, and no current evaluation of it, can simply be extended to new groups of people without being changed, perhaps almost unrecognizably, in the process; and this is one reason why what counts as literature is a notably unstable affair.

This quote relates well to the thoughts and feelings I had while rehearsing and writing the music for *Twelfth Night* at Maynardville. I list rehearsing before writing here, although this is chronologically topsy-turvy, because while in hindsight these ideas and feelings were developing while I was composing, they only gained a reasonably solid form when I first witnessed the actors on stage during rehearsal and could understand more fully the character of the production. These ideas and feelings were the basis for

the problem this thesis deals with, which is stated below.

It is sometimes said that Shakespeare's appeal is 'universal': certain themes which are easily understood across barriers of time, language and culture, recur throughout the plays. Forbidden love, greed and treachery, the love triangle, cases of mistaken identity, and disguises that involve cross-dressing make each make more than one appearance. However, there is a large number of bewildering references and turns of phrase whose meaning has slipped through the cracks of time to become irretrievable, at least for many audience members who have not studied the plays closely. In *Twelfth Night*, when Sir Toby calls Malvolio a 'Peg-a-Ramsey' (2.3), what does he mean? Why is this rude? Why does the word 'element' crop up so often, and what does it refer to? References to the elements clearly had some meaning for audiences in Shakespeare's time, but are lost on audiences now. These are examples of words and phrases that have fallen out of common use, or gained other meanings over time, but whose originally intended meaning can in many cases be retrieved or at least hypothesised.

The play's music, however, has been almost completely and irretrievably lost. This leaves the would-be composer very little material to work with besides the director's stipulations and his or her own compositional instinct. My aim in *TN* 06 was, as I saw it, to reinforce the meaning of the text and the message inherent in the style of production. In order to achieve this, I looked to what little historical material was available for a starting point for my new compositions.

The research question

If each new performance of a play constitutes a 're-writing' of that play, how can new relevance for a contemporary audience be brought to the music incorporated into a production of *Twelfth Night, or What You Will*?

Subsidiary questions

- What can be gained by the proper documentation of new music for stage productions of standard works in the theatre repertoire?
- What circumstances have led to the current situation, where music for stage productions is rarely preserved?

- What kind of ensemble of modern Western instruments is suitable for a production such as this?

The procedure

The conceptual framework of the study is based on ideas regarding theatre's ability to comment on themes of relevance to the audience, and its ability to speak to and speak for the audience; to discover whether it alienates or includes, marginalises or re-centres its audience.

Method of investigation

In order to supply the background information necessary for the practical musical approach advocated in this study, the literature review is immediately followed by a historical assessment of musical approaches to Shakespeare's plays. Prominent composers and performance practice of Elizabethan and Jacobean England receive attention; there then follows a discussion of developments after the playwright's death in 1616, leading up to the present time. Information regarding major technological, political and philosophical events centred around the twentieth century that impacted (and continue to impact) upon theatrical performance in southern Africa and the rest of the world, are covered in chapters 3 and 4.

Chapter five is in the form of a journal covering the time spent on the project. It is written in two typefaces; one denotes entries made at the time, and the other signifies thoughts that have occurred to me regarding these events in the light of the research I have undertaken since completion of *TN* 06. Postmodernism, deconstruction, reflexivity and imperialism are discussed for their potential as means to interpreting the production's music and the creation thereof.

Chapter six begins with a discussion of the musical forces used in *TN* 06 as compared with those most likely to be used for a play of this nature in Shakespeare's time. The chapter then turns to the problem of the incidental music which, in the absence of any surviving information regarding its nature at the time of first performance, must necessarily be created or chosen anew for each production. Suggestions are offered for ways to fill this vacuum, with reference to recent large-scale productions of both the

stage and film adaptation varieties. The songs are dealt with in the following section of this chapter; analyses of musical examples from several recent productions of the play are provided and compared with pieces of music that were likely used in the play's earliest performances. Part of the study's purpose is to explore the intersecting points of Western and African cultures in a theatrical environment.

Chapter seven is reserved for results and conclusions of the study.

Chapter 2
Theoretical framework

This chapter outlines the concepts dealt with later in the thesis, and situates the thesis in the field of study.

Review of relevant research and theory

For the structure of this thesis, I refer to Glatthorn's *Writing the Winning Thesis or Dissertation* (2005), Madsen's *Successful Dissertations and Theses* (1992) and Mouton's *How to Succeed in your Master's and Doctoral Studies* (2001). For bibliographical method, I follow the system of the Society of Ethnomusicology, as compiled by Randal Baier (2004).

Sources for the play's text and early musical examples

I referred to various editions of Shakespeare's *Twelfth Night* in the course of this study. For the text of the play, I refer to the Arden Shakespeare, edited by Keir Elam (2008). This highly informative edition includes a list of performances of the play from the likely first date of performance up to the present, and also includes some film adaptations of the play. Elam's appendix three (383) includes a brief discussion of music's role in *Twelfth Night*, and also information regarding the earliest evidence of printed versions of the songs, and music related to the songs. The New Penguin Shakespeare edition, edited by M.M. Mahood (1995), includes similar information regarding the music in the chapter titled 'The Songs' (193). The Oxford Shakespeare edition edited by Roger Warren and Stanley Wells (1994) includes musical information in an appendix edited by James Walker. This includes versions of the songs 'Come away, death' and 'I am gone, sir' composed by Walker, and also his arrangement of 'The rain it raineth every day', which is based on a tune that is sometimes attributed to Joseph Vernon. The Oxford edition is, then, perhaps the most useful from a music performance viewpoint as it is the only one that furnishes settings of all of the play's songs. The earlier Oxford edition of the play (1960) does not include musical examples, but instead has a short essay by the editor, J.C. Dent, on the use of song in the play. In it, Dent

provides practical advice to would-be composers regarding the choice of a suitable musical style for 'Come away, death', and background information on the meaning of the lyrics for 'I am gone, sir'. He also voices his support for the belief that Shakespeare was indeed the author of the last song in the play, 'The rain it raineth every day', which has for some time been a point of debate. Ross Duffin's *Shakespeare's Songbook* (2004) includes all the surviving music contemporary or near contemporary with the first performance, and also contains suggestions of popular tunes of the time to fit those songs whose original music has been lost. Most of the settings provided are similar to those found in the Arden, Penguin and Clarendon editions. A more detailed look at these settings and the more unusual ones he suggests is included in chapter six. F.W. Sternfeld's *Music in Shakespearean Tragedy* (1963:188-192) contains two versions of the fool's song from *King Lear*, which is very similar in form to Feste's final song in *Twelfth Night*, making it useful for comparison.

Theoretical background and historical sources

For information on postmodern theory and new historicism, I refer to Orgel's *The Authentic Shakespeare, and Other Problems of the Early Modern Stage* (2002), Clifford Geertz's *The Interpretation of Cultures* (1973), and Eagleton's *Literary Theory* (1996). For information concerning music theory and philosophy of the time, I refer to David Lindley's *Shakespeare and Music* (2006). Part of the book focusses specifically on the use of music in *Twelfth Night* and *The Tempest*. John Hollander's essay 'The Role of Music in *Twelfth Night*' (1957) provides valuable information on the philosophy of music in Shakespeare's time, but does not deal directly with specific musical items for the play. It was thus more useful for filling in background information than for the creation of new music for *TN* 06. Christopher Wilson's article 'William Shakespeare' in *The New Grove Dictionary of Music and Musicians* gives an overview of Shakespeare's use of music and the music itself, and stresses the lack of available information regarding the music used in the earliest performances of the plays by the King's Men. It also includes a section on Shakespeare and music from the time of his death in 1616 up until the early years of the twentieth century. This is followed by information on operas and music inspired by or based on Shakespeare's plays—a topic which is outside the scope of this study. For additional background information on the relationship between music and text, I refer

to Bruce Pattison's *Music and Poetry of the English Renaissance* (1970). Leslie Hotson's *The First Night of TN* (1954) deals with the popular ballads and catches which are referenced in parts of the play. Hotson argues that several of the play's characters, including Orsino and Malvolio, are based on well-known figures at Queen Elizabeth's court. He also discusses evidence in the script which suggests that the play's first performance took place at the Inner Temple.

Sources of musical examples for *Twelfth Night* at Maynardville 2006

As well as the printed musical examples discussed above, the process of writing and arranging the music for *TN* 06 was informed by a variety of recordings and notated examples of music from other genres.

Sound and video recordings

I drew on a diverse range of inspirational sources in the form of music recordings in various genres, Elizabethan and African notated musical examples, film adaptations of the play, and music from films unrelated to Shakespeare, but which I felt would be suitable for the project. I shall begin by listing the music that I listened to while choosing a musical feel for the production.

Hyland used the Kronos Quartet's *Pieces of Africa* (1992) and Hughes de Courson's *Lambarena* for inspiration and to give me an idea of the musical feel he had in mind. The film *The Life Aquatic Featuring Steve Zissou* (Anderson 2004) features Seu Jorge performing Portuguese renditions of David Bowie songs, accompanied by his own guitar playing. These I found to be very inspiring, as they reach a level of cross-cultural playfulness that I hoped to achieve in *TN* 06. The album *A Day in New York*(2003) was influential in several ways: it is inspiring to see a Brazilian indigenous music, bossa nova, that has advanced to the level of complexity that is displayed on this album. Also, the use of cello in such a prominent role in popular music is quite unusual, and served as a useful guide for what I was trying to do. Toumani Diabate and Ballake Sisoko's album of Malian kora music, *New Ancient Strings* (1999), represents a sound that I wished to emulate, in the absence of a kora player, for the production. Ali Farka Toure's album *Niafunke* (1999) contains excellent examples of Malian guitar style, a sound

which I also sought to include in *TN* 06.

The Royal Shakespeare Company's album *A Shakespeare Celebration* (2000), released to mark Shakespeare's birthday celebration in the new millennium, contains new compositions commissioned by the RSC. All of the compositions on the CD are played on brass, woodwinds and keyboards, and are performed by members of the RSC's resident band. Insofar as the RSC represents the highest standards of Shakespeare performance, this recording is valuable as a yardstick by which composers may measure the standard of their own works.

Shaun Davey composed the music for Trevor Nunn's film adaptation of *Twelfth Night* (1996). Davey created original song settings which suit the style and enhance the atmosphere of the production. Feste provides his own guitar accompaniment to his singing, with reinforcement in places from the standard film orchestra. It is extremely beneficial to be able to refer to the work of an experienced composer such as Davey.

Jeanine Tesori composed the music for Nicholas Hytner's stage production of the play at the Lincoln Center Theater (1998), which featured Helen Hunt as Viola. Tesori had an ensemble of six musicians playing a wide variety of instruments, and the music is diverse in its influences. This, like Davey's, is a valuable reference by which the composer may judge the quality of his or her own compositions.

Notated examples

As a source of traditional Bugandan music for harp, voice and marimba, I refer to Gerhard Kubik's *Theory of African Music, Vol.1* (1994). This text contains useful information on ostinato patterns collected in Central Africa by the author. For information on the kora and its musics, I refer to Knight's essay '*Kora* music of the Mandinka: Source material for World Musics' (1992). During the composition process for *TN* 06, I referred to David Locke (1990, 1992, 1998) for African musical examples transcribed in Western notation. All the ethnomusicology texts here cited contain some brief notated examples, to which I also refer the reader. Akin Euba's essay 'Intercultural Expressions in Neo-African Art Music: Methods, Models and Means' in *Essays on Music in Africa 2* (1989) provides a clear and well-structured outline of the different directions

intercultural music-making may, in his view, take. Chapter five in Ali Mazrui's 'Africa's Identity: The Western Aftermath' (1986) serves to fill in the philosophical/ psychological background over which much of the music of Africa is played or experienced. It is concerned with the idea that the only people who see African music as a single body are Europeans, and with the effect this has had on Africans in realising that they were being seen, from one perspective, as a unified group. Julius Nyerere, quoted in Mazrui (1986: 106), says, 'Africans, all over the continent, without a word being spoken either from one individual to another or from one African country to another, looked at the European, looked at one another, and knew that in relation to the European they were one.' Mazrui says (1986: 26), 'My own feeling is that to insist that nothing is African unless it is Black is to fall into the white man's fallacy.'

I refer to Simon Emmerson's essay 'Whose "Music"?' in Kimberlin (1999: 151-159) for stimulating thoughts on culture and music, and for a discussion of the approaches one may take in the hope of achieving the desired aim of formalising music for repeated performance without losing the excitement inherent in its individual cultural identity. His essay 'The Composition of *Pathways*' (Kimberlin 1999: 141-147) is useful as an example of a composer challenged with discussing his own works. Although the book itself is problematic as an academic source, the compact disc which accompanies Laurie Levine's *The Drumcafe's Traditional Music of South Africa* (2005) contains a variety of musical examples which offer ideas for the composer to reference. One of the most fundamental differences between African and European music is the reliance on the pentatonic scale, sometimes tuned with neutral thirds (Kubik 1994), in much African music, compared with the ever-present and defining major/minor tonalities of tonal Western art music. In effect, any composer approaching a project which aims to make use of elements of both genres must choose a balance of the use of rhythmic and melodic characteristics of each culture in order to convey to the audience a sense of both somehow being present.

Key issues

The following points are discussed below:

1. An appraisal of the relevance for the contemporary composer of resources for investigating the history of music for Shakespeare's plays.

2. Musical approaches available to the composer of music for Shakespeare's plays. These are concerned with the ways in which music was made to interact with actors and audiences by composers at different periods.

3. The record industry, other mass media and the spread of local musics to international markets.

4. Postmodernism

5. Postcolonialism.

6. New historicism.

1. An appraisal of the relevance for the contemporary composer of resources for investigating the history of music for Shakespeare's plays

The contemporary composer lives in a different world and has a different audience to the one for which Shakespeare wrote his plays. As has been shown elsewhere,[1] Shakespeare's plays can undergo very different interpretations in new cultural contexts. As the plays moved from performance mainly in England, and later in America,[2] to performance throughout the colonial and postcolonial world, reinterpretations of their meanings in these new contexts became possible. This holds true for the music in the plays as well: just as the text has a continuity and a history, so is there a musical tradition of ways of bringing the music in the plays to life in a manner which speaks coherently to audiences of the time and place of performance.

The main resources for investigating the history of music for Shakespeare's plays are discussed within the following sub-categories:

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[1] Such as in Laura Bohannan's essay 'Shakespeare in the bush' (Bohannan 1990:78-88)

[2] The first documented American performance took place in Boston on the 3rd February, 1794 at The Theatre (Elam in Shakespeare 2008: 147).

- Evidence of musical practice in the earliest Shakespeare performances
- Performance history of Shakespeare's plays since 1616.
- Operas, musicals, and other Shakespeare-derived productions.
- 20thand 21stcentury productions that draw on cultures and styles other than the 'period' performance approach.

1.1 Evidence of musical practice in the earliest Shakespeare performances

Today there is a dearth of information on the earliest musical practices in the plays, and almost no original settings exist of the songs as they were first performed.[3] This, in itself, is indicative of a mindset concerning the preservation of theatre music that has endured from the earliest Shakespeare performances until at least the 20th century. Since then, the commercial availability of affordable high-quality recording equipment has improved this situation. However, before that occurrence, and despite the availability of notation systems which allowed for the possibility of variously detailed preservation of musical pieces, most theatre music was not recorded in public records. There are a number of possible reasons for this: firstly, in many cases the music was seen to belong to the theatre company for which the production was created, and whose interests would not be served by publication of their musical assets. Lindley suggests (2006: vi) that 'a good deal of primary research will need to be done amongst the archives of theatre companies' for an accurate assessment of this situation to be made.

Christopher Wilson's article 'William Shakespeare' in *Grove Music Online* begins with a general discussion of the music in Shakespeare's plays, which is divided into his use of music, and the music itself. The importance of music to the plays' dramatic purpose is played up. It divides the music into four categories: stage music, magic music, character music, and atmospheric music. Stage music is generally of the practical type, an example of which would be a drum roll used to signal the entrance of an army (thus creating necessary drama in the absence of the number of actors and the size of stage required to represent a real army), or the trumpet flourish to announce the entrance of a royal personage. This type of music does not feature in *Twelfth Night*. The next category,

[3] Christopher R. Wilson, et al. 'Shakespeare, William'. In *Grove Music Online. Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/25567 (accessed January 24, 2009).

'magic music', refers to music's supposedly magical properties, 'where the art of tones assists in inducing sleep or falling in love or a miraculous healing'.[4] It could be argued that the music at the very beginning of *Twelfth Night* is an example of this category, as it plays a role in Orsino's lovesick state over Olivia. However, most magic music comes from an unseen and unknown source, and it is clear from the text that Orsino can see whoever is responsible for the music at this point. The next category, that of 'character music', plays a preponderant role in *Twelfth Night*. Feste's song 'Come away, death', for example, is an instance of the clown singing to evoke Duke Orsino's feeling of excessive lovesickness, just as the love song 'O mistress mine', again sung by Feste, is designed to express the philosophy of life and love followed by Sir Toby and Sir Andrew. The last song of the play, 'The rain it raineth every day', is capable of being interpreted in a number of possible ways, but seems likely to refer to the different ages of man in a manner similar to that of Jaques' 'All the world's a stage' speech in *As You Like it*. The fourth *Grove* category, 'atmospheric music', is perhaps closest to the music that modern viewers are most exposed to in today's film and television content: music which evokes the mood of a scene or character. According to the composer's or the director's wishes, music may even suggest a mood that is not specifically defined in the text. This was done to some extent in *Twelfth Night*, with the addition of playful, gently rhythmic incidental music to suggest the calm and magical atmosphere that the director, Geoffrey Hyland, requested.

An important point that the *Grove* article makes regards Shakespeare's use of instrumentation to define or enforce characteristics of the drama taking place: 'loud, harsh music...meant the opposite of soft, peaceful music...trumpets, cornetts, bagpipes and hoboys contrasted with viols, lutes and citterns'.[5] This was an integral part of my approach to the music for *Twelfth Night* at Maynardville 2006, which was played on the modern-day equivalents of viols, lutes and citterns, in order to signify the 'lovestruck' atmosphere of the play.

[4] Christopher R. Wilson, et al. 'Shakespeare, William'. In *Grove Music Online*. *Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/25567 (accessed January 24, 2009).
[5] Christopher R. Wilson, et al. 'Shakespeare, William'. In *Grove Music Online*. *Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/25567 (accessed January 26, 2009).

The next section of the *Grove* article, which deals with the actual music used in the plays during Shakespeare's lifetime, focusses mostly on the types of songs mentioned in the texts. The likelihood of there having been any accompaniment for different kinds of songs is discussed—generally, songs which are sung spontaneously are less likely to be accompanied than those whose presence has been prepared in the text leading up the song. Nearly all popular tunes of the time are of the former sort. By contrast, the 'art songs' songs which Shakespeare had either written entirely new, or else which consisted of new lyrics set to an old song, were generally accompanied.

The article then documents the use of music in the centuries following Shakespeare's death in 1616. This information is of value for the present study in so far as it is useful to get a glimpse of the solutions and approaches taken by composers in different situations in history. It also includes a section titled 'Opera and related music', which is unrelated to the topic of this study.

At the end of the article is a table detailing known early settings of the lyrics in Shakespeare's plays. Of the four songs from *Twelfth Night* mentioned in this list, three were clearly commonly known in Shakespeare's time, and are sung spontaneously by the play's characters, making accompaniment unnecessary. The song 'O mistress mine', on the other hand, is carefully prepared in the text and is an important and informative piece of 'character music'. More information on this and the other songs in the play can be found in Ross Duffin's *Shakespeare's Songbook* (2004).

Duffin's *Shakespeare's Songbook* is a practical collection of information on all the songs, rounds, snatches and references to songs in the plays. The information on the songs in *Twelfth Night* is mostly similar to that included in appendix three of the 2008 Arden Shakespeare edition of the play. Duffin does, however, include a theory that is not repeated in any of the other references used in this study, regarding the song 'Come away, death'. He points out similarities with the ballads 'King Solomon' and 'There dwelt a man in Babylon' (the latter of which Sir Toby sings the title line of in 2.3), both of which include some variety of the unusually truncated line 'Lay me O where...' found in 'Come away, death'. As this is so unusual, Duffin suggests that the song may have meant to be sung to the tune of 'King Solomon'; as no other hypothesis for the song's melody is

forthcoming, this is useful information. It was this tune that I used as the starting point for my arrangement of the song as sung by Claire Watling for *Twelfth Night* at Maynardville 2006. Duffin also suggests an alternate melody for 'The rain it raineth every day', based on a link with the tune called *Tom Tinker*, which, Duffin says, is to be found connected with a ballad beginning 'Whilom I was' in Cyril Tourneur's *Laugh and Lie down, or the World's Folly* (1605).

1.1.1 Song

No settings from the earliest performances of *Twelfth Night* have survived.[6] Chapter three includes information regarding the musical world of Shakespeare's time, including the pre-existing music which Shakespeare is likely to have included in the play, and chapter six suggests steps towards the informed creation of new song settings. Chapter six also contains a detailed analysis and comparison of the songs which are most closely linked with the play; and also of the settings of Shaun Davey, Jeanine Tesori, and those composed for *TN* at Maynardville 2006.

1.1.2 Incidental music

What was quite possibly one of the most memorable aspects of a performance, the incidental music, is the least well documented aspect of a poorly documented field.[7] It is likely that more incidental music was called for and expected in early productions than the texts of the plays themselves indicate or suggest (Lindley 2006: 94). In Elizabethan England, incidental music was understood differently to today:

> For while the music for which Shakespeare calls does heighten atmosphere, or gives a particular emotional colouration to speech and action, it is always part of the world of the play itself, heard and responded to by the characters on-stage, and not, as in later theatrical practice, or in film and television, an independent adjunct for the audience's ears only, acting as a commentary or meta-text.
>
> [... I]nstrumental music—whatever symbolic weight it might carry—is

[6] Christopher R. Wilson, et al. 'Shakespeare, William'. In *Grove Music Online. Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/25567 (accessed January 24, 2009).
[7] Christopher R. Wilson, et al. 'Shakespeare, William'. In *Grove Music Online. Oxford Music Online*,http://www.oxfordmusiconline.com/subscriber/article/grove/music/25567 (accessed January 24, 2009).

almost always assumed to be audible to the characters on stage.

(Lindley 2006: 112)

Incidental music nowadays is used to enhance the emotional colouring of a scene, or to express the emotions of a character who for some reason cannot do so themselves through words alone. In this sense, incidental music has served to widen the rift between audience and performer: the performers are now 'read' by the audience as if they were on a television screen, untouchable and beyond influence.

1.2 Performance history of Shakespeare's plays since 1616

Throughout this thesis, I distinguish between productions of the plays which stay within the 'drama' genre, without crossing the boundaries into the realm of other performance genres, and operas, musicals and other Shakespeare-derived productions. After Shakespeare's death in 1616, revivals of his works were staged. His plays were seen as useful source material for the creation of theatre productions to fill whatever gap existed: excisions and changes to the text were commonplace in order to make the play fit the bill.

Certain song settings quickly became standard for the plays, and have been used repeatedly ever since, notably those of Thomas Arne (1710-1778) and Robert Johnson (c1583-1633).[8] Both Matthew Locke (1622-1677), in 1673, and Richard Leveridge (1670-1758), about thirty years later, wrote new music for *Macbeth*; these productions were both very successful. Leveridge '...was to sing Hecate in this version for nearly 50 years, and the music held the stage for more than a century after his death'.[9]

Repeated alterations to *The Tempest* took place: a 1674 revival, using a much-altered text, featured music by no less than five composers. This all led up to Purcell's *The Fairy Queen*, first staged in 1692. His popular air, 'The 'Woozlecock so black of hue' may be derived from Shakespeare.[10] During the eighteenth and nineteenth centuries, the two

[8] Christopher R. Wilson, et al. 'Shakespeare, William'. In *Grove Music Online. Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/25567 (accessed 6 February, 2009).
[9] Olive Baldwin and Thelma Wilson. 'Leveridge, Richard'. In *Grove Music Online. Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/16511 (accessed 6 February, 2009).
[10] Christopher R. Wilson, et al. 'Shakespeare, William'. In *Grove Music Online. Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/25567 (accessed 13 February, 2009).

London patent theatres of Drury Lane and Covent Garden offered a more or less continuous series of Shakespeare productions in varying forms of the original plays. Arthur Sullivan wrote an overture for Irving's *Macbeth*, which was performed at the Lyceum in 1888. At this time, actor-managers began to commission arrangements of famous orchestral works as overtures and for use at appropriate moments in the plays. The *Shakespeare Music Catalogue* lists over 20 000 pieces of theatrical and non-theatrical music associated with the plays, much of which is unpublished. The directors Poel and Granville-Barker introduced a move towards 'authentic' performance of Shakespeare; attempts were made at recreating the sound of Elizabethan music. Prominent names in music, such as Vaughan Williams and Guy Woolfenden began to be hired to write original music for the plays.

1.3 Operas, musicals and other Shakespeare-derived productions

Musical versions of Shakespeare's plays sprang up after his death, and a number of the composers responsible for such works are dealt with in chapter three. Locke's *Macbeth* and Davenant's *The Witch* are examples of this. These musical theatre productions constitute a tacit understanding that the plays were of great worth as pieces of entertainment, but were not necessarily appreciated as works of art to be treasured and carefully studied in order to achieve authenticity; it was all too clear to those involved that spin-offs could potentially be very lucrative.

This thesis, unless otherwise stated, refers specifically to 'pure' performances of Shakespeare's plays—that is, only to productions staged according to the original script in one or other recognised form, and avoids detailed discussion of any genre-crossing performances of the plays, such as versions staged as musicals or operettas.

1.4 20th and 21st century productions that draw on cultures and styles other than the 'period' performance approach

Shakespeare performance has travelled widely: Akira Kurosawa's *Throne of Blood* is an immensely powerful *Macbeth*; he was also responsible for *Ran,* a Japanese version of *King Lear.* This international spread of Shakespeare has validated the creation of new settings of the songs and incidental music in different styles in accordance with the style of the production. The process can be traced both in time and geographical situation,

beginning in the late nineteenth century both in British colonies and in translated versions of the plays performed in Europe, and continuing throughout the twentieth century until today. Film music can function as an influential agent whose musical styles and conventions may be used by the composer. This idea is enlarged upon in chapters three and four.

1.5 Relationship between the history of Shakespeare performance and performance today

During the seventeenth and eighteenth centuries,

> scores were often assembled from a variety of pre-existing music, only sometimes with new additions. Audiences welcomed the familiar rather than requiring to be surprised by novelty. This practice persisted through the nineteenth and early twentieth centuries so that, for example, Arne's eighteenth-century settings of *Tempest* songs continued to be used at least until the 1930s, as did Mendelssohn's nineteenth-century incidental music for *A Midsummer Night's Dream* (Lindley 2006: 111).

The 'familiar', in this instance, refers to the tunes which were widely known to belong in Shakespeare's plays and perhaps nowhere else. In the pre-cinematic age Shakespeare's plays perhaps played an even larger part in cultural experience of the time than they do today. A change in melody could confuse, and possibly dissatisfy, audiences in the same way that an audience today might be disappointed if, at a concert by a famous musical act, the singer does not perform his or her hit song's chorus melody line exactly as it appears on the CD—even if the recording captured a unique performance which had never, until that point, been repeated in exactly the same way. This is illustrated by the complaints of some concertgoers over the performance of Adam Duritz, singer for Counting Crows, on the rock band's recent tour of South Africa.[11] Novelty, in this context, need imply nothing more than the slightest change in the melody, whereas in the pre-recording era, hearing the song performed at all was—by today's standards—a relatively rare occurrence, and thus was conceivably received in a far less critical manner; or perhaps the songs would at least have been received in terms of wholly

[11] Personal communication from unidentified audience members.

different criteria, related more to the acoustic and timbral qualities of the performance than to the infectious nature of the melody. While this is conjecture on my part, I believe that it is worth indulging in this line of thought, as it can afford imaginative insights into possible new ways forward, and also makes it easier to align oneself with audiences' expectations while simultaneously contributing to the store of Shakespeare music for posterity.

A 20th century watershed was the realisation that the relevance of Shakespeare's plays was not tied to understanding them as cultural artefacts as they appeared in their own time, and that new performance situations could create new readings (not all of which were at first intentional). Once this chink had been opened, geographically specific stagings began to spread forth across the theatre-viewing world.

2. Musical approaches available to the composer of music for Shakespeare's plays

These are concerned with the ways in which music was made to interact with actors and audiences by composers at different periods. There are two 'umbrella' approaches to music for Shakespeare's plays: namely, music inside the world of the play, and incidental music, outside the characters' world, which serves to enhance the play.

Lindley (2006: 112) declares that music's purpose and reception has changed in fundamental ways since Shakespeare's time, and an understanding of this is vital. As we have seen, incidental music was always a part of the world of the play, yet this is not the case today, when cross-pollination across visual art forms has resulted in audiences being completely comfortable in the knowledge that they can hear music which the players on-stage cannot. For Maynardville's *TN*, the musicians were seated on stage at the same level as the actors, and could be approached by them for interaction. Depending on the scene, we musicians were required to supply both incidental music, and music as part of the world of the play itself, and could function in any combination of 'audible'/'inaudible', and 'visible'/'invisible' to the actors. However, when functioning in any of these ways, our presence on the stage added valuable meaning that would have been lost through the use of pre-recorded music.

3. The record industry, other mass media and the spread of local musics to international markets.

Gramophone records, tourism, international pilgrimages, the internet, and other channels have led to genres from many different regions becoming increasingly well-known over wide areas internationally. Each genre is historically situated, and has a 'biography' of longer or shorter duration. By consciously referencing a genre, the composer can suggest these associations. This is one of the central points of my argument, and it consequently forms a thread running throughout the entire work.

In 1896 the first phonograph records expressly meant for home listeners were introduced by Edison and Columbia. The Edison Home Phonograph was first sold for $40 and was reduced to $30 in 1897. Edison intended to sell millions. By the beginning of the 20th century the new mass medium had reached across the Atlantic to England, France, Germany and Russia, and was even available further afield, in countries such as India, Egypt and Japan (Gronow 1983: 54).

3.1 Film

Film and television are two of the current dominant forms of entertainment for the masses, and are uniquely flexible vehicles for the powerful expression of a story; their influence has in some measure been felt by stage productions. In much the same way as Shakespeare could reference well-known songs in his plays, it is now possible for a director, or designers of sets, costumes, or sound, to reference a geographical setting, or a style of music or clothing, that is familiar to audiences largely through their having experienced it in a film. For example, as a result of the popularity of Ang Lee's *Crouching Tiger, Hidden Dragon* (Wang 2000) and other new wave martial arts movies, the sound of Chinese classical instruments is no longer so alien to audiences as to be unusable on stage. Furthermore, the recent wave of Shakespeare films (for instance, Kenneth Branagh's *Henry V* (1989) and *Much Ado About Nothing* (1993), Richard Loncraine's *Richard III* (1995) and Baz Luhrmann's *Romeo + Juliet* (1996), Trevor Nunn's *Twelfth Night* (1996), has also contributed a fresh set of signifiers that can affect stage productions. In *TN,* Hyland incorporated the use of the song 'The Twelve Days of Christmas' in the place of the song which Shakespeare called for, 'O' the twelfth day of December'. The original tune is lost. Duffin offers the complete text of the songs, and

potential candidate tunes for the song, but many of these tunes have lost their significance. Hyland's solution solved the problem by replacing the original with a song which, we might speculate, lacks the subtler points of Shakespeare's meaning in his placement of it, but recompenses audiences with its high degree of singability and widespread popular cultural credentials—characteristics which the original song most likely had for the play's first audiences.

Film can serve as the 'frontline' of cultures from geographically distant parts of the globe—many people only experience India through its commercial films; facets of US culture are portrayed on television and in cinema, and it is easy to feel that one 'knows' US culture through these pinhole camera-like images, despite its being far more varied than it is possible to portray on film. As the film industries of China and other eastern hemisphere cultures continue to produce crossover, mainstream films seen by a large cross-section of the world's population, including South Africa, so do these Asian cultures become *apparently* more familiar to the rest of the world as portrayers of human dramas that different cultures may have in common.

4. Postmodernism

> It might be argued...that this is precisely the central characteristic of Shakespeare's deployment of songs in the plays—that he takes ingredients that an audience might have recognized, whether in tune, words, or situation, and develops them in dramatic contexts which make them work in ways that are often surprising, frequently subtle, and almost always serve to give the familiar a novel pointedness and freshness of effect.
>
> (Lindley 2006: 198)

If this quote was taken as the basis for the creation of new music for Shakespeare's plays, then what would the music sound like today? Certainly, in order to achieve what Lindley suggests Shakespeare was aiming to achieve, the worst thing that the director or composer could possibly do would be to present the songs in Elizabethan performance style: it was not the particular piece or style of music Shakespeare was interested in; it was the effect that the he knew the music would have on the audience.

In order to recreate that effect today, the composer must take the same approach that Shakespeare took; he or she must supply music that an audience might recognize, and develop this music in ways that are surprising, subtle, and 'give the familiar a novel pointedness and freshness of effect', to use Lindley's words.

In a similar vein, Janice Honeyman, director of the 2009 RSC/Baxter Theatre collaborative production of *The Tempest*, states in the production's programme notes that

> '[i]t is our job not only to reflect Shakespeare's intention, but also to find an equivalent application of his message in a more accessible context. We must make our version familiar, identifiable and pertinent to our own audiences. After all, that's what Shakespeare did in his time. So what more recent history and setting will we understand and have experienced? For me the answer is to do a Colonial depiction of the play. It is about greed, exploitation, dispossession of land, cultural plundering, power struggles, slavery, racism, corruption, revenge, forgiveness, reconciliation and freedom. It sounds familiar!'[12]

These two quotes serve to give an idea about current notions of how best to extract and/or convey meaning from Shakespeare performance to audiences. This approach is linked in subtle ways with the many ideas which are now rallying around the flag that is called postmodernism. In an attempt to explain some of the perceived meanings of the term 'postmodernism', Hebdige (1988: 183) relates that

> Jean-François Lyotard has recently used the term postmodernism to refer to three separate tendencies: i) a trend within architecture away from the Modern Movement's project 'of a last rebuilding of the whole space occupied by humanity' (ii) a decay in confidence in the idea of progress and modernisation ('there is a sort of sorrow in the Zeitgeist' [Lyotard]) and (iii) a recognition that it is no longer appropriate to employ the metaphor of the 'avant garde' as if modern artists were soldiers fighting on

[12] Honeyman, Janice. 'Director's note'. In *The Tempest: Programme 2009*. Cape Town: Baxter Theatre Centre.

> the borders of knowledge and the visible, prefiguring in their art some kind of collective global future'.

Postmodernism in music can be interpreted, in one sense, as a move away from the modernist idea of exploration of the raw materials of music in a highly intellectual and analytical way, and towards an exploration of music making that is more playful by nature. This involves a decentralisation of the composer and/or the score as primary source/s of information regarding the work, and turns analytical attention in the direction of listeners, whose interpretation of the sounds they hear is now on the same level of importance as any other element of the performance. The alienation of the individual, the user, the audience, the viewer, which comes as a result of their being irrelevant to design structures in art, is now replaced with a sense of joy at the social act of creation and communication with one's fellow humans beings, and possibly with other species too.[13] The move away from the spurious Modernist notion of the 'avant garde' as representation of a shared possible future, then, has partly come about due to a shift of balance between 'text' in all its conceivable forms, and 'reader', in all the experiential acts this implies. The reader is now in a position of power.

Viewed from this perspective, I here suggest two opposing approaches available for music composition today: one I shall term the academic approach, and the other the wilful creative approach. The first, the academic approach, is to identify problems in music, and to consciously set out to solve those problems in a new and imaginative way, treating the composition and performance process as a dialogue which takes place over space and time, and in which the interlocutors are all involved in the effort to find solutions to these problems. In this sense, composers of what I call the academic approach are like the early 20th century mathematicians who were faced with Hilbert's nineteen unsolved mathematical problems: choose a problem suited to your particular strengths, and set to work on it. Yet there is a problem: whichever question the composer chooses to approach, they each turn out to be vague, diaphanous, and imprecise. Like the attempts in *The Hitchhiker's Guide to the Galaxy* to figure out the

[13] Interspecies Communication Inc. is a non-profit organisation, founded in 1978, which administers research into communication between human beings and other animals. http://www.helsinki.fi/~lauhakan/whale/intersp/pages/projects.html

Ultimate Answer to the question of life, the universe and everything, it turns out that it is even more difficult to figure out what the question is. This approach denies the influence of the audience on the musical material, focussing instead exclusively on the composer and musicians who perform the work.

In my personal experience as a composer, and as one who wishes to play a part in this international dialogue that I have described, I find that it is a great help to know as much detail as possible about the circumstances in which the music will be heard. Musical ideas may spring forth, and can be captured on paper for future reference, but for a project such as TN 06 the process of giving them form is impossible to complete successfully without knowing who the audience is going to be and who the performers are. So, the answer to the question: what is the Ultimate Question? can be that each project has its own set of questions to be answered. This constitutes the second approach which I mentioned above; in it the composer chooses to harness his or her creative ideas and shape them expressly for performance under particular circumstances, acknowledging the composer/performer/audience relationship and the influence that the audience has on the work.

Hebdige attempts to define postmodernism according to what it stands against (1988: 186). He defines three 'negations':

1. against totalisation

2. against teleology

3. against utopia

Regarding totalisation, he says (1988:187): 'There is an especially marked antipathy to sociological abstractions like "society", "class", "mass", etc. In other words, the generalisation of people into groups, classified by seemingly common traits, is not a feature of postmodernism.

For Hebdige, the postmodern take on teleology is one of 'scepticism regarding the idea of decidable origins/causes. He lists the 'means for effacing the traces of teleology' (1988: 191) as parody, simulation, pastiche and allegory.

> All these tropes tend to deny the primacy or originary power of the 'author' as sole source of meaning, remove the injunction placed upon the (romantic) artist to create substance out of nothing (i.e., to "invent", be "original") and confine the critic/artist instead to an endless "reworking of the antecedent" in such a way that the purity of the text gives way to the promiscuity of the inter-text and the distinction between originals and copies, hosts and parasites, "creative" texts and "critical" ones is eroded (i.e., with the development of meta-fiction and paracriticism). In parody, pastiche, allegory and simulations what tends to get celebrated is the *accretion* of texts and meanings, the *proliferation* of sources and readings rather than the isolation, and deconstruction of the single text or utterance.
>
> (Hebdige 1988: 191)

This is a good definition of what I hoped to achieve with the music for *TN* 06. In a process akin to what is today known as 'bricolage',[14] I used 'found objects', in the form of musical styles, to create something new and different and specific to the production. There was no element of parody, but different musical styles were simulated and used in a pastiche to create music which referred to many things.

This theorisation is part of an effort to describe what can be seen to be happening currently in the worlds of artistic creation, in which creativity takes place in response to: on the one hand, artists' personal experience of the world in which they live; and on the other, what their audiences are capable of understanding. The framework of postmodernism can thus be seen as a tool to assist in understanding current events in both cultural and political spheres. From a creative perspective, however, it is important to bear in mind that the theory comes after the fact; it is not necessary for the originator of an idea, a piece of music, or a painting, to be aware of the debate over the use of the term 'postmodernism' in order for his or her creation to be a postmodern artefact.

[14] *The New Fontana Dictionary of Modern Thought* defines bricolage as 'the art, skill or knack of constructing useful gadgets from whatever bits and pieces come readily to hand' (Bullock 2000: 95)

5. Postcolonialism

Postcolonialism grew out of the writings of Edward Said, author of *Orientalism* (1978). His perception that British and French scholarship constructed the Near-Eastern Orient as 'other' can be applied in some ways in South Africa. For many years, the country was mired in apartheid; but, like Moses on the mountain looking at the Promised Land, could see postcolonialism and knew it was coming. South Africa has had a very long colonial history, the effects of which are still with us today.

5.1 Denoting 'African-ness'

Hyland's vision, and consequently my brief, for *TN* 06 was to create an African-esque magical world of romance. This already presupposed the use of African musics to generate a corresponding atmosphere. Furthermore, the music had to 'sound African' partly to generate relevance for the multicultural and multilingual audiences of post-apartheid South Africa who would be attending the performances.

In creating the music for *TN*, one of my principal aims was to relocate some of the earliest music available for the play into a South African context. This posed certain problems of how best to present music which would signal 'African-ness' to a wide local audience, while simultaneously avoiding the more common signifiers of South African music, such as the use of penny-whistle to reference kwela music, or marimbas to reference any one of a number of African musics—something which I felt would be insincere, and too obvious, and could also have too many different associations for people of the variety of cultural backgrounds who could be expected to make up the audience. As the play was to be set in an imaginary world, I was free to look further afield for musical influences that would sound distinctly African, yet not be determinedly and obviously 'local'. A requirement for the incidental music was to find music that could be performed without infringing the rights of other composers, and that could be arranged to fit the instruments of the ensemble. This discussion is enlarged upon in chapter four.

6. New historicism

Shakespeare's plays have become powerful conveyers of messages which their author never intended them to have. In South Africa the same message can be received in

radically different ways. New channels of communication flood cultural 'readers' with new information regarding cultures of which they would otherwise be quite ignorant. This idea is enlarged upon in chapter four.

New historicism concerns itself with a close reading of an article such as a Shakespeare play, placing it in its historical context in order to gain a better understanding of the work, and simultaneously gaining, through study of the work, a better understanding of this historical context. Geertz (1973: 3-30) made use of the term 'thick description' to describe this process of close reading of a cultural artefact and its historical context. In a process that touches on this approach, I aimed in *TN* 06 to achieve something that is 'authentic' to what I believe was Shakespeare's goal; to create music which invokes recognition in the audience—the same recognition which he himself relied upon for effect.

Chapter 3
The history and reception of Shakespeare performance: a musical perspective

Introduction

> '...[T]he problem of Shakespeare music is in a certain sense the problem of all incidental music to plays. Every age must find its own solution of it'.
>
> (Dent 1916: 536)

> 'I do wish adaptors, directors etc. would start making themselves relevant to great works of art instead of attempting to make works relevant to them'.
>
> (Tanner 2008:1)

What is an effective approach to the creation of music for Shakespeare's plays today, especially the more musically complex ones such as *TN*?

There is almost no precise information regarding the music, either instrumental or sung, used in the earliest performances of Shakespeare's plays, or regarding the musicians responsible for its creation and performance.[15] Unfortunately, the identity of the composer who worked with Shakespeare on *Twelfth Night* has been lost. In his valuable study *The Shakespeare Company*, Gurr (2004: 83-84) avers that the king's lutenist Robert Johnson was likely the composer for the later plays that were written between 1609 and 1613 and staged at Blackfriars. Gurr also lists John Adson and Richard Balls, among other possibilities, as members of the musical ensemble in the 1620s and 1630s, but has no light to shed on the musical forces for *Twelfth Night's* first performance, beyond the suggestion that in the company's early years music was supplied by the actors themselves (2004: 79). Professional musicians were 'more generously rewarded' than the company's actors, and often existed as a separate organisation that was licensed separately at the Revels Office, the body that controlled performing rights in the city (Gurr 1992: 71).

[15] *Encyclopaedia Britannica Online*, 'Music in Shakespeare's Plays' (by Mary Springfels), http://www.search.eb.com/eb/article-248487 (accessed 16 January, 2009).

The available information concerning the music for *Twelfth Night* is discussed in detail in chapter six. It is, however, still possible and useful to get an idea of the musical climate of the time in order to discover something about the composers who were operating at court and in the professional theatres, and the kinds of music audiences could expect to hear. To this end, included later in this chapter is a brief overview of court composer Alfonso Ferrabosco's working life. This is followed by a review of some of the composers who have contributed to the oeuvre in the years both during Shakespeare's lifetime and since his death, and the chapter culminates in an overview of the musical climate listeners can experience today.

The composition of theatre music has always required a different approach of the composer to that used when writing pure music. One reason for this is that the theatre audience is demographically different from that of the concert hall. Concert audiences are self-selecting—they are music lovers and the composer or composers can expect specialised musical knowledge or at the very least serious musical interest. This is true in the case of popular, jazz or 'serious' music concerts, where audience members' knowledge may be less formalised, but listeners are generally reasonably informed at least within the bounds of the genre which the performer inhabits. When writing music for the theatre on the other hand, the composer can expect a different audience to that which we associate with art, popular or other kinds of music: theatre is often a commercial venture, and is meant to entertain, or sometimes to educate, but is, of necessity, largely in language which the audience can readily understand. Furthermore, unlike theatre composers, composers of pure music are free—within the parameters of a musical form of their choosing—to generate an initial idea of their own imagining, unrestricted by the encroachment of rival arts and crafts into their performance space. Theatre music vies with other onstage happenings for the audience's attention, yet strives to strike a balance between getting that attention and simultaneously strengthening the underlying key themes which the director seeks to highlight in the play. Theatre music can thus in one sense be seen as ornamentation and relevant background which grows from the play's text; at its best, however, it can also imply valuable information, often subconsciously, that is not contained elsewhere in the text or the staging.

Also, composers are naturally used to dealing with musical performers of the highest quality available, yet the songs written for a theatre piece will be sung by actors—who may of course be excellent and well-trained singers, but this is by no means guaranteed. Should the composer be lucky enough to work with talented singers, the script's dominance precludes the writing of overly complex and absorbing songs and incidental music, as this could detract from the delivery of the lines.[16] In some ways this can be positive, as it challenges the composer to write simple and effective music, focussing on the development of powerful and memorable themes and textures.

The length and timing of pieces of music for the theatre is also critical: a minute too long or short can impair the narrative flow. Music must thus be made to fit the text rather than vice versa. Just as actors understand the importance of timing to the success of their delivery of individual lines, and the importance of pace to the success of a monologue or dialogue, so must the theatre composer and the musical director ensure that the music's pace and phrasing are compatible with the text with which it coexists. This is a problem which theatre composition shares with that for film, although film is commonly the more extensively scored of the two. Also, the timing of film music frequently needs to be exact in relation to the on-screen action, for instance in action sequences where sudden movements are synchronised with the music. This is less commonly the case in theatre music.

So, theatre music is placed under a number of strictures which are not applicable to pure music. This is perhaps one reason why it is more common for composers to write freestanding pieces inspired by the works of Shakespeare than to write music for performance within the play. Around 200 operas, a few of which are great artistic achievements in the genre, have also been spawned as a result of Shakespeare's works (Schütz 2009: 1). Mendelssohn, Berlioz, Liszt, Tchaikovsky, Sibelius and others have composed orchestral works inspired by their interest in Shakespeare's plays. These

[16] Audiences of Shakespeare's day were great lovers of song and dance, and it was common for the players to provide this entertainment as part of even the most desperate tragedy. The Globe Theatre has revived this tradition, as witnessed in *The Independent*'s review of 27 May, 2004 (http://www.independent.co.uk/arts-entertainment/theatre-dance/reviews/romeo-and-juliet-shakespeares-globe-london-564791.html).

works were frequently named after the plays on which they were based, thus implying a programmatic nature for the piece.

In Elizabethan England, there were two principle arenas for theatrical performance: professional companies performed for the common people and operated as business enterprises; while the royal court and other well-to-do families, such as that at Rufford Hall, where Shakespeare may have worked, supported the production of dramas that were much more lavishly produced than those put on by the professional companies.[17] Shakespeare may have experienced productions both simple and lavish at a young age. Ackroyd (2005: 37-39) proposes that Shakespeare was raised as a Roman Catholic; he goes on to suggest (2005: 75-76) that Shakespeare may, as a teenager, have used his family's Catholic connections to travel north from Stratford to the strongly Catholic county of Lancashire. Such a move would have given the young Shakespeare the opportunity to witness and take part in the world of Catholic dramaturgy, as rehearsed and performed by the wealthy recusant gentry of the area. Some of these families employed relatively large groups of actors and musicians: Sir Thomas Hesketh's company of players at Rufford Hall[18] included a stage orchestra with 'vyolls, vyolentes, virginals, sagbutts, howboies and cornets, cithron, flute and tabor pypes' (Honigmann 1985: 33). The amount of music in a play expanded with the number of available players, and is further evidence of the lavish nature of these private productions staged at court and at the houses of the gentry: *Twelfth Night* itself contains nearly three times the amount of music normally found in the plays.[19]

Although it is by no means certain, it seems likely that Shakespeare penned *Twelfth Night* some time after mid-1601, as the first evidence of its performance is in the diary of John Manningham, a student of the Middle Temple. He writes, 'At our feast wee had a play called Twelve Night, or What you Will, much like the Comedy of Errors, or Menechmi in Plautus, but most like and neere to that in Italian called Inganni...'

[17] *Encyclopaedia Britannica Online*, 'Music in Shakespeare's Plays' (by Mary Springfels), http://www.search.eb.com/eb/article-9396030 (accessed 16 January, 2009).
[18] Incidentally, the Hesketh family lived at Rufford Hall until 1936, when they gave it to the National Trust (Jenkins 2004: 409).
[19] *Encyclopaedia Britannica Online*, 'Music in Shakespeare's Plays' (by Mary Springfels), http://www.search.eb.com/eb/article-248487 (accessed 16 January, 2009).

(Kaufman 1954, 271). Kaufman's article makes clear the extent of the similarities between the two. King James VI of Scotland acceded to the English throne in 1603, an event which promised to bolster artistic patronage in the country. Elizabeth's reign had been characterised by extended military expenditure and religious upheaval, and the latter features largely in *TN* (Elam 2008: 19-21). While James took up matters of state and religion in the aftermath of this turbulence, his queen, Anne of Denmark, was left free to explore her artistic desires, 'in particular the arts of poetry, design and decoration, music and dancing, lavishly combined in the Masque. Inordinate sums were spent on these entertainments, and the talents of Ben Jonson and Inigo Jones were employed in their production' (Spink 1974: 38).

The music of the court masque was more complex and innovative than that of the public theatre for a number of reasons. The masque's music could be performed indoors, thus greatly improving the acoustics over those of a public open-air theatre; this made it possible for composers to write more intricate and subtle parts for instruments of small dynamic range, like the lute. Also, the noble households of sixteenth and seventeenth century England employed professional musicians on a full-time basis, both to perform and in some cases to teach music to members of the family (Hulse 1991: 25-26). Violists, lutenists, singers, virginalists, harpists and cittern players populate the list of musicians in Robert Cecil's employ between the years of 1591 and 1612, when he died (Hulse 1991: 26). This relationship would have resulted in educated audiences and consequently high standards of performance.

Composers of the late 16th and early 17th centuries

If there is very little definite information regarding the original music for TN, there is no information at all about who its composer or composers may have been. However, some more well-documented composers of the day are known to have worked on similar projects to *TN*, and examples of their music have survived. To give an idea of the musical texture of the times, some information about these composers and their work is supplied here.

Alfonso Ferrabosco (ca.1575-1628) was a musician and composer of Shakespeare's day

who spent his working life at the Tudor and Stuart courts, providing music for, among other things, the entertainment at court masques. Shakespeare's TN was such a masque; though there is no evidence that he and Ferrabosco ever collaborated or even so much as met.

Thomas Morley (1557/58-1602) is thought to have been an acquaintance, and possibly a collaborator, of Shakespeare's, yet the only evidence is circumstantial.

The lutenist Robert Johnson (c. 1583-c. 1633) is known to have composed the songs—and probably some incidental music which has not survived—for *The Tempest*, and possibly some of Shakespeare's other later plays.

Shakespeare may have disliked John Dowland (1562/63-1626), today perhaps the most famous of all Elizabethan musicians. Springfels interestingly suggests[20] that Orsino's superficial musical taste for the 'dying fall' in the play's opening speech is a reference to Dowland's melancholic song 'Flow my tears'.

William Byrd (c.1540-1623) wrote an instrumental setting of 'O mistress mine',[21] which may or may not have been used by Shakespeare in the play's first performances.

Other composers active before 1620 include: Nicholas Lanier, John Wilson, Henry Lawes and William Webb (Spink 1974, 60).

Alfonso Ferrabosco

Alfonso Ferrabosco the younger was English by birth, and spent his entire career at the Tudor and Stuart royal courts (Field 2003:i). He was a relatively successful musician of his day, yet struggled to earn a comfortable living and was more than once enticed into rash extra-musical business ventures, and is known to have written to importune Queen Elizabeth for more money. His father and namesake, an Italian musician, had served in Elizabeth's court from 1562 to 1578 as a musician and groom of the Privy Chamber. Alfonso the elder was largely responsible for introducing the English public to the musical styles of the continental Renaissance, through his own motets, madrigals and

[20] *Encyclopaedia Britannica Online*, 'Music in Shakespeare's Plays' (by Mary Springfels), http://www.search.eb.com/eb/article-248490 (accessed 9 February, 2009).
[21] In the *Fitzwilliam Virginal Book*, c. 1619).

instrumental music. His son apparently followed in his father's footsteps, for he was known during his lifetime as one of the foremost viol players of the day (Field 2003: xvii).

Ferrabosco's work is relevant to this study for several reasons: he had a close relationship with the royal family, who commissioned the court masques of which *Twelfth Night* is an example; his music contains elements of the Italian influences that were then coming into play in English music; and he wrote music for several of the masques presented at court as part of the Twelfth Night celebrations. His music thus represents a later and probably more elaborate development of what might have been heard in Shakespeare's *Twelfth Night*. It was surely his relationship with the royal family which led to his being chosen as composer for the Twelfth Night court masques which he worked on in collaboration with Ben Jonson. He was responsible for the musical education of the young Prince Henry, and from 1604 onwards he received a second court salary of £50 as an extraordinary groom of the Privy Chamber, a position that allowed privileged access to private royal apartments (Field 2003: xxiv). That same Christmas he collaborated with author Ben Jonson and designer Inigo Jones on his first court masque, *The Masque of Blackness*, presented at Whitehall on 6 January 1605, with Queen Anne playing the principal part (Field 2003: xxiv). He later wrote music for Jonson's *Hymenaei*, presented as the wedding masque for Robert Devereaux, third Earl of Essex, and Lady Frances Howard (Field 2003: xxiv). Jonson sang his praises highly:

> I doe for honours sake, and the pledge of our Friendship, name Ma. ALPHONSO FERABOSCO, a Man, planted by himselfe, in that divine *Spheare*; & mastring all the spirits of *Musique*: To whose judiciall Care, and as absolute Performance, were committed all those Difficulties both of *Song*, and otherwise. Wherein, what his Merit made to the *Soule* of our *Invention*, would aske to be exprest in Tunes, no lesse ravishing then his.[22]

While Jonson is known to have produced at least six masques, all in collaboration with Ferrabosco, Shakespeare only wrote two—*Twelfth Night, or What You Will* (1601),and

[22] Ben Jonson, *Hymenaei: or The Solemnities of Masque, and Barriers, Magnificently Performed...at Court* (London, 1606), in Field 2003: xxiv. A rough translation is as follows: For the sake of honour and the pledge of our friendship, I name Mr Alfonso Ferrabosco a self-taught man of supreme musical skill. All the challenges of writing song settings and other music were assigned to his judicious care. It would take tunes no less ravishing than his to express what he brought to the spirit of our work.

The Tempest, which was given two court performances, the first in 1611 at Whitehall and the second in 1613 for the wedding festivities of the Princess Elizabeth and the elector palatine. *The Tempest*, like *Twelfth Night*, contains far more music than was normal in the plays.[23] Even supposing Shakespeare knew of him, Ferrabosco was almost certainly not yet available as a candidate for *Twelfth Night's* composer. According to Ferrabosco's own account, he had very little access to the royal court before 1602. He wrote a letter, probably in 1601 (Field 2003: xxiii), to Sir Robert Cecil, the secretary of state (who as we have seen supported a large group of musicians in his own household at this time), detailing the reasons why he could not appear at court There were, however, several highly regarded figures who still spoke highly of Alfonso the elder: Thomas Morley spoke of his 'deepe skill' and called him 'maister *Alfonso* a great musition, famous and admired for his works amongst the best' (Field 2003: xxiii).

Robert Johnson

Johnson was one of England's leading lutenists of his day. Around 1607, during his 1604-25 term as lutenist to James I, he began to collaborate with the King's Men, the theatre company of which Shakespeare was chief dramatist and Richard Burbage chief actor. The King's Men were responsible for the performance of most of Shakespeare's plays, and frequently performed at the Globe and Blackfriars theatres. It was in the course of this collaboration that Johnson wrote the songs 'Full fathom five' and 'Where the bee sucks' for *The Tempest*, both of which still survive today. He is also known to have written songs for *Cymbeline* and *The Winter's Tale*, and also composed music for the plays of Francis Beaumont and John Fletcher.[24] Johnson's songs written for theatre are important as examples of the declamatory singing style that had arrived from Italy. His song 'Care-charming sleep' from the play *Valentinian* is an early example of his use of this style.[25] He was able to compose in diverse styles, and could suit his output to the

[23] *Encyclopaedia Britannica Online*, 'Music in Shakespeare's Plays' (by Mary Springfels), http://www.search.eb.com/eb/article-248487 (accessed 16 January, 2009).
[24] *Encyclopaedia Britannica Online*, 'Johnson, Robert'. http://www.search.eb.com/eb/article-9403977 (accessed 16 January, 2009).
[25] David Lumsden, et al. 'Johnson, Robert (ii)'. In *Grove Music Online. Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/14415 (accessed 11 February, 2009).

character of the play he was working on.[26] The declamatory singing style is discussed more fully in the next section of this chapter.

John Dowland

John Dowland is probably the most famous name in Elizabethan music today, and is recognised as the greatest English composer of lute music and lute-accompanied songs. Several conjectures have been made, but little is certain about his childhood and education, although he claimed to have studied music from an early age.[27] He lived for some time in Paris, where he was in the service of Sir Henry Cobham between 1579 and 1583, and later entered the service of Heinrich Julius, Duke of Brunswick-Lüneburg at Wolfenbüttel. Dowland was, like Ferrabosco, in pursuit of a position at the English court; yet this was not to come his way for at least a decade. It was Dowland's belief that this delay came as a result of royal disapproval of his conversion to Catholicism.[28] After his sojourn in Germany, he travelled throughout northern Italy, and fell in with a group of English Catholics. He was tempted by an offer of 'a large pention of the pope',[29] but must ultimately have realised the effect this would have on his chances of ever gaining favour in England, and so declined the offer. He was paid an exceptionally high salary by Christian IV, King of Denmark from 1598 to 1604,[30] and was eventually appointed to the King's Musick in 1612 (Spink 1974: 39), when a fifth court lutenist post was specially created for him.

Music of the Jacobean court masque

History

The masque began as a 'festival or entertainment' in which masked partygoers would offer gifts to their host, and then take part in a ceremonial dance. In continental Europe

[26] Spink (1974), amongst others, has written a detailed account of the song styles of this time.
[27] Peter Holman and Paul O'Dette. 'Dowland, John'. In *Grove Music Online. Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/08103 (accessed 11 February, 2009).
[28] *Encyclopaedia Britannica Online,* 'Dowland, John' http://www.search.eb.com/eb/article-9031088 (accessed 16 January, 2009).
[29] Peter Holman and Paul O'Dette. 'Dowland, John'. In *Grove Music Online. Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/08103 (accessed 11 February, 2009).
[30] Peter Holman and Paul O'Dette. 'Dowland, John'. In *Grove Music Online. Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/08103 (accessed 11 February, 2009).

it grew, under the patronage of Lorenzo de Medici, into a show involving music and song, dance, and elaborate stage machinery. This type of continental masque subsequently travelled to Tudor England, where it became an entertainment for the king.

The Jacobean court masque was an elaborate staged show, the theme of which was 'usually mythological, allegorical, or symbolic and was designed to be complimentary to the noble or royal host of the social gathering'.[31] Splendid costumes and elaborate mechanised scenery formed the visual backdrop for the ornate verse of the English masque. Ben Jonson, as court poet to the Stuarts, brought the masque to its apotheosis, lending it a literary quality that was hitherto lacking. From 1605 Jonson and the designer Inigo Jones collaborated on a number of excellent and very successful masques, for several of which Ferrabosco supplied the music. Francis Bacon's withering opinion of the court masques was that '[t]hese things are but toys...But yet, since princes will have such things, it is better they should be graced with elegancy than daubed with cost' (Bacon 1999: 88).

The court masque's supremacy as grand art form was later annexed by opera, which Jacopo Peri, Claudio Monteverdi and others in Italy were developing at the same time as the masque was enjoying elaborate performances in England.

Italian influence on musical style

About this time, a more declamatory style of vocal setting in which the lute played chordal 'accompaniment characterised by a harmonically static bass', (Spink 1974: 40) was coming into fashion; this style, especially noticeable in Ferrabosco's published collection *Ayres* (1609) as well as some of Dowland's work, is an example of the influence Italian music was having on English court music of the time (Spink 1974: 40). There may have been a practical reason for this change of style. It is conceivable that the guests' behaviour at a court masque might not be of the decorous nature composers were used to dealing with at private concerts held for music lovers, and this would lead to noise levels that the gentle sound of the plucked lute could never overcome.

[31] *Encyclopaedia Britannica,* 'masque,' http://www.search.eb.com/eb/article-9051282 (accessed 16 January 2009).

Guitarists and lutenists today know that a change in style from melodic to more chordal playing is the natural solution in such situations.[32] An experienced composer such as Ferrabosco would probably take such considerations into account and write accordingly. Chords are much louder than single notes on a lute and, as the bass line would be the first sound to disappear, it is best left as simple as possible; a pedal note, or drone, is especially powerful and clear. If we compare Ferrabosco's setting of Jonson's song 'If all the ages of the earth' from *Masque of Queens* (Spink 1974: 41) with any of the earliest known music for *TN,* it is immediately clear that nothing of comparable style has survived for the latter play. The Jonson song's lute part is simple, precise in its requirements, and complementary to the declamatory singing line, which would, if well sung, be easily heard and comprehended in a crowded room of masquers. Chords are sometimes held for several bars.

In 1607 Giovanni Maria Lugario, a Mantuan and colleague of Monteverdi's, came to England and entered Queen Anne's service as a musician. Angelo Notari, a Paduan lutenist, entered Prince Henry's service around 1610 (Spink 1974: 43). They, and Ferrabosco the elder, might have been the chief disseminators of the Italian new musical styles that were appearing at the English court. However, English composers, including the above-mentioned relocated Italians, had not yet begun to introduce the use of figured bass, an influential Italian continuo practice developed by Giulio Caccini (1551-1618) and Sigismondo d'India (c.1580-1629).[33] So, the style that became popular at the English court was bracketed on one side by the gentler melodic style of lute playing, and on the other by the newer, less improvisatory style of continuo known as figured bass. This new Italian style that English composers such as Robert Johnson, John Dowland and others were assimilating, left the singer with more freedom to interpret the words in his or her own way over an improvised accompaniment. After Shakespeare's death in 1616, English songwriters began to feel the influence of other

[32] I am drawing on personal experience here.

[33] Wilson, Christopher. 'continuo'. In *The Oxford Companion to Music*, edited by Alison Latham. *Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e1591 (accessed January 13, 2009). Also, see John Joyce and Glenn Watkins. 'D'India, Sigismondo'. In *Grove Music Online. Oxford Music Online*, http://www.oxfordmusiconline.com/ subscriber/article/grove/music/13761 (accessed January 13, 2009), and Tim Carter, et al. 'Caccini'. In *Grove Music Online. Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/40146pg1 (accessed January 13, 2009).

major Italian operatic innovations, in the form of the closely allied *stile recitativo* and *stile rappresentativo*. It is at this point that the story of English theatre music diverges from that of music specifically for Shakespeare's plays.

Ferrabosco and Jonson's partnership lasted until 1612. Fewer masques survive from after 1613 than before (Spink 1974: 45). The court's patronage would be the first prize for artists searching to further their careers; only the wealthiest private landowner-patrons could begin to match the size of the court's entertainment budget, and the prestige of a court appointment was consequently unrivalled. These large scale, big budget productions were created in an atmosphere that was heady with new musical personalities—and with them new innovations—that were arriving from Europe. This encouraged composers to experiment and innovate, and these innovations later appeared in plays staged by the professional companies such as the King's Men. The new declamatory style that was appearing in songs soon made its way from the masque into songs for plays (Spink 1974: 53). Other similar changes were also manifesting in the professional theatres, and for probably the same reasons: from the summer of 1608, the doors of playhouses were shut for eighteen months due to an outbreak of plague in the city. It was at this time that Shakespeare and six of his colleagues in the King's Men signed a lease for a period of twenty-one years for the Blackfriars Theatre, which had hitherto been occupied by the Children of the Chapel Royal (disbanded after a production of theirs offended the French ambassador) (Ackroyd 2005: 439). In accordance with the laws of the time, the move to a small indoor theatre allowed the King's Men to continue performing throughout the plague period, and also allowed for a new and more intimate approach to productions. The hall was only 20 by 13 metres in size, ticket prices were higher, and conditions, both socially and physically, were more akin to the masque hall than the open-air public theatres. They were the first adult company to lease an indoor theatre, and the first to play within the city walls. The theatre was in a wealthy neighbourhood, a short distance from the Inns of Court, where some of the audience lived (Ackroyd 2005: 439). The smaller size of the theatre would have had a telling effect on the acoustics, and consequently have expanded the musical possibilities available to a composer. It is interesting to note that as soon as public theatre moved indoors, the frustrating lack of music preservation changed. At least 50

songs have survived from the plays of Francis Beaumont and John Fletcher and their contemporaries, many of them composed by Robert Johnson and John Wilson, who both are known to have worked with Shakespeare late in his career.[34]

Shakespeare and music since 1616

After Shakespeare's death, his works continued to be performed, often in forms that varied widely in their degree of alteration of the original script. The plays seem to have been used as templates which could be altered to suit audiences of the day without too much regard for their intrinsic shape. This section contains brief biographies of some of the composers responsible for the music for such productions. It is noticeable that, with a few exceptions, they are composers of theatre music specifically and did not stray much or at all into the world of abstract music. While all were professional musicians of one kind or another, it is clear that some struggled or failed to make a living solely as composer-performers. Most of the biographical material included here is gleaned from the Grove Online Dictionary of Music and Musicians and from the Encyclopaedia Britannica. Although some of these composers' fame has waned somewhat, they form a part of the story of Shakespeare's persistent appearance on the world's stages, and it is for this reason that I choose to draw attention to them here. The mere fact that their incidental music and song settings have been lost or forgotten is enough reason to mention them, in order to map out what we have lost, and either attempt to rediscover it or prevent further losses of valuable historical information—and perhaps also some inspired, and inspiring, compositions.

Matthew Locke, Richard Leveridge and John Eccles

In 1673 a revival of *Macbeth* was staged which made use of some of the music Robert Johnson had written for Thomas Middleton's play *The Witch*. This also included some new music by Matthew Locke. The play was a success and enjoyed frequent revivals.[35] Less than sixty years after Shakespeare's death, and not long after the cessation of the Civil War of 1642, Robert Johnson's music for *The Witch* was preserved and still greatly

[34] *Encyclopaedia Britannica Online*, 'Music in Shakespeare's Plays' (by Mary Springfels), http://www.search.eb.com/eb/article-248488 (accessed 16 January, 2009).
[35] Christopher R. Wilson, et al. 'Shakespeare, William'. In *Grove Music Online. Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/25567 (accessed 13 January, 2009).

appreciated.[36] Around 1700 Richard Leveridge and John Eccles wrote new music for *The Witch*. Charles Burney thought highly of Richard Leveridge's contribution:

> His Music for the Witches in Macbeth, which when produced in 1674 [1672], was as smooth and airy as any of the time, has now obtained, by age, that wild and savage cast which is admirably suitable to the diabolical characters that are supposed to perform it.
>
> (Burney 1935, 2: 645)

Most 18th and 19th century references to the play's performance unfortunately exclude any mention of the music, and focus rather on the play's comedic qualities, or lack thereof. However, some meaning can yet be conjectured from this lack of comment: if the music was in any way out of the ordinary, or more inspired or more ravishing than usual, it would surely warrant comment in one or another source; so it can be tentatively assumed that whatever music was present was probably nothing unexpected for the age. Samuel Pepys saw a play called *Twelfth Night* (although it is not known for sure if what he saw bore relation to what we know today as Shakespeare's *TN*) at least three times over the course of a few years, each time judging it more scathingly than before. It is possible that his poor opinion accorded with the general feelings of the time for, from about this time—Pepys' last recorded viewing of the play was 20 January 1669—until Charles Macklin's 'rediscovery' of the play in 1741, it was dropped from the London stage repertory. Elam (2008: 7) says that '[f]rom the middle of the eighteenth century onwards...its theatrical and critical reception has been a more or less uninterrupted success'.

John Christopher Smith

John Christopher Smith the younger (1712-1795) was Handel's assistant.[37] His father, Johann Christoph Schmidt (later known as John Christopher Smith the elder), had moved from Germany to London at Handel's request to work as Handel's secretary, treasurer and principal copyist. Smith the younger took music lessons at Clare's

[36] Christopher R. Wilson, et al. 'Shakespeare, William'. In *Grove Music Online. Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/25567 (accessed 11 February, 2009).
[37] Biographical material from: Barbara Small. 'Smith, John Christopher'. In *Grove Music Online. Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/26007 (accessed January 13, 2009).

Academy, and also from Handel himself, in composition and keyboard. Like his father, part of his income was as a viola player and a copyist. His earliest surviving work, dated 1729, is *The Mourning Muse of Alexis*, which shows him to be an unusually talented 17-year old. His first major work to be staged was an unsuccessful opera, *Ulysses*, and he did not perform any of his own works for seven years after this failure. After regaining his confidence, he again wrote music from 1740 onwards, producing operas and oratorios. The climate was difficult for musicians, as they were experiencing a period of exceptionally cold winters which deterred audiences from attending concerts. Furthermore, by early 1742, his wife and children were dead from tuberculosis—a disease which he himself had suffered from. Next, he spent three years on the continent in the paying company of his friend and pupil, Peter Walter, who had just inherited a fortune from his grandfather. Around 1750, Handel, whose eyesight was failing, summoned Smith to return to London to assist him. Smith's duties included making emendations and additions to Handel's conducting scores for the oratorios, probably at the composer's request. He also changed or added recitatives before some of the newer arias, and probably was responsible for some of the late oratorio additions.

In 1755 and 1756, Smith and the librettist David Garrick produced two full-length sung Shakespearean operas, *The Fairies* and *The Tempest*. Neither was successful enough to assure an extended run. Smith's librettist, the Archdeacon William Cox of Bemerton, wrote a biographical text, 'Anecdotes of George Frederick Handel and John Christopher Smith', which includes a list of Smith's compositions.

Thomas Arne

Thomas Arne(1710-1778) was one of the leading figures of musical life in London, and the most significant figure in English theatre music of the time.[38] He began his career as an unhappy law student, but fostered his musical talent in his spare time, and soon took to music full-time. In 1732, with the help of his father, a successful businessman, and the talents of his younger sister and brother, whom he had taught to sing, he opened a theatre company to stage English operas at the Little Theatre in the Haymarket. The

[38] Biographical material from: Peter Holman and Todd Gilman. 'Arne, Thomas Augustine'. In *Grove Music Online. Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/40018 (accessed 13 January, 2009).

company did not last long, but he went on to stage his own and others' operas at the Lincoln's Inn Fields Theatre and the Little Theatre. His sister married the actor and playwright Theophilus Cibber, whose company was in residence at Drury Lane; it was as a direct consequence of this match that Arne became house composer for that theatre. In 1738, he was one of the founder-members of the Society of Musicians, along with Handel, Boyce and Pepusch. Like Ferrabosco, he was commissioned to compose music for the royal masque on at least one occasion. He wrote 'Rule, Britannia' for the 1740 masque, *Alfred*, given by the Prince of Wales at Cliveden House. Arne must have been recognised the potential of the tune: he rewrote it in 1745 into an oratorio, and again in 1753 into an opera.[39] In the theatrical season of 1740-1741 he composed music for *The Tempest*, *As You Like it*, *Twelfth Night*, and *The Merchant of Venice*, including two of the rare settings that have been accepted into the theatrical canon permanently: 'Where the bee sucks', and 'Under the greenwood tree'.

Josef Haydn

Josef Haydn (1732-1809) wrote fourteen English songs which were published as *canzonettas*, a number of which are through-composed.[40] 'She never told her love' is one of these songs composed in the last two years of his stay in England from 1791-1795. It is set to a text taken from Viola's short speech to Duke Orsino in 2.4 of *TN*. It is not designated as a song in the script, and it is much more likely that Haydn intended it for salon performances than for inclusion in a theatrical production. It is listed here as an example of the works of well-known composers who were inspired by Shakespeare's words.

John Addison

John Addison (1766 - 1844) led a diverse career, musical and otherwise, part of which was as a self-taught composer and double bass player; his other business interests included globe-making and investment in the cotton trade.[41] His wife, Elizabeth

[39] Peter Holman and Todd Gilman. 'Arne, Thomas Augustine'. In *Grove Music Online. Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/40018 (accessed 13 January, 2009).
[40] James Webster and Georg Feder. 'Haydn, Joseph'. In *Grove Music Online. Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/44593pg9 (accessed 13 January, 2009).
[41] W.H. Husk, et al. 'Addison, John (i)'. In *Grove Music Online. Oxford Music Online*, http://www.oxfordmusiconline.com/
subscriber/article/grove/music/00182 (accessed January 13, 2009).

Willems, was a singer, and they often worked together on the same productions. A self-taught composer, between 1805 and 1817 he supplied music for works staged at Drury Lane and the Lyceum theatres. His setting of 'O mistress mine'[42] is melodious and simple enough to be well within the performing capabilities of a musically talented actor. There is some degree of communication between the meaning of the words and the melody, as it rises to the word 'high', and falls an octave to the word 'low'.

William Linley

William Linley(1771-1835) was responsible for the publication in 1816 of the two-volume collection 'Shakespeare's Dramatic Songs', an assortment of the songs he thought most appropriate for performance in the plays, and including new compositions of his own. He worked as a composer supplying music to Drury Lane.[43] He wrote the song 'Lawn, as white as driven snow' (*The Winter's Tale*, 4.3).

Henry Bishop

Sir Henry Bishop's (1786-1855) first full-length opera, *The Circassian Bride*, was performed at Drury Lane Theatre on 23 February 1809, but the score was lost when the theatre burned down the following day. He composed the song 'O happy fair!' (*A Midsummer Night's Dream*, 1.1).

Leigh Hunt, the respected critic and sometime poet, wrote of his music for *TN*:

> [It] is interspersed with songs, glees and duetts, taken from the German and English masters; and Mr. Bishop, besides adapting these to the scene with his scientific hand, has added some compositions, of which though a high, it is no undeserved praise to say, that a hearer must be nicely acquainted with the varieties of musical style to distinguish it from the rest...[He has] adapted the songs to the several characters 'with difference discreet'. Viola's are deep and tender; Olivia's, like her rank and pride, more vehement, gorgeous, and wilful; those of the others as wilful too, but

[42] Johnson (1991) Track 5.
[43] Gwilym Beechey and Linda Troost. 'Linley'. In *Grove Music Online. Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/16713pg6 (accessed 13 January, 2009).

light, festive, and seasonable.[44]

Charles Villiers Stanford

Sir Charles Villiers Stanford's (1852-1924) setting of 'The rain it raineth every day' is distinctive and intelligent; its artful melody is attentively shaped to express the meaning of the lyrics, yet maintains an attractive and natural contour, sensitively moulded to the changing weight of expression from one word to the next.

Roger Quilter

Roger Quilter's (1877-1953) songs for the plays are art songs, accompanied by the piano and effective as a vehicle for a trained singing voice.[45]

Value judgements

The song settings by the abovementioned list of composers are nearly all art songs[45] meant for performance with keyboard accompaniment. They were also all written before the multi-cultural, postcolonial era. As we reach the modern era in this review of some of the available song settings, certain points become evident. Firstly, the outstanding quality of Shakespeare's texts has prompted many composers to set them to music. Secondly, the larger portion of the available settings are art songs, designed with functional, decidedly non-traditional—in the Shakespearean sense—keyboard accompaniment, and are either from an era before the concept of 'genre' even existed—or at least when it was interpreted very differently—or have dated substantially; or are only suitable for one 'style' of production. Furthermore, judged by the above biographical information it would seem that, historically, little emphasis has been placed on the preservation of music for *TN*. To most viewers of the play in the many productions it has undergone, the music is after all a part of the backdrop to the real action of the play, which takes place in the character interactions and narrative.

[44] J.H. Leigh Hunt quoted in Nicholas Temperley and Bruce Carr. 'Bishop, Sir Henry R'. In *Grove Music Online. Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/40027 (accessed 11 February, 2009).

[45] Grove music online defines an art song as '[a] song intended for the concert repertory, as opposed to a traditional or popular song'. 'Art song'. In *Grove Music Online. Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/01381 (accessed 11 February, 2009).

Maynardville's 50th anniversary production of *TN*, by contrast, placed a relatively large emphasis on the music. This was achieved by placing the musicians prominently on stage with the actors, who interacted with the musicians at appropriate moments. This allowed the musicians to become a part of the world of the play, instead of the common practice of having them comment on the action in the play from a position in the world of the theatre and the audience. This distinction has been subtly strengthened by audiences' becoming accustomed to music and musicians as an invisible yet integral part of on-screen entertainment. This, in turn, further strengthens the sense of occasion in a visit to the theatre: the effect of live music on audiences is extremely powerful, yet mysterious; when coupled with a perennial favourite of the theatrical canon, and music whose relevance is justifiable and makes sense, the effect is doubly enhanced.

Twelfth Night has recently become a popular and effective vehicle for elaborate musical treatment: Nicholas Hytner's 1998 production, staged at Washington DC's Lincoln Center, featured richly scored music composed by Jeanine Tesori and played by seven on-stage musicians. Each of these musicians played a variety of instruments, creating sounds which New York Times theatre reviewer Ben Brantley described as 'fantastical and wonder-struck',[46] and Charles Isher Wood called 'culture-blending'.[47] It is unfortunately rare that theatre reviewers offer more than a cursory comment on a production's music.

Also in Washington DC, The Folger Theater presented a production of *TN* in January 2003, featuring original music by the acoustic folk duo 'The Tropicals' (Craig Wright and Peter Lawton), who hail from the Twin Cities of Minneapolis and St Paul. Their music can be heard and purchased on the website www.cdbaby.com,[48] which recommends them to fans of Counting Crows and They Might Be Giants, and also classifies them by genre as 'quirky pop' and '90s pop'. Genre functions here as a signifier to potential listeners, and also gives some idea of the kind of sound that one could expect to have

[46] Ben Brantley. 'Festival Review: Addled Sailors in Sea of Love'. *New York Times*, 17 July, 1998. http://theater2.nytimes.com/mem/theater/treview.html?_r=2&pagewanted=print&res=9906E2D61730F934A25754C0A96E958260 (accessed 8 February 2009).

[47] Charles Isher Wood. '*Twelfth Night*'. www.variety.com, 17 July, 1998. http://www.variety.com/review/VE1117477697.html?categoryid=33&cs=1 (accessed 8 February 2009).

[48] http://www.cdbaby.com/cd/kangaroo

heard at this particular production of the play. Genre classification is discussed in more detail in the following two sections, 'Shakespeare music today' and 'Vanishing theatre music'.

Similarly, genre classification is a critical signifier for the music of New York's Central Park Public Theater production of *TN*, presented in June/July 2009, starring Anne Hathaway as Viola, with original music composed by the acoustic folk group 'Hem'. The CD of the music is available for download or purchase online.[49] The songs are composed in styles that vary from that of American singer-songwriters such as Bob Dylan or Pete Seeger, to something more like the kind of music which might be heard in a mainstream fantasy romance film. The incidental music borrows heavily from Irish folk and 'trad' music, which is a vibrantly productive genre. The CD of the production includes songs from other plays, such as 'Full phathom [sic] five' and 'Take, O take those lips away'. Judged by the examples available online, and by Charles Isherwood's New York Times review of 26 June 2009, the music's function is similar to that of mainstream film and television music—to supply emotional responses to scenes and to subtly direct the audience's feelings: '...there is music to add color, wit, life to almost every scene, played on a mixture of strings, percussion and woodwinds, the sound evoking a distant era without straining for period authenticity.'[50]

So, musically, the field has widened enormously—and simultaneously returned to a state which Shakespeare would have found very familiar. As in Shakespeare's lifetime, musical familiarity for the audience is of paramount importance. However, unlike in his lifetime, it is no longer necessary to play a particular song in order to trigger that familiarity; a song's style is enough to put it in a genre which provides the necessary information regarding emotional feel and sense of place. In the years following his death, we have seen that his works were treated as material which could be altered in any way to fit the requirements of a particular production, yet the musical styles available for such productions were severely limited compared to the current global spread of a wide variety of genres. it is now most often the case that the text remains

[49] http://amiestreet.com/music/hem/twelfth-night/hey-robin-jolly-robin#/music/hem/twelfth-night/
[50] http://theater.nytimes.com/2009/06/26/theater/reviews/26night.html

largely untouched, and the musical style changes in order to situate the production geographically and emotionally. This is often achieved by collaboration with local singer-songwriters and composers—the kind of people who would enjoy the challenge of setting Shakespeare's words to music, and who, through personal experience, would do so in a style that appeals to local audiences.

It is evident that the songs from *TN* appear more frequently than those of other plays in the guise of 'useful' settings, suited to performance in the play rather than as free-standing art songs outside of the play. In Tesori's settings, the melodic shape brings its influence to bear on the rhythm of the text. While melodious, varied and confident, the frequent changes of tempo ultimately detract from its sense of direction. The Quilter setting of 'Come away, death' and the Stanford setting of 'The rain it raineth every day' are two of the earliest post-Elizabethan settings that, in the form presented by the composer, offer a practical solution for a modern performance of the play. Stanford, Shaun Davey and Jeffery chose, like Joseph Vernon, to set the words to the natural rhythm of speech, and then to search for a melodic shape to suit this. This is an approach which I believe is better suited to the task at hand, for if the music is to support the text, it should not distract the listener from the words, but should instead enhance their expressive power.

Shakespeare music today

The advent of affordable high-quality portable recording equipment,[51] radio,[52] film[53] and television[54] broadened the field of theatre composition. Concurrent with the change in approach to the production of Shakespeare in the 20th century was the possibility of

[51] The Nagra II, one of the first practical and reliable portable recording machines available, was first sold in 1953.
[52] The first public radio station to broadcast regularly was in Pittsburgh, Pennsylvania, in 1920. The BBC followed in 1922. From the outset, music formed a large part of the broadcast material. Siegfried Goslich, et al. 'Radio'. In *Grove Music Online. Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/42011 (accessed 11 February, 2009).
[53] Remarkably, a scene from Shakespeare's *King John* was filmed and displayed publicly in 1899 by the British Mutoscope and Biograph Company. A portion of this film still survives. Kenneth S. Rothwell. 'Viewing Shakespeare on Film'. In *Encyclopaedia Britannica*, http://www.search.eb.com/eb/article-9396027 (accessed 11 February, 2009).
[54] Television was widely available by the mid 20th century. 'Television'. In *Encyclopaedia Britannica*, http://www.search.eb.com/eb/article-9106102 (accessed 11 February, 2009).

the application to the theatre world of new musical styles that became available thanks to the innovations of radio, television, and recorded sound. Audiences could become familiar with different styles of music from around the world, and these could be used to express 'newness' as well as effectively update the emotional content of Shakespeare's plays. As film became an ever more popular medium, it too served as a primary means of educating audiences in popular culture, allowing more possibilities for secondary references in theatre. By secondary references, I mean cultural references which do not alter the meaning or fabric of the play itself, but serve to put it in a context which is more immediately recognisable and comprehensible to current audiences.[55]

If song settings are to enter the repertoire they must be flexible, recognisable, easy to perform in diverse circumstances, expressive, and readily available in a useable form. It is helpful if the accompaniment can, if necessary, be performed on one common harmony instrument, such as guitar or piano. Such a setting can often be arranged in a variety of styles, thus ensuring the possibility of its survival past the production for which it is written. The genre in which a song is set can carry as much information as can a composer's personal compositional style; placing a song in a suitable genre or style of performance can assist the listener in finding a way of appreciating a previously-unheard song. On the other hand, careless blending of different genres can lead to confusion and misunderstanding of a piece's meaning.

Robert Johnson's settings of 'Full fathom five' and 'Where the bee sucks' for *The Tempest* answer these stipulations,[56] as do Thomas Arne's for *TN* and the other plays he worked on. The anonymous settings associated with *TN* have also survived for the same reason; they may not be culturally relevant for most modern performances, but they have the virtue of being readily available as appendices in several editions of the play.[57] More recently, Shaun Davey's music for Trevor Nunn's film adaptation (Nunn 1996) is a paragon of approachability, intelligence and ease of use. It would be quite possible to recreate these settings without too much difficulty in the absence of a score and with

[55] To judge by Janice Honeyman's quote under the heading 'Postmodernism' in chapter two of this thesis, she is of the same opinion.
[56] See chapter seven for an analysis of these settings and the others discussed in this paragraph.
[57] See the literature review for a discussion of the musical material included in different published versions of the play.

only the DVD of the film for guidance. All of the songs would work, I believe, as renditions performed by a singer accompanying him- or herself. Jeanine Tesori's music for the 1998 Lincoln Center production of *TN* involves a considerable amount of genre-crossing in a way that is tailored very precisely for one production, and for probably a very diverse audience. It seems unlikely that these settings could often be used elsewhere, as they are tied closely to the arrangements, which could not easily be reproduced as they require a relatively large ensemble of idiosyncratic musical forces.

Vanishing theatre music

> 'This it is hath made the most royal princes and greatest persons...curious after the most high and hearty inventions...and those grounded upon antiquity and solid learnings...' (Jonson 1969: 75-76)

In many ways, music for the plays can be seen as occupying a place alongside that of set and costume design: each production has a different solution, tailor-made in such a way as to broadcast a lot of information to the audience about where and when in the world the actors are supposed to be for the course of the play. Yet for many years, certain settings of the songs were used over and over again. This puts the songs more on a par with the script itself than with the specific production style of the piece. What is not specified, however, is the *arrangements* of the songs: these can be changed to suit the scale and setting of each and every production. If the director chooses to set his play somewhere in India, then the composer or director could, of course, devise suitably atmospheric and meaningful Indian-sounding arrangements for the play's songs and incidental music.

Yet a problem arises when no original music for a song has been preserved: in this case, no new musical arrangements can be made as there is no melody to arrange, and there will be no sense of recognition for the audience upon hearing the song. They will instead be faced with an entirely new piece of music. This is not, in the case of *TN* and several other of the plays, what Shakespeare wanted. *TN* includes a number of references to popular songs of the time, several of which are in fact sung in their entirety.

Shakespeare occasionally made changes to the text, but he made use of melodies that his audiences would recognise.

Orgel argues (2002: 233) that critics can sometimes conclude, in the face of hard evidence, that certain parts of the plays are or are not written by Shakespeare. He cites two examples of songs. The first is Desdemona's 'Willow Song', for which a lute version, without words, appears in the 1583 lute-book by Thomas Dallis of Cambridge (Chambers 1930, vol.1: 462). This song is frequently ascribed to Shakespeare and the Arden *Othello* editor 'does not even mention the evidence that the song is borrowed' (Orgel 2002: 233), even though it is clear from the text that Shakespeare wanted Desdemona to sing an old song.[58] Orgel then goes on to say that the much less well known song, 'Orpheus with his lute made trees', is generally ascribed to John Fletcher, even though 'there is no evidence whatever that the song is not by Shakespeare' (2002: 233). The only reason critics have to ascribe it to another writer, Orgel argues, is that it does not sound as we think Shakespeare is supposed to sound. This argument can be used in the case of the last song in *TN*, 'The rain it raineth every day'. Scholars of the song once ascribed it to other writers such as Robert Armin, who probably played Feste in the first performance; 'To Warburton, Steevens, Staunton, and a host of other grave Georgian and Victorian editors the song was anathema, and they would have consigned the ditty to the footnotes as being the gag of an actor' (Dent 1960: 144). The song also appears in a slightly different version in *King Lear*.

The music in *TN* is of central importance to the play's structure. It is the only play which begins and ends with music, and is also 'the only play whose opening noun is, precisely, 'music', suggesting immediately the thematic as well as theatrical importance of the topic' (Elam 2008: 383). The emotional heart of the play also centres around music, in the form of the song 'Come away, Death', in 2.4. This is one of the most dramatically static scenes in the play; while Feste sings the song, there is no indication of any other movement or activity taking place elsewhere on the stage, all action stops for his performance. But his performance of what? In the absence of the original song, what is

[58] Desdemona says '...she had a song of 'willow'; an old thing 'twas, but it expressed her fortune...' (*Othello*, 4.3).

the best approach to fill the gap? If this is truly to be a special moment in the course of the play, then the song needs to make sense, in the same way as the choice of song would have made sense to audiences in Shakespeare's time. There are clues to follow. It is possible that Shakespeare intended Feste to sing a song that was old at the time of the play's first performance: Orsino requests 'that old and antic song', just as in *Othello*, Shakespeare has Desdemona sing the 'old thing' 'Willow Song', a song which he has chosen precisely because it is old, the song of her mother's maid Barbara. This song we know to have been old by the time of *Othello*'s first performance, for it appears in a lute book that was published in 1583. Perhaps Shakespeare was using the same technique again, priming his audience for an old, simple song. This would seem to put further weight behind Duffin's proposition (2004: 98) that the tune may in fact have been that of the song 'King Solomon', which appears in two sixteenth-century English manuscripts: the *Mulliner Book* (ca.1558-64), a manuscript collection of English keyboard music compiled by the organist Thomas Mulliner, and the Dallis Lute Book (ca.1570). In the previous scene (2.3), Sir Toby Belch sings the title line of the ballad, 'There dwelt a man in Babylon', another song which, due to the identical 'lady, lady' refrain, was very likely meant to be sung to the same tune. The music for this song is also in the *Mulliner Book*. Our knowledge of the 'Willow song' thus sets a precedent for Shakespeare's use of an older melody which he sets to new words. 'O mistress mine' is another song which exists in an earlier instrumental version, by Thomas Morley in *The First Book of Consort Lessons* (1599) to which Shakespeare added his own lyrics.

What to make of all this? We know, then, that the Elizabethan approach to theatre was largely anonymous and collaborative. We know, too, that Shakespeare made use of melodies that he knew had some or other association for his audiences—he often used either old tunes which were still commonly recognisable, but no longer sung; or tunes which were currently popular and which most people knew, perhaps even from hearing them sung on the streets of the city. '...[F]rom the lowest groundling to the highest noble', what 'for us may seem like obscure allusions were for them clear, obvious references to universally recognized artifacts of popular culture' (Duffin 2004: 17).

I would like to propose a way to approximate this situation today. Each song in the play has characteristics that can be associated, depending on the style of the production in question and the composer's personal choice, with a currently recognisable music genre. This is a largely subjective task, and so operates more within the realm of musical creativity than academic study, but a certain amount of research can inform the process. The composer can then set the song in a style which he or she feels is suited to the song's moment in the play, and thus generate a feeling of recognition in audience members which is similar to that which may have been felt by those in Shakespeare's audiences upon hearing a song which they knew. In this way, Shakespeare's purpose in placing the songs as he did can be fulfilled. I enlarge upon the discussion of genre in a South African context in chapter four.

If followed in different regions of the world, this approach could result in as rich a variety of settings of the same songs as there are productions of Shakespeare's plays. This, in turn, might eventually lead to the melodies being reinstated in theatre-going popular culture, thus satisfying Shakespeare's desired purpose for them. If, as Elam stresses (2008: 385), the music is of such great importance to *TN*, then both scholarship and performance will be well served by a historically informed approach to the songs.

Chapter 4
South African Shakespeare: current cultural influences

a parrot named pete recently
who is an interesting bird
pete says he used
to belong to the fellow
that ran the mermaid tavern
in london then i said
you must have known
shakespeare know him said pete
poor mutt i knew him well
he called me pete and i called him
bill

archy the cockroach, assisted by Don Marquis (1958: 95)

Introduction

Chapter three briefly assessed current knowledge regarding the music in the earliest performances of the plays, and musical developments in the four hundred or so years since Shakespeare's death. Chapter four goes into detail regarding the practical use of this information with regard to current productions of Shakespeare's plays, particularly in a South African context; it also delves into certain philosophical, political and, above all, artistic questions which have arisen in the 20th and 21st centuries.

The positive and negative effects of colonial ideologies, both culturally and politically, are constantly in debate, and have proved a rich vein for academic research. South Africa experienced the violence which underpinned colonisation and which restructured social orders in the image of European democracies, Dutch and English, to a large extent for the benefit of the colonisers. Then the withdrawal of bureaucratic power from the region without preparation for its previously suppressed peoples provided the potential first for oppression and conflict, and then for the complex results of the dismantling of the apartheid system, including international debt and

unpreparedness for power. Consequently, the philosophical questions open for debate are varied and complex. When it comes to the staging of a play, the varied experiences of South African audiences can become a divisive factor, given the disparity inherent in the lives of the peoples affected by apartheid. Alternatively, the shared experience of difficult times past can be of use to the playwright or director. Either way, it is impossible to ignore the country's political history, and it may even be enriching to pay attention to the diversity of its history. It is helpful to try to become aware of the roles played by ideology for productions of Shakespeare's plays, and particularly for the 2006 Maynardville *TN*.

Relevant topics of debate

Shakespeare's plays are surrounded by questions of performance practice and audience reception even when performed in their home town of London in a replica of the very theatre for which many of them were written, the New Globe. The performance of one of the plays in a postcolonial country which is undergoing political upheaval suggests a host of new philosophical questions which need answering. The ones which are tackled in this thesis include:

- The 're-reading' of Shakespeare in South Africa by audiences with different cultural backgrounds. The plays gain new meaning when performed in a multicultural, postcolonial context, and the musical effects of this are assessed.

- Orientalism: Said's word for the skewed western perception of Middle Eastern cultures can to some extent be applied here. This is discussed in detail under the heading of the same name.

- New historicism: according to the new historicist view, Shakespeare's plays are inseparable from the complex socio-political climate of his time of writing, and require 'thick description', as suggested by Geertz (1973: 3-30), for a true understanding.

- In order to create the atmosphere required for *TN* at Maynardville, it was necessary to have African-sounding incidental music. This thesis delves into the

use of styles of music associated with particular cultures, and their appropriation for use in the context of a Shakespeare play. This involves notions of cultural authenticity.

- The original music for *TN* is all but lost. This thesis offers suggestions for the informed replacement of the music, in an effort to create music that has a genuine association with the play, while still fulfilling its atmospheric role.
- Several notable screen versions of *TN* exist. The relationship between Shakespeare filmed and Shakespeare staged is here assessed.

Postcolonialism

'Re-reading' Shakespeare in South Africa

> The *Twelfth Night* story is on the whole a prolonged success story, and the play's audiences have performed a prominent and active part in the narrative' (Elam 2008: 3)

The audience's part in the making of a stage production is a current topic of academic interest. It is especially relevant in *TN*, a play which

> invite[s] an unusual degree of audience complicity with the main action, first in Viola's disguise plot, then in the 'good practice' of the duping of Malvolio... (Elam 2008: 7).

In a multicultural context, distant in both space and time from the unified and comprehending audiences Shakespeare could expect to draw, what the author may 'mean', what the director 'means', and what the audience understands the play to 'mean', can differ radically. In the case of some productions, the producer's interpretation of the play may make sense only in the place and time of the particular production, and be unacceptable to outsiders. For example, Robert Sturua, a Georgian director, produced *Twelfth Night* at the Ivan Vazov National Theatre in Sofia for the 2001-2002 theatrical season. According to Boika Sokolova (2005: 58-59), Sturua used the play as a vehicle for a religious tale, focussing on the biblical aspects of the original

Twelfth Night, held to be the occasion when the three wise men came to visit the new-born Jesus. Sokolova says,

> 'The set, props and music defy logic unless seen from a specific interpretative angle, which reconfigures the play, through the narrative about the life of Jesus, into a parable of human materialistic shallowness and forgetfulness of his sacrifice. (Sokolova 2005: 58-9).

Sturua has stated in an interview (Sturua in Pramatarova 2001: 8 April) that he is convinced that Twelfth Night's message is centred around Viola's disguise and its consequences:

> Her aim is to come close to Duke Orsino...but her small deceit produces a deluge of events which threatens a catastrophe. Shakespeare seems to suggest that whatever we do, however small our sins might be, small or great, they produce cataclysms.

Sokolova (2005:59) politely points out 'the extent of the alterations needed to make the play 'render' what Sturua takes to be the play's 'true' meaning'.

Sturua's production is a radical 're-reading' of the play, and requires fundamental alterations in order to get his—or Shakespeare's, as he would have it—interpretation across. Critics, Sokolova claims, were divided in their opinion of the production; yet perhaps Sturua knew his audience. Like South Africa, Bulgaria had twelve years previously (1989) undergone a political upheaval. Unlike South Africa, Bulgaria is not a postcolonial country, but a former Soviet-bloc, post-communist one. In the context of Bulgaria's 20th-century, bleak history of repression, state atheism, and repression of religious practices (primarily Orthodox, Catholic and Muslim) perhaps his point was a powerful one. The point is that his re-reading was appropriate for the production. It would not be appropriate or meaningful in South Africa.

Below is an extract from a review of a new opera, *The Burial at Thebes*, a version of Sophocles' *Antigone*, as staged at Shakespeare's Globe on 11th October 2008.

> The action is relocated in the Caribbean, for no better reason, so far as I can tell, than that the composer and the director have their roots there. I do wish adaptors, directors etc. would start making themselves relevant to great works of art instead of attempting to make works relevant to them. Manning [conductor of the opera in question] claims in the press release that 'above all, this project is about aspiration and humanity rather than arts politics paying lip-service to multi-culturalism', but I'm afraid that it is as the latter, precisely, that it comes across, insofar as it comes across at all. The only thing the music does here is to make the words unintelligible (Tanner 2008:1).

This quotation gives some indication of the hit-and-miss affair that is the process of getting a desired message to reach an audience. Too often, the script serves as a framework over which creative individuals drape their artistic vision, obscuring the meaning of the work behind layers of irrelevant colour of one kind or another, or behind readings which are highly specialised. Performances over time have been staged all over the world and put to the service of many diverse agendas. The Arden Shakespeare edition of *TN* contains a list of 120 productions spanning the play's life history (Elam 2008: 146-153). The first recorded North American performance took place in 1794 at The Theatre in Boston. In 1881, the play was staged at the Royal Theatre of Saxe-Meininghen, where it was directed by Duke George II. In 1914 it was staged at the Theatre de Vieux-Colombier in Paris. A seventeen-year-old Orson Welles directed it for the Chicago Drama Festival in 1932. In 1956, a Russian film version, *Dvenadstataia Noch*, came into being. Surprisingly, the first, and only, citing of a performance produced in a former British colony, and in the southern hemisphere, is the 1987 Australian film adaptation directed by Neil Armfield.

There are a number of different issues and influences running through postcolonial performance of Shakespeare. The Cape Colony (1795-1803, 1806-1910), like every other British colony on Earth, was seen by its rulers as an extension of English civilisation and hegemony. Political self-governance, in 1960, with the establishment of the Republic, did not immediately bring cultural independence: English-speaking South

African directors and actors aspiring to stage a Shakespeare play could not totally ignore performance trends and historical research in England. With the end of apartheid in 1994 performers from different races could mix at last on the mainstream stage without having to be concerned over whether or not the performance would conform to official rulings. The apartheid era was instrumental in developing a recognisable South African theatre, through the work of Athol Fugard, and through township drama and protest theatre.

Now, fifteen years into democracy, South African drama is cultivating this internationally recognisable identity through performances in theatres and arts festivals. Shakespeare may reap benefits from his sojourn in the South African sun: Britain—and London in particular—is now, like South Africa, increasingly sensitised to its minority cultures. This does not necessarily reflect in current Shakespeare productions. The recent CD of music from RSC productions shows a conservative approach to music for the plays. But on the other hand, compare the recent RSC production of *The Tempest* in Cape Town (See Page 24).

Being topical

What makes a pantomime funny? What makes Shakespeare dramatic? In some instinctive way audiences know the answer to these questions. Pantomimes are funny because the jokes are topical, relying on the latest headlines, 'A-list celebs', and lampooning political figures for entertainment value. They are also performed well by professionals. There was a time when this topicality was true of Shakespeare's plays, but this is no longer the case; it probably stopped being the case during his lifetime. Shakespeare's texts are fixed. But this said, every generation re-reads and re-writes in its own image.

Fusion: on-stage cultural meetings in postcolonial country

Jyotsna Singh (1989: 446-447) argues that

> ... while the reproduction of Shakespeare (as of other canonical writers) occurred as a part of a political strategy of exporting English culture in the

> nineteenth century, indigenous performances of the plays produced different, vernacular Shakespeares, mediated by the heterogeneous forces of race, language, and culture.

She goes on to offer what sounds like an extreme example of a vernacular Shakespeare:

> The box-office appeal of the Urdu versions inspired a number of Gujerati productions of Shakespeare's plays between 1894 and 1910. These were also free translations and sometimes obvious travesties of the original plays. These vernacular versions, as the Marathi and Urdu ones, appealed to the Bombay audiences by providing "plenty of spectacles, swift-moving action, noise, scenes of bloodshed, music and song, and dialogue in artificial and rhythmic language." Two curious features gave these productions a distinctly contemporary Indian touch: one was the addition of a large number of songs, sometimes as many as forty; and second, the addition of extra subplots that were used to satirize contemporary ideas of social behaviour [sic] among the rich. These productions did not presume the audience's familiarity with Shakespeare, but obviously adapted the works to appeal to popular tastes. For instance, at the Urdu performances, the program gave a scene-by-scene synopsis of the action, together with the full text of the songs.
>
> (Singh 1989: 455)

In the case of such a production, Shakespeare's version of the story may be no more than a readily available vehicle for the addition of characteristic elements of popular theatre of the region, thus supplying popular entertainment for local audiences.

Although never a British colony (with the exception of Hong Kong) China has also produced interesting vernacular versions of Shakespeare's plays. In her article 'Adapting Shakespeare from Western Drama to Chinese Opera' (Wu 2008: 5), Hui Wu

discusses a *Yue* opera[59] version of *Twelfth Night* produced in 1986 by the Shanghai Yueju Theatre, and directed by Hu Weimin and Sun Hongjiang. In an effort to preserve fidelity to Shakespeare, Wu tells us, the play was staged in sixteenth century English style—or at least the directors' concept of this.[60] Yet the music was in the style of traditional *Yue* opera, creating an interesting stylistic juxtaposition.

TN was staged in Washington, DC in 1998 at the Lincoln Centre. The composer, Jeanine Tesori, is better known as a composer of musicals such as *Thoroughly Modern Millie*.[61] Indeed, Tesori's compositions for *TN* reference the style of the US musical, a popular genre full of information common to most American audience members. Film music references are also apparent; some of the play's main characters, for example, are characterised by musical motifs which depict their emotional characteristics: wistful and romantic; hot-headed and petulant; or outwardly joking but inwardly troubled.[62] The writing style is clearly filmic in places; in 'Viola's theme' cymbals create the wash commonly used as an 'opening-out' sound in the language of film music in broad, sweeping landscape scenes, for example, generally accompanied by rich strings playing in the distinctive upper ranges. Elements of the US musical crop up, too: sudden changes of style or tempo, and a wry, sardonic tone repeated in the song 'I am gone, sir'. I see clear and interesting parallels between the Maynardville *TN* and the production she worked on; the core ensemble of each group is very similar: both consisted of cello, guitar, violin and mandolin, and she also used percussion, didgeridoo and clarinet (played as second instrument by one of the group).

There are other parallels between this production and *TN* at Maynardville relevant to the discussion; both the Washington and Maynardville productions were for special occasions, and were consequently elaborately staged. The Washington production referenced US popular culture, in ways similar to those in which the Maynardville *TN*'s

[59] *Yue* opera is a Chinese art form which first appeared in early twentieth century Shanghai. It is characterised by 'beautiful singing, graceful dancing and romantic atmosphere' (Wu 2008: 5), characteristics which lend themselves to the successful performance of *Twelfth Night*.
[60] Hu Weimin is from Shanghai, where western influence is stronger than anywhere else in China (Wu 2008: 5).
[61] 'Jeanine Tesori'. http://en.wikipedia.org/wiki/Jeanine_Tesori (Accessed 11 February 2009).
[62] The Variety review of this '*Twelfth Night*', http://www.variety.com/review/VE1117477697.html?categoryid=33&cs=1, discusses the characters. The CD of the production's music (Tesori 1998) contains each character's personal theme.

music references African and other musical styles. In these ways, both composers referenced musical styles most suitable in character to the production, and also recognisable to audience members.

Orientalism, culture and new historicism

> With respect to Shakespeare's England, Illyria was certainly, if somewhat vaguely, 'eastern'. The comedy's two allusions to the Sophy (or Shah) of Persia... evoke an oriental world of hyperbolic abundance and fearful prowess, or at least imply the English perception of that world.
>
> (Elam 2008: 72)

Orientalism, as Said uses the term, refers to a particular historically-rooted, skewed European (French and British in particular) perception of the Middle East. A similarly misinformed Eurocentric view can sometimes be perceived in travel writing describing southern Africa, where for example the landscape was interpreted as a pristine paradise, or as a terrifyingly primitive place, or a desert land, populated by wild and vicious tribes and fierce wild animals. Both views are expressed for example in novels such as Joseph Conrad's *Heart of Darkness*.

Postcolonial readings or productions strive to reinterpret colonial works in the light of new perceptions and critiques, which do not accept at face value the assertions of colonial texts. Such new re-readings sometimes offend Eurocentric traditionalists.

> To call this re-interpretative zeal merely simpleminded, vindictive, or assaultive is wrong, I think. In a totally new way in Western culture, the intervention of non-European artists and scholars cannot be dismissed or silenced, and these interventions are... *successfully* guiding imagination, intellectual and figurative energy reseeing and rethinking the terrain common to whites and non-whites (Said, 1994: 256).

In his discussion of 'the many modern Latin American and Caribbean versions of Shakespeare's *The Tempest*', Said hints that many Westerners find the notion of

Shakespeare as reinterpreted by natives to be 'an intolerable affrontery' (Said, 1994: 256). While it is true that there has been no Maynardville production by a black director in recent years, the cast of *TN* was multiracial, and I believe that South Africans have been culturally re-conditioned to the point where most audiences would feel uncomfortable with, or at the very least disconnected from, a performance which in no way responded to the political changes that have taken place in the country in the last fifteen years. I believe, furthermore, that where Said uses orientalism to describe the Western eye's view of 'the mystical Orient', and all the romance and misinterpretation, and the concomitant colonial intervention and vicious legislation that this embodies, South Africa still needs to find its own fantasy dreamland within which Shakespeare's plays may be reinvented (both the romance and the cruelty). South Africa is itself an example of a country that is often perceived through either romanticized, cynical, and highly mediated Western (and other international) eyes. Having been on the receiving end of this gaze, theatrical practitioners in South Africa are now, we might hope, self-aware enough to avoid perpetuating the mistakes of the past.

If we take *TN* as a figurative example of Said's 'terrain common to whites and non-whites' then it seems that he agrees that post-colonial, locally reinterpreted settings of Shakespeare can provide a useful means of 'reseeing and rethinking' the plays. *TN* certainly offers a scenario in which subtle points can be debated: for instance, is there room for African influences in an artefact so close to the cultural heart of imperialism as a Shakespeare text?

Orgel argues (2002: 1-2) that the Renaissance play was a collaborative affair which involved at least as much input from the company for which the play was being produced as from the playwright himself. He admits that it might be argued that Shakespeare, as an actor and shareholder in the company for which he wrote his plays, is an exception to this, as he was 'literally his own boss' (Orgel 2002: 2). I argue that, in order to write music that is meaningful and worthy of preservation for future reference, it is worthwhile to begin with the earliest available settings of the songs, as this allows for a common starting point, which in turn can spark a dialogue amongst composers around the world and over the years. I thus find myself agreeing with Orgel that the

performance text is indeed a collaborative affair. Despite the absence of the playwright himself, and the almost total lack of information regarding the similarities and differences between the printed script and what may actually have been performed on stage in Shakespeare's lifetime, the method of production has not changed much; scenes and lines of text are excised where it is deemed necessary, and artistic decisions pertaining to the style of the costumes, the stage setting and lighting, and the type of music to be played, are made by those responsible for such things, with more emphasis on what will 'work' than on what the playwright may have intended.

> The essential vocation of interpretive anthropology is not to answer our deepest questions, but to make available to us answers that others, guarding other sheep in other valleys, have given, and thus to include them in the consultable record of what man has said.
>
> (Geertz, 1973: 30)

Only a very brave or uninformed composer would wish to write new music for a Shakespeare play without research, and in ignorance of what has gone before. A further aim in the production of this thesis is to offer a kind of 'thick description'—using *TN* as an example—of the process by which new music for Shakespeare may be made, thereby throwing light on the similarities and differences between a few of the musical settings, past and present, that are available for perusal. I believe that the play deserves a degree of musical continuity through the ages, and hope to contribute to strengthening this continuity in the future.

Authenticity, genre, fusion, and the multi-cultural production needed for a South African performance

Authenticity and genre

The approach advocated in this thesis is founded to some extent on the early history of performance practice in Shakespeare's plays, and is one which has been out of favour for most of the plays' history. The plays contain a mixture of popular songs of the time, and new 'art' song settings of Shakespeare's own lyrics (Wilson 2008: ii). These art

songs, set during his lifetime by Robert Johnson and others, have either remained in the canon and been used consistently ever since or, alternatively, have been lost and replaced time and again. 'Barely a dozen of the songs exist in contemporary settings, and not all of them are known to have been used in Shakespeare's productions' (Springfels 2008: 3).

Many songs written and recorded today can be categorised into one or another genre: jazz, blues, pop, and rock are all examples of genres which are adaptable enough to accommodate a variety of personal musical styles, and yet say enough about what the listener can expect to hear to be reasonably useful as descriptive titles. The term 'art song' has been applied to the original songs in Shakespeare's plays (Springfels, 2008: 2); 'art song' implies that the song is written in such a way as to best express the meaning of the words. One contention of this thesis is that another powerful way of expressing the meaning of the words is to set a given song in a genre that a significant proportion of the intended audience will likely have some prior experience of; or, at least, to make use of musical elements that are not entirely new and unfamiliar. In this way the play can inspire a subtle sense of ownership and belonging which may otherwise be lacking in a multicultural, postcolonial South Africa. One danger of this approach is that it might be interpreted as diluting and patronising indigenous cultures. The alternative is an ethnically pure production for one cultural group: this second view, I believe, enforces separate development and is ideologically close to apartheid. The first method was publicly tested at Maynardville with *TN,* and included the creation of music inspired by the knowledge of earlier performances. This knowledge has, from a practical performance perspective, lain dormant until very recently—*The Shakespeare Songbook* (Duffin 2006) set new standards of usefulness and approachability.

Where are the limits for borrowing or appropriating music or art from others' cultural heritage? Is it ethically sound to borrow from the musical store of other African cultures in dealing with an African-themed production? What a conservatively minded individual might call appropriation, a postmodernist might find enriching as fusion, creative hybridisation, trans-border art. This is not a new debate or compositional method: for example, the South African composer Kevin Volans has overtly borrowed

ideas from regional musics in order to create something new. This does not make his work any less creative—indeed, it shows a genuine interest in and respect for his source material, more so than if he were to write music that 'sounded like' the musics he referred to. Such an act would create something that existed alongside and competed with the original music. In his own words, he '...wanted to reflect in the music an image of a multicultural society—one in which the traditions of different cultures are represented, honoured and, above all, shared—no more "separate development"!'[63]

One of the aims of this thesis is to strive towards a general and practical musical approach to Shakespeare's plays, and to Elizabethan theatre in general. The approach aims to be historically informed, and should allow for interpretation of the plays in any of a variety of contexts in which the defunct musical and other cultural signifiers of Shakespeare's time can, if so wished, be replaced with fresh signifiers which bear meaning to local audiences. This is, I believe, in keeping with the spirit of Elizabethan theatre, which was in fact much more collaborative than the texts as we receive them, printed and bound and full of certainty, would suggest (Orgel 2002: 2). This, then, is the foundation for the method which this thesis advocates of achieving an authenticity to Shakespeare's ideals.

Maynardville has a history of innovative productions which reference the local culturescape of Cape Town. The previous production of *Twelfth Night* at Maynardville (1998) featured Feste portrayed as a Cape Malay minstrel. As anyone knows who has been in Cape Town's city centre for the annual Carnival on *Tweede Nuwejaar* (Afrikaans, second New Year) on January 2nd, this major event in the city's calendar sees many *klopse* (Afrikaans, troupes—literally, clubs) fielding several thousand participants (in English termed 'coons' or—politely—'minstrels') parade through the streets witnessed by a large number of Capetonians.[64] A major event such as this Carnival parade, with its dense, conflicted history, and which has to do with taking great pleasure in claiming public space (Martin 1999: 37), is a powerful source of musical information. For the

[63] http://www.kevinvolans.com/index.php?id=18

[64] The most recent Carnival parade took place on 3rd January 2008, the one-day shift occasioned by a clash with a Muslim holy day; this kind of clash occurs because the Islamic calendar is lunar, and so moves relative to the solar-based Gregorian calendar; an example of the multiplicity of cultural institutions at work in South Africa.

theatre music composer it provides great many strong and familiar references for local audiences, in terms of instrumentation, musical forms, singing styles, arrangements, tempi, song texts, and appropriation of popular songs. Today, film, television, and radio constitute another rich source of musical referencing for theatre audience members. Film and television in particular are a powerful means of bringing geographically distant cultures to a local populace. This can be very useful for the stage director, because it significantly widens the audience's experience of other cultures, and allows for a broad palette of possible musical references. The musical director must decide on the limits of what constitutes 'common cultural knowledge' as received via these media, and work within them.

This thesis aims for an approach that encourages inclusivity, and privileges cultural similarities over cultural differences. There are several possible practical ways of implementing this musically.

One possible approach is to include pieces of music that emphasise the range of emotional expression that is possible using only music from within the bounds of the African continent. This is, in some ways, problematic, as it could be taken to imply that all African musics are somehow related by dint of their being from the same continent, a view which is closely tied to colonial-era thought. However, this can be countered, and possibly overcome, by stating that the Maynardville 2006 *TN* production was not aiming to emulate the culture of a particular place or society, but rather a fantasy mythical place, an African Illyria. One way of creating such a place on stage is by cross-cultural borrowing, and emulating the musical sounds of other cultures. Whether the music maintains its original message or not is not the point. The point is that a message is conveyed, general and open enough to appeal to a modern diverse post-colonial audience.

Another possible approach is to use musical items in a way in which they may not originally have been intended to be performed, in order to expressly remove them from their original context, and—in a parallel process to that which the play itself is undergoing—to 're-read' them, and imbue them with new associations for the viewer.

Musical genres and Shakespeare in South Africa

The texts of Shakespeare's songs often contained topical references in order to enhance the audience response. This originally contemporary connection with his plays' audiences broke when the songs ceased to be topical, and the references were subsequently forgotten by later generations of theatregoers. The original music suffered similar vicissitudes. Various approaches to the music have been taken in the intervening years: the original melodies' longevity, once established in the performance tradition, was extended and the melodies took on a life beyond that of mere passing tunes current for a time and then forgotten. Some of these tunes have had a place in the plays ever since: Shakespeare employed the court composer and lutenist Robert Johnson to compose new settings for *The Tempest*; of these, 'Where the bee sucks' and 'Full fathom five' have survived, and are flexible enough in style to yet be of use in performance for years to come. Many of the original melodies have however been lost. Thomas Arne, generally regarded to be the most important English composer of the 18th century, also wrote settings that were in use for many years.

Audience expectations today may not have changed in kind in the intervening four hundred or so years, but the changing social environment means that the plays have undergone constant innovations in order to continue to satisfy the demand for both entertainment and relevance.

Audience response to music in the plays is made up of various elements. Firstly, the audience is aware that the play is from a different era, and that the music can well be expected to be unfamiliar because of this. Secondly, the audience perceives—to a lesser or greater extent depending on their education, experience, interests, and viewing style—the music's suitability to the play, and more specifically to the setting of the play, which may be Elizabethan or otherwise. Thirdly, the play's interaction with the culture(s) and group knowledge of the audience plays a role.

In a song, relevance appears on different levels. Taken at the most basic level, the song must achieve one or two fundamental objectives set for it. The first of these might be to set an emotional tone for an area of the play (although this can be done equally well, or better, with incidental music or sound design). Another could be communicating the mood, intentions, or fate of a character to the audience. This, in the case of Shakespeare, can be a somewhat convoluted process: a duke, a king, or any other person of consequence for that matter, could certainly not be seen singing a song about their feelings, as public music-making (on stage and in Shakespearean society) was something that professional musicians did; they were always 'servants' to the titled. This work, in most cases, was left to the jester (Lindley 2006:207-208). The song's purpose was twofold. Firstly, at a time when songs were greatly appreciated, and expected, by audiences, moments where noble characters were experiencing heightened emotional states offered a conventional opportunity to temporarily stop the action for a song. At the same time, this enabled the playwright to illustrate the character's inner feelings in a mode that the audience associated with expressions of emotion and interiority, without inappropriacy. This process could only be considered successful if it satisfied the audience's expectations of an emotion-portraying and/or -evoking performance. Whether the production took place in Elizabethan times, or today, audiences should not be left confused. In the case of a modern production, for example, period settings divorced from period performances are perhaps best avoided.

As was related in chapter three, in the early seventeenth century, Italian influences on courtly compositional style were coming to bear, one of these being the new 'declamatory' singing style. Used in a dramatic context, this style tends to lend a formal effect, somewhere between speech and a conventionally structured song. It imparted a prestigious 'classical' air to a performance, as the very latest stylish Italian import. It was for this reason a successful addition to the courtly masques which Queen Anne was at that time patronising. However, it was too formal for inclusion in the plays that were staged for the rest of the city's population, and it was some time before the declamatory style began to gain a foothold. When the King's Men took over the Blackfriars theatre, it became a more realistic possibility as a theatrical device owing to the more confined space, in which subtler musical nuances would be more audible (Ackroyd 2005: 439).

The breath of inspiration carried by travelling musicians, concurrent with the invention of opera, blew across Europe and reached England, leading to a new approach to song writing. This new approach was, for composers such as Henry Lawes, a move 'away from musical self-sufficiency towards a mode of expression which is dependent on the words themselves for rhythm and melodic detail' (Spink 1974: 79). This same approach to song writing flourishes today, in the sense that older musical styles can be adapted and re-used to suit new ideas. Declamatory style in the Elizabethan period led to new settings of songs in operatic harmonic language. In a postcolonial situation we have a new factor to be taken into account, the possibility of appropriating international musical genres. The choice of musical genre in itself can carry information and meaning in modern song. It can add to and enhance the meaning of the song in its dramatic context.

The possibilities for regional performance style in Elizabethan England were limited, in comparison with the enormous international variety we experience today. In Shakespeare's time, there were specific literary styles such as the literary tragedy, comedy, or satire; today genre serves, aside from its more traditional uses, to define the plethora of different styles of song that proliferate in this age of rapid communication and digital recording.

Twelfth Night *and film*

Today, film, television and the internet are the media of choice for transmission of pop culture to mass audiences. New stage performances now trigger associations and comparisons not only with live theatre but with filmed high budget performances. A process of reflexivity is at work here. Performers and producers may have experience in both fields, and cross-fertilisation may be the result. This is comparable to what has happened in the field of music, where flawless renditions of every piece in the Western art music repertoire, in various interpretations, are available on CD, and audiences have come to expect a commensurate level of excellence in the quality of live performances they attend.

So, film has influenced our expectations and our reading of stage productions. Geoffrey Hyland tends to use excerpts from recent film music for his Shakespeare productions: music from *Memoirs of a Geisha* featured in his recent *Othello*, and music from Ang Lee's *Curse of the Golden Flower* influenced his *Hamlet*. What is the value of this approach? Firstly, it creates for the modern audience, in a playful, eclectic way, an enriching experience perhaps similar in nature to the effect for Elizabethan audiences of the use then of popular and folk tunes in *TN*. In other words both early productions and modern ones benefit from using music that has associations for the audience. By using music from a successful film, Hyland at once accomplishes a number of things. Firstly, he links his production through allusion and appropriation to a very popular film with high box office rating. This is a brave act which could backfire if the play was of a markedly different quality from the film, inviting instant, unfavourable comparison. Secondly, the music triggers an emotional response in the viewer that is the basis of previous experimentation: the stage director can test the emotional response a piece of music in the film generates by watching the film themselves and observing his/her own emotional reaction. Film music has now elbowed its way into centre stage. To compete, live theatre productions need to command a large enough budget to supply the kind of expansive sounds that a Shakespeare play deserves, and that audiences, through film, have been programmed to expect.

Shakespeare and film music

The question of preservation of theatre music and mapping of audience response are closely linked: we have very little idea how incidental music in Elizabethan or Tudor England sounded. This is a problem for the modern theatre, given that plays of this era are performed so widely today, not to mention the extent of interest in the era as a source of contemporary dramatic material. Shekar Kapur's two recent films, *Elizabeth* (Hirst 1998), and *Elizabeth: the Golden Age* (Nicholson 2007), both have wholly modern soundtracks, largely following the tenets of film music style as dictated by the Hollywood tradition.

Film music today is used to elicit an emotional response in the viewer and theatre music of today has to some extent been influenced by this approach, for a number of reasons,

not the least of which is the composer's desire to be noticed and 'preferred' (a term fitting for Elizabethan court musicians) by the film-making world. One might object to the emotional tugging of Hollywood scores, and see them as overly manipulative. Yet, by and large, theatre music is still used mainly to heighten the audience's feeling of being transported into the world of the characters on stage; that is, the music is of the world of the play, and not of the audience's emotional response to the play. The distinction reflects the difference in motivation between the music of the songs, and the incidental music, in *TN*. The difference is fundamental.

Shaun Davey's music for Trevor Nunn's film adaptation of *TN*

Trevor Nunn, theatre and film director, held the post of director of the Royal Shakespeare Company from 1968 to 1986. In 1996 he directed a film version of *Twelfth Night* for which the Irish composer Shaun Davey composed the music. I refer to certain similarities this project bears to the Maynardville *TN*. Firstly, there is a loose sense of national style, largely provided by the music. It was filmed on location in Cornwall, to represent a fantasy unnamed pre-industrial, verdant European country, where the rules of social class are observed, and where the ruling class is made up of the landed gentry.. The music is of a bucolic nature; it occasionally exhibits the distinctive rhythm of Irish traditional music, called the Scotch Snap, or Lombard Rhythm.

Davey's approach

Davey's website (www.shaundavey.com) details his musical activities, and explains his approach to composition. The influence of Irish traditional music is clearly discernable in his music for the filmed *TN*. His song settings have an easy, unforced melodiousness. He augments the standard film-score orchestral forces with an accordion, which plays a jaunty counterpoint to the orchestral *leitmotif* that runs throughout the film in various guises. This simple *leitmotif* is distinctive, appearing in a major key for celebratory moments, and a minor key for more ominous ones. This is an elegant solution to the problem of how to use incidental music to create a feeling for the world of the play.

The music in *TN* is divided into incidental music and songs. The incidental music is provided by (normally) a group of off-stage musicians, and played wherever the director calls for it. There are however instances in this play, rare in Shakespeare's

plays, where Shakespeare specifically requests instrumental music in stage directions; there are also places where incidental music is considered historically acceptable, or where it is functional, such as during scene changes. Feste, the court jester, sings all the songs, although there is evidence that Shakespeare may have meant Viola to perform at least one song. The directions may have been changed for later performances (Dent 1960: 142). In modern performances, whether Feste accompanies himself on guitar, or is accompanied by musicians on- or off-stage is up to the director.

The most straightforward way to render the music for a film version of the play, and the way which Nunn chose to follow, is to take an approach akin to that of the film musical. That is, in this case, to require Feste to perform the songs, accompanying himself on the guitar, with the unseen studio orchestra joining in at where appropriate. What makes this approach interesting is that Shakespeare's plays commonly only have one character doing all the singing, as is the case here. This leads to what, for the film world, is an unusual situation, occupying a middle ground between the musical and that of the play: only one character in the film ever sings. Other than a film version of a Shakespeare play, where can this scenario be found? Two good examples are: *Breakfast at Tiffany's*, where Holly Golightly sings the Henry Mancini song 'Moon River'; and Doris Day's films, many of which featured her singing a song or two, in keeping with the spirit of old-Hollywood entertainment. *Glass-bottomed Boat* and *Pillow Talk* are examples, where she sings the title track of each film, and also performs songs 'live' (or using lip syncs) during the action.

The Nunn film's rural atmosphere dictates, to an extent, the nature of the music. The music serves to heighten the atmosphere of the film, and to this end Davey chose an approach for film soundtrack in which he blended a *leitmotif* with Shakespearean song. The soundtrack itself requires a number of parameters to be met. These can be divided, broadly, into financial and artistic aims. Ordinarily, in a commercial film production, it is a given that the producers aim at least to cover their costs, and hopefully to make some money. Where a project occupies a more artistic film category, like this, it could be expected to attract funding from arts funding bodies. From a musical perspective, this means that the score must add value to viewer's emotional response to the film. Davey's

leitmotif simplifies and organises the compositional process. It enhances the entertainment value of the world of the play.

Chapter 5
Maynardville 2006 Journal

This chapter is the journal of my experiences throughout the course of my work on *TN* at Maynardville. It starts at the time of my initial meeting with Geoffrey Hyland, and ends with the final changes made around the time of the preview performance week. It includes the recording process and CD production which took place at Sunset Recording studio near Stellenbosch. To distinguish between entries made during the creative process of composition and arrangement for the production, and those written in the creation of this thesis, I shall make use of two texts. Entries that appear in plain text are from the journal as I wrote it at the time of composition; this facet of the document incorporates, as briefly as possible, the hard facts of when and where events such as research, composition, and rehearsals took place, their intended purpose, and to some extent a description of what those events involved as viewed from my perspective. Entries in italics signify my thought processes and recollections in the time since the completion of the project. This facet embodies the unseen, unspoken elements of these same events: the results—entirely unforeseen—that came about as an adjunct to the planned outcome of a task or event, and which sometimes proved to be more valuable than the foreseen possibilities. I am writing much of this document more than two years after the fact, and it is thus undergoing reconstruction subject to my memory's divagations and vagaries.

During the creative process, which began in August 2005 and ran until January 2006, I kept a diary of composition dates, rehearsals, meetings, and recordings. This was only meant for my personal records, and at the time I had no intention of taking the project any further than the composition and successful performance of the music for the duration of the play's run. Yet as I studied sources in the search for inspiration and suitable musical examples, I became aware of the seeming lack of the substantial body of previous song settings and incidental music that I had expected to find associated with something so celebrated as a Shakespeare play. It was on this gradual discovery, which came as a surprise to me, that I began to think beyond the project's completion and to its broader ramifications. What does it mean to perform an Elizabethan play in Cape Town in an

open-air theatre? Who am I to write music for a play by the most celebrated English playwright of all time? What has happened to all the music that must surely have been written for this play, and others like it, in the past? Who wrote the music for the first performance, and did they notate it? If so, what happened to the manuscript? Was the composer's identity so unimportant that his name was not listed amongst those of the playwright and his fellow performers? Questions such as these seemed intrigued me. It seemed to me then, and still seems to me now, that it is a great privilege to work musically with the words of enormous talents like Lorca and Shakespeare, both of whom wrote lyrics which were designed to be sung, and yet which are in constant need of reinterpretation. Yet I believe that this reinterpretative work is best performed on a foundation of what has gone before: just as directors study past developments in theatre, so might the composer study past attempts in song setting, and in this way establish a stylistic precedent which can be followed or ignored as the composer sees fit. Elam (2008: 146-153) supplies a list of 120 productions of TN, *listing the director and principal actors, where available, of each. If only a list such as this existed which detailed the source of the music used for each production. I therefore add my journal to this thesis for two reasons: the first is to supply the information for* TN *as it was performed at Maynardville in 2006 that is lacking in the case of nearly all other productions of the play. The second reason is more complex. The journal details how the questions raised in the rest of the thesis arose; and also how these questions, some of which are philosophical in nature, relate to the practical problem of supplying the 'right' music for a particular production. At the time of composition, I believed that the most important person to satisfy was the director, Geoffrey Hyland. Now, with hindsight, I perceive the director's task to be the conveyance of his or her message to the audience, and the job of the composer to support the conveyance of this message through a benevolent manipulation of the audience's mood. Trevor Jones, the South African film composer now based in the UK, says of his work, 'The way one manipulates the audience's emotions is quite an art form. That is the craft of scoring pictures'.*[65] *This seemingly endless reinterpretation of lyrics is done partly in order to satisfy the creative instinct of directors, partly to keep up with the cultural mores of changing audiences, and*

[65] Trevor Jones discussing his music for the film *Dinotopia* in an interview. http://www.youtube.com/watch?v=CQQ8tSGIMbg (accessed 10 February 2009).

in no small part because of the casual affair that has been the preservation of theatre music in years past, which has left composers with very little earlier material to work with.

In 1972, director Peter Brook travelled through North Africa with a group of actors in a journey sponsored by the Centre of Theatre Research in Paris. With regard to a song which the group performed quite spontaneously at the request of the inhabitants of a village they visited on their travels, he says:

It was a remarkable song and, like all theatre things, something that then is gone. One doesn't, in the theatre, create things for a museum or a shop, but for the moment, in a totally expendable way. And there, an instance of that sort of theatre, of one which makes something just for that moment, actually happened. You ask: what did we leave? I think the truer question is: what was shared?

(Gibson 1973: 46)

This journal is but one of a number of resources for the creation of the entire thesis, but is the closest reference to the text the thesis deals with, which is the performance of TN *at Maynardville in 2006.*

With hindsight, the work might be divided up in various different ways, but I see it as a process which goes:

- *Research*
- *Write*
- *Rehearse*
- *Perform*
- *Record*

This project required a certain amount of prior research. I expected to find a lot of musical material through the ages on something so famous as one of Shakespeare's plays, but I was greatly surprised to find that there seemed to be a shortage of useful material available: settings by Thomas Arne in a dreadful nineteenth-century edition for piano and voice, full of anachronisms.

20 August 05

Geoffrey Hyland approached me during a rehearsal for a dance production of Lorca's *Blood Wedding*, which was being staged by La Rosa Spanish dance theatre and Free Flight dance company, and for which I was playing cello and writing some of the music. I remember being very pleased, not least because I knew that he was a well-respected figure in Cape Town theatre circles, but also because it was exactly the kind of project that I really wanted to work on. I remember the scene exactly: we were standing outside the entrance to the studio in Waverley business park during a smoke break, and he told me about the project and asked if I would be interested in doing the music, and gave me some idea of what it would involve—five songs, and an area in which the music and the acting tied up very closely for a comic scene. That, and the fact that it was going to be set in what he called a West African style, were all I knew. I had never read the play, so far as I could recall. The next day I phoned my parents and told them the news, and my head was buzzing with ideas concerning why I felt that this project and I were well suited to one another: firstly, someone influential was impressed with my work and was offering me a musical directing position on the biggest-budget pure theatre piece in the country. It was the 50th anniversary of Maynardville, and the producers were planning on making it quite a spectacle; this was why a budget had been made available for a musical director, live musicians, and new music, not to mention any other frills they might have desired.

Both of my parents are English academics, so I was pleased to be involved with a Shakespeare production, as it felt as if there was a connection of sorts. *TN* is one of Shakespeare's most musical plays, and offers a lot of scope for a composer to think about questions which are of particular interest for new music in South Africa today: how do you write music for a major work in the theatrical canon, for a director who famously places works in fantastical environments, when surely many composers in history have already produced wonderful versions of the songs, not to mention any incidental music that may exist for this play?

Upon recognising the multi-faceted nature of the project, I began to decide which elements appealed to me, and why I felt that this project and I were ideally suited to one

another. Firstly, I had just finished setting two of Lorca's poems to music, and was eager for more activity in a similar vein—that is, the setting of songs for a theatrical context. Art songs are performed in concert halls; pop songs are performed live in concerts; musicals, by definition, are stuffed with songs; and songs for theatre are performed in plays. The play *Twelfth Night* has more songs, and references to songs, in it than any other of Shakespeare's plays, and thus has much to offer for a composer who is keen on setting words to music. There is a lot of scope for research when writing music for plays, because of the contexts - firstly, the play's setting requires the music to be in fitting style; secondly, the play's history may offer some pointers as to how to proceed; and thirdly, the performance, or cultural, context - what will the audience most likely respond to? How wide is the available gamut of emotion under the circumstances? These are questions which I asked myself when I began to consider the project.

My work began, naturally, in reading the script. I had already at this point decided that I should like to approach the project from a historically informed perspective; it seemed natural to me, before beginning to search for song settings of yore, that at least some of the songs in the play would already have melodic associations which it would be both foolish and presumptuous to ignore. As it was the 50th anniversary of Shakespeare at Maynardville, it seemed appropriate that the production should look backwards in time to the 'traditional' approach of staging Shakespeare's plays, involving puffy-sleeved costumes, lutes, and pointy beards, and simultaneously forwards to the future of stagings in South Africa. So it seemed appropriate to keep some associations going and to try and update older musical material where possible.

Sunday, 11 September 2005

Met with Geoff to discuss the feel of the production, and also ideas concerning musical style. I borrowed some CDs that he had been using for inspiration: *Lambarena*—Bach to Africa; which is a collection of Tomas Gubitsch's arrangements of Bach's music mixed with the music of the region of Africa to which a German doctor—who was a keen organist and very fond of Bach—moved in the 19th century to work at a hospital there. Also John Tavener's *Total Eclipse*, intended for the storm scene which the production was to start with. We also discussed the style of particular songs—he wanted *Come*

away, death to have a similar feel to a relatively obscure Eartha Kitt song (which I never managed to track down, despite checking with every knowledgeable person and database I could find)—to use some emotive terms: bluesy, earthy, and deathly. The budget for the production, he said, was to be between R800 000 and R1 000 000. I told Geoff about my thoughts regarding the ensemble—at this stage I was planning to use some Western and some African instruments. I was considering using guitar, cello, marimba and double bass. Geoff said I would need to talk to Brian Heydenrych, the producer, regarding the budget for musicians, before I made any final decisions of my own. The most important thing I learned today, from a compositional perspective, was the identity of the actress who would be playing the role of Feste. There are some songs in the play, particularly in the large party scene in Act II, that Feste does not sing, but all of the juicy ones are for him—*O mistress, Come away, The rain it raineth every day, Hey Robin,* and *I am gone, sir*. I had already heard through the grapevine that Geoff was keen on cross-gender casting, and that there was a strong possibility of this being a female Feste. He had cast Claire Watling, an actress who I gathered had a reputation for being a bit eccentric, and who Geoff claimed had a phenomenal voice. He described her voice as dark, smoky, passionate and powerful. I was very eager to meet her, as I had been working for some time with the singer Nicole Holm, and found her to have similar characteristics to her voice, so was very interested to make a comparison. I took Claire's number and phoned her later this day to make an arrangement to meet in the week so that we could see what kind of working relationship we would develop.

Monday, 12 September

I began to experiment with ideas for the songs this week. The first two I tackled were *Come away, death* and *The rain it raineth every day*. Bearing Geoff's comments on the style of the piece in mind, I sat on my bed with my guitar, closed my eyes and imagined what the Eartha Kitt song might possibly sound like. Actually, my mind kept reverting to the music with which I was then presently enamoured: the soundtrack to Wes Anderson's film *The Life Aquatic*; or more specifically the songs sung by Seu Jorge while he sat on the deck of Steve Zissou's marine exploration vessel; and the album *A Day in New York* by Morelenbaum^2/Sakamoto. Also floating around in there somewhere was

the album *New Ancient Strings* by Toumani Diabate and Ballake Sisoko. After having a good listen to *Lambarena*, and reading the booklet over and over again, I came up with a couple of little crossover things. I devised an approach to finding examples that I thought might be useful or suitable: I would walk up to the Bach shelf in the music library in Stellenbosch, and pick up either the first thing that caught my eye, or the thing with the oddest and most obscure title. I would then sift through it, starting at whichever page fell open first, analysing and subsequently discarding section after section, before almost invariably choosing the first one I had come across. I would then sing it through in my head, and think of a cross-rhythm that might work in a *Lambarena*-ish way. From this was born the piece of music which, for the course of rehearsal, I felt most attached to, which required by far the most rehearsal time in order to get it to sound just so, and which, inevitably, had the least use and the least pertinence in the play. The piece was taken from Bach's secular cantata *Phoebus und Pan*. Brendon, the mandolinist, had a large and diverse collection of shakers, not to mention a fertile imagination when it came to devising new and different conglomerations of objects that could be shaken to produce just that particular timbre that you were looking for. We spent many an hour of rehearsal time experimenting with various shakeable objects, both those designed with the task in mind and those that were not. Brendon possessed a very fine Madagascan calabash shaker which seemed to add just about the right feel to everything we played. It was covered with a beautiful hand-woven mesh of coloured thread and cowrie shells, and when you spun it in your hand it swished satisfyingly. It found its way on to several of the recordings we made. However, ultimately the most effective item turned out to be a vitamin bottle full of little screws. We shook these two shakers, one improvised and one *bona fide*, in different cross rhythms to accompany Bach's cantata arranged for cello, guitar, mandolin and violin. In hindsight, it couldn't have been more contrived, but it was one of the most obvious experiments to try and served as a starting point for more successful ideas later on. Lesson learned: don't approach musical ideas with a totally inflexible preconceived idea in your head.

Meeting with Claire

Went to Claire's house, in the Malay Quarter, to make her acquaintance. We discussed one another's taste in music, swapped a couple of CDs that influenced us, and/or that we thought would be useful or suitable for the project. We spent a while discussing the nature of Feste's character; and Geoff's ideas for the world in which the production would take place. I lent Claire the Morelenbaum^2/Sakamoto album *A day in New York*, and in return she gave me a compilation album called *Arabesque* to listen to. Also, in order that I could get a feel of what kind of voice she had, she played me a recording included on a locally released compilation CD of Cape Town singers in which she sings a jazz standard. I took note of her vocal range, and we arranged to meet regularly over the next few weeks, alternating between Stellenbosch and Cape Town, so that we could try out the songs as I finished them. I knew that *Come away, death* was nearest completion, and hoped that we could try it out within a week's time.

Work on 'Come away, death'

I began with the *Shakespeare's Songbook* version of the tune. The book had been published only recently, and by a great stroke of luck, had arrived in Stellenbosch in time to be of use for my research. Duffin's association of this particular tune with the lyric is a new innovation, and I was very excited and pleased at this incredible stroke of luck. Maynardville had a budget big enough to employ a musical director; the production called for a historically sensitive approach; Duffin had done some useful research and discovered a melody that fitted the oddly-shaped verses of this song; and his book had landed up in the Stellenbosch Conserve music library, just in time for me to refer to it.

Spent several sessions this week jazzing up the chord progression for the Duffin version of *Come away, death.* Added a new middle section in double time where I felt that some drama was needed. Recorded it and played it to Claire, who declared that she had an idea in mind of how the melody should go. We recorded her first take, which was flawless. We listened back to it and couldn't think of anything much to add to it. The next day I transcribed what she had sung, at her request, and gave her a copy of the

recording and the lead sheet. We then spent a few sessions with the full ensemble perfecting this version.

This song came very naturally—as soon as I had read the lyric, and seen the tune on paper, I knew what I wanted to do with it, and it took shape very quickly. This is the emotional core of the entire piece of theatre, and needs to hold the audience emotionally.

Thursday 15th September

Today the ensemble's line-up became clear to me in a sudden epiphany. I had been thinking about the possibility of a quartet of double bass, cello, guitar and mandolin for some time, and realised that this could be the opportunity for it to become reality.

I spent some time this week going through all the material in the library that I could find that was related, directly or indirectly, to the play, or to any other of Shakespeare's plays. I was incredibly disappointed at the paucity of scores available. Even a search of settings available elsewhere turned up very little that looked promising, even as inspirational material. The works in the library included little more (besides Duffin's magnificent new book, of which I was much enamoured, not least because of the exceptionally high quality of the printing and binding) than the Thomas Arne song settings and one choral version of a song that isn't in *Twelfth Night*. Unimpressed, I began a search online for song settings. This turned up little more, amazingly. I could not understand how such a large gap in the history of song settings could be possible: either my online searching capabilities were not up to scratch, or the history of Shakespeare performance was very different to how I had hitherto supposed it to be. It was this discovery that led me to begin thinking about the nature of the field as a whole, outside of this project.

Friday 16th September

I have been considering who to ask to join the ensemble. One of the most suitable-seeming guitarists I know is Tinus van Dyk, a bluegrass/fingerpicking player who makes occasional appearances on the Stellenbosch music scene. Today I went and

visited him at Heuer's, the music shop on Bird Street where he teaches guitar, to see if he was keen and available to be a part of this. As it turned out, he was both available and very keen. As it turned out, he played in a guitar-mandolin duet with Brendon Bussy, a mandolinist living in Cape Town. I phoned Brendon that evening and we had a good long chat. He seemed a very amenable bloke, and I expressed my interest in having him on board.

Saturday 17th September

Created the score for a new piece for mandolin, guitar, cello and double bass—an ensemble idea I am very keen on. There is an ensemble in America called the Neptune Quartet which features this line-up. The ensemble's cellist is Crispin Campbell, a faculty member at Interlochen Arts Academy. Their repertoire includes Django Reinhardt, Astor Piazzolla, Frank Zappa, J.S. Bach and 'a wide range of jazz standards' (Sogn 2003: 7). I also created the score for a song idea featuring a chord progression which later became the groundwork for the introductory music under Orsino's first speech.

On Sunday the 18th I called Geoff to let him know that I had finished *Come away, death.* At this stage I was still toying with *The rain it raineth every day*, and was not yet sure about the final makeup of the ensemble.

Sunday 19th Sept

Created an arrangement for mandolin, guitar, cello and double bass of Orlando Gibbons' 'The Lord of Salisbury his Pavane'. It is the most dreadful gloomy sounding thing imaginable, but has occasionally been suggested in books on the subject as a possibility for the opening music because of its 'dying fall' towards the end. Other than this long descending passage's correspondence with the text, it has very little to recommend it, as it is almost totally lacking in melodic interest and sounds and looks rather like a harmony exercise. I also tried playing it back in string quartet form on my computer just in case I was being unjust, but that only served to confirm my judgement.

Duffin and others suggest Gibbons' 'Pavane' as the possible original 'dying fall' music, as opposed to the theory mentioned elsewhere in this thesis, that at this point Shakespeare

may have been taking a sideswipe at John Dowland (see p.35). There is no evidence that suggests this theory beyond the fact that the piece does indeed have a dying fall, that it predates the first performance of the play, and that it is written for an ensemble that could conceivably have been a part of the first performance. But aside from these recommendations, can this piece be performed effectively today in the context of a play—that is to say, will audiences respond emotionally to it? I believe that the piece would need extensive reworking in order to give it meaning to today's audiences outside of the context of a period performance. This is partly because it lacks a strong melody, its chief characteristic being the chromatically descending line that runs throughout. I believe that it does audiences a disservice to imagine that they need to hear a piece of music that in its entirety is little more than a 'dying fall' before they will understand the connection. Surely it would make at least as much sense for the 'dying fall' to have a more human sound—a sigh, realised in musical terms by, perhaps, a single descending phrase, would be at least as quickly grasped by audience members to signify the musical equivalent of the words in question. Also, if played on modern instruments that have sacrificed some of the strong tonal characteristics of their earlier counterparts in favour of greater volume, the piece would lose a further element of its character. Early on in my search for pieces that had dying falls and might work in arrangement, I discovered a Bach cantata BWV 201 'Der Streit zwischen Phoebus und Pan (The contest between Phoebus and Pan)', a part of which had a suitable dying fall. I arranged this for the group and it found its way into the performance towards the second half of the play.

Thursday 22nd September

Met with Tinus and Brendon at Tinus' house in Stellenbosch. Went over some musical ideas. I gave an outline of the feel of the production, and asked if they had any existing repertoire that they felt might be suitable, and that they would be willing to perform in arrangements with the ensemble—or at least which we could play to Geoff as a starting point for stylistic discussion.

Sunday 25th September

Went on holiday in Port Elizabeth for a week. Continued arranging, and mulling over

ideas for ensemble makeup, and considering stylistic questions regarding the songs. At this time I was working on a version of *O Mistress Mine* in the flamenco rhythm known as *buleria*, making use of some very interesting and highly-flavoured Spanish guitar chords. Today I also scored a song idea based on an interesting guitar progression for the mandolin, guitar, cello and bass quartet.

Monday 3 October

Had a few rehearsals this week with Tinus and Brendon.

Thursday 6th October

Looked at Justinian Tamusuza, Kevin Volans, Obo Addy, for ideas on writing for small ensemble.

Listening to these composers was useful, in that it consequently became clear to me that none of the composition styles displayed in these works were suitable for this project. This is a point where abstract expressive music and theatre music diverge: these particular works, all for string quartet, develop over a certain amount of time—more time than is available in the context of a play. Their thematic material only provides part of the interest of the piece, the rest being supplied by textural variety and development of musical ideas. This approach would certainly draw too much attention from the delivery of the text. While some theatre pieces require atmospheric music or underscoring, this project had little room for such things, and instead required strong themes that appeared at moments appropriate to the action.

Tried composing *The rain it raineth every day* using a melody from a field recording of a group of men singing a catchy tune, but it turned out to be too monochromatic to bring out the level of energy the song needs. Added a tune of my own in the middle, but was still not satisfied.

Jammed on some ideas that I have been throwing around: F# Spanish thing for guitar, Pachelbel canon Brazil style, A maj jam thing that never found a home, Xhosa tunes like Tina Singu.

Like most composers, I keep notebooks containing themes that have come to me unbidden at unexpected times. Some I do not use for years until a project arises that suits the mood of the notated theme. On taking on a new project, I can then approach each individual musical item in different ways: firstly by considering the musical feel that is necessary for the particular moment in the production, and secondly by scanning through my notebooks to see if I have pre-existing ideas that are suitable, or can be altered to become so. The above are examples of my attempts to fit pre-composed pieces of music to the show—not always successfully. I did end up using a guitar them I wrote to go over the Pachelbel's Canon bassline, which became the first piece of music heard in the show. This technique is very useful for projects where time is short. It also allows for a useful element of chance to come into play, which can prevent one's writing from sounding hackneyed or formulaic. It is also almost like collaborating with oneself or getting a second opinion, as it can often happen that one forgets one has written a piece of music, and can thus view it subjectively.

9 October

Rehearsed at Tinus' house. Filled in the others on rates and rehearsal schedule. Got part playing guitar in Hans Huyssen's new opera, which Geoff is directing.

11 October

Recorded our first demo at Brendon's house, the idea being that we could give it to Geoff and he could start seeing what he liked and didn't like. It was a trio recording of guitar, cello and mandolin, with a bit of percussion/shaker accompaniment. Brendon has two tunes that we have been jamming around with. One is called Bassicle, and is based on a riff he wrote on a borrowed cello at an earlier date; and the other is called Half hour, and is a mandolin melody with guitar accompaniment, to which I added a plucked cello bassline in 7/4, going in and out of sync with the other parts. We also recorded the first piece of music I arranged for the project - a syncopated-accompaniment version of the most famous melody for *O Mistress mine.* It's becoming clear that what is needed is more upper strings than lower strings, so I made some enquiries, and got in contact with a violinist who came highly recommended by my friend Adam du Plessis, who sang with her in the South African production of Phantom

of the Opera, where Amy played the role of Christine. She also played violin *ad hoc* with the Cape Philharmonic Orchestra, which means that she should be able to handle anything I can throw at her. And the fact that she played the starring role in a major show means that she must be an excellent musician and performer.

12 October

Had another recording session at Brendon's house, rushing to complete the demo as quickly as possible.

Met Amy for audition at College of Music. We went into a practice room and she played me a piece. It was immediately clear that she was very musical, professional, and likeable.

Thursday 13th October

At this time I was rehearsing with the Stellenbosch University Symphony Orchestra; The Twelfth Nighters; a show of Spanish music I was doing with some friends, called Gypsy Fire; and Hans Huyssen's opera *Masque*. I was also looking into the possibilities of doing my Masters in Music the following year, and playing the occasional gig as they came up.

Sunday 16th October

Read Leslie Hotson's *First night of Twelfth Night*, a book about how the play was first staged, and how this impacts on current performances. There are many 'in-jokes' in the play that only make sense in context, and Hotson points out many of the characters who were at Elizabeth's court that year who are lampooned, vilified, and glorified in the play. He shows that the play was first performed in honour of the visiting Italian, Count Orsino (who happened to have a twin sister), and that also at court were a host of regulars and other visitors, all of whom appear in the play in one form or another. It does sometimes feel like he is too eager to make everything fit together neatly, though—every character and ambiguous line in the play needs to be justified, it seems, according to Mr Hotson. Justifiably so, one might claim, as we don't call him 'the Bard' for nothing.

This book had little effect on the music for the production, but the passion with which Hotson expresses his view is infectious.

Listened to 'The Rough Guide to the Music of Mali and Guinea', and Ali Farka Toure.

Monday 17th October

Continued researching African music in the library, looking for examples that might be useful as raw material for arrangements.

Began to experiment with blending ideas from a jazz quartet piece I wrote, with *The rain it raineth every day* lyrics. Couldn't get the existing melody to work, but kept idea in mind for more experimentation.

Went to Cape Town in the evening to give Amy a copy of the demo, and some sheet music of arrangements I was experimenting with for her to look over.

Wednesday 19th October

Bryan phoned with the final figures: 9 weeks at R2000/week for a four-piece ensemble.

Thursday 20th October

More work on *The rain it raineth every day*. Tried blending the jazz piece with the African field recording tune. Still not satisfied. Tried using a tune from an Ali Farka Toure song with accompanimental elements from my jazz piece, and started to get somewhere.

Sunday 23rd October

Our first rehearsal with full quartet. Met at Brendon's house. It was mostly about getting a sound together, and trying out different arrangements.

Monday 24th October

Composition. Worked on:

mbira ideas. Trying to make effective cross rhythms. Mbira poses some problems—tuning and amplification issues spring to mind.

Arrangement of Bach piece from *Der Streit zwischen Phoebus und Pan* with kora style accompaniment. *This ended up in a slightly different form as track 17 on the CD of* TN *06. It is an arrangement of the aria 'Mit Verlangen druck ich deine zarten Wangen'.*

Different versions of *The rain it raineth every day*. Tried doing it in the style of a Coldplay song, but sounded too morbid.

Friday 28th October

Opening of Hans Huyssen's *Masque* at Artscape Theatre.

Sunday 30th Oct

Gypsy Fire gig at Lourensford wine estate.

Monday 1st November

The rain it raineth every day. Had a decent early version of the melody I was planning on using, and welded it to the jazz piece accompaniment, which with a few changes sounded suitably African.

Tues 2nd Nov

Began work on kora-styled piece.

Wednesday 2nd November

Rehearsal at Tinus' house in Stellenbosch.

Tuesday 8th November

Made contact with a school in Cape Town that needs a classical guitar teacher.

Ultimately, *Lambarena* consists of material that, for a project such as this, was far more suitable for the incidental music than for the songs. It is occasionally the case that a tiny snatch of recorded melody might be inspiring

Thursday 10th November

Met Bryan to discuss budget and approach we plan to take. We agreed to meet at Lizars

at 4.30pm, but when I got there they were just closing. Bryan was very late, so I waited and had a cup of tea in the meantime. When he arrived, we decided to walk to Gardens Centre, which was nearby. We sat down at a coffee shop and talked through things. I explained about my idea of using tunes that have been used in the play in ages past, only done up in modern style, and he was most enthusiastic, and pointed out that as it is the 50th anniversary of Maynardville, it makes good sense to have a production that looks back to older stagings of Shakespeare, and simultaneously forward to future performance of his plays. At the beginning of the meeting I was not sure what to expect, being relatively new to the theatre world, and specifically to having a say in how things go there; but by the end I felt that we were on the same wavelength and would be able to communicate well with one another in future.

While there, we bumped into a lady who is part of the Not the Midnight Mass group. The main things I needed to know about were practicalities of the rehearsal schedule; and most importantly, the number of musicians I could have in the ensemble. He told me rehearsals would start in early January, but was not sure of the exact dates yet.

14 November

Handed in my masters proposal at UCT today. I decided to use the Maynardville performance as my topic.

At this stage many of the principal questions—what has happened to the musical source material? what does it mean to perform shakespeare in south africa? what part can the music play in this process?—had occurred to me.

15 November

Was informed that first rehearsal would be a read through on the 5th of December, and that real rehearsals would commence on the 27th of same.

16 November

Started to check available sources. Grove, Grove online, Shakespeare Survey, Shakespeare Quarterly. Went through holdings in H.B. Thom. Checked journal of

Shakespeare in Southern Africa for references to music. Not a lot of musical information available.

17 November

Started work on *Hey, Robin* and *I am gone, sir.* The second of these was more fun—I decided on a word-painting approach, using an entirely new tune, coupled with a chord progression that I had been toying with, and that bore some relationship to that of *Come away, death.*

I was hesitant to compose a new version of 'Hey, Robin' as an absolutely beautiful arrangement for unaccompanied vocal ensemble already exists and is available, both notated and recorded, in Duffin. However, its style was not suitable for the production, so I left Claire to extemporise her own version of the song each night.

Friday 18th Nov

Began scoring for ensemble today.

Sunday 20th

continued scoring.

Tues 22nd Nov

Reread the play for characterisation, and hints of ideas that I could bring out in the music. Called Geoff to make arrangements for delivery of songs.

Wed 23rd Nov

Claire came to me to record in the morning. The plumber was there too.

In the evening we had an ensemble rehearsal. Started rehearsing on *Nzanginza du kporani yo*, and *Limbyayo*, two pieces whose tunes I had found notated in Kubik's *Theory of African music, vol. 1*, and arranged for the ensemble.

Thurs 24th Nov

Wrote out parts from 9am to 1.30pm. Gave parts to Tinus to practice.

Friday 25th Nov

Meeting at Artscape of all the creative directors at 2.30pm. Had to decide what gear we would need, explain the setup to Linnley the sound man, and find out about the design of the stage and where we would be sitting. Ilse wanted to know what kind of clothes we would prefer to wear from a practical point of view, and to give some idea of what she had in mind for us.

Played Gypsy Fire concert at Labia theatre on Orange Str.

Sunday 27th Nov

Moved from Stellenbosch to 29 Bishop Road, Obs. Played a small show in the evening with Robert D and Jade.

Monday 28th Nov

1 week til read through! Wrote music from 9am to 1.30pm.

Tues 29th Nov

2pm rehearsal with Claire at her house. Did *O Mistress, Come away,* and *The rain it raineth every day*.

Wed 30th Nov

Rehearsal with full group.

Thurs 1st Dec

5pm Recording without Tinus.

Fri 2nd Dec

Met Geoff and gave him a copy of the recordings we had made for him to listen to. These were my arrangement of the *O Mistress mine* melody, and Brendon's two pieces *Bassicle* and *Half hour*. Incredibly stressful panic trying to get them finished and delivered to him in good time. In the evening, went to meet Clive at Flat Stanley gig at La Med so that I could get a copy of the CD and sheet music to learn the songs.

Sat 3rd Dec

Played Gypsy Fire gig.

I add all this extra information concerning other performances to give some idea of the kind of schedule I was on while researching, writing, rehearsing and recording the music for Twelfth Night, and simultaneously putting together a proposal for a Masters degree at UCT. I was feeling at the time that anyone performing in as great a variety of genres as I was, must surely have something to say about music, and would therefore be a worthy candidate for the degree. I was hoping that by getting the degree I might earn the kind of credibility that would gain me better performance and writing opportunities.

Monday 5th Dec

Today was the first readthrough of the play. We—the band members—arrived at 9am, when it was scheduled to begin, although we would not need to listen to the whole thing. The main thing I was interested in was hearing Geoff's thoughts on the recording. As it turned out, he loved the music, and immediately declared that he wanted it to be recorded, and that I should begin negotiations with Bryan concerning the budget.

Tuesday 6th Dec

Began to look around for the right studio to record at. I was keen on doing it in the Stellenbosch area, as I didn't know what to expect from the studios in Cape Town, and had few or no contacts with any of them.

Continued work on arrangements, while practicing Flat Stanley music and making experimental recordings of the *Twelfth Night* songs. Working on 2.3.

Wednesday 7th Dec

Rehearsal from 10am-1pm at my house with Brennan. At 6.30pm the whole band came round to my house for a rehearsal.

Thursday 8th Dec

Met Brennan from 10 to 1 at his house to discuss ideas and experiment. At 7pm Rafael

Williams, the guitarist playing in my place for some of the *Blood Wedding* shows, came around to my house so that I could show him the parts.

Sunday 9th Dec

Met with the band at Tinus' house for a rehearsal.

I bought quite a few albums in the course of the next few weeks that I thought might come in handy along the way:

The Trevor Nunn film version's music is written by Shaun Davey, an Irish composer with a comprehensive website detailing his musical activities. I was impressed by the easy, unforced melodiousness of his settings of the songs, and his use of full film-orchestra textures combined with the accordion, which suggests a cheerful Irish-trad feel.

Chapter 6 The ensemble, incidental music and songs

Introduction

This chapter is in three sections which by nature are closely related, as they deal with different practical aspects of the music's performance within a production.

- 'The ensemble' begins with an historical assessment of the musical forces which were available at the time of first performance and would likely have been used for a play like *TN.* It then details the decision-making process and the final solution used for *TN* at Maynardville 2006, and assesses the significance of instrumentation in the effort to communicate clearly with audiences.
- Under 'The incidental music' will be found a discussion of past solutions to the play's problematic lack of incidental music; and there follows specific information regarding the incidental music for *TN* at Maynardville 2006.
- 'The songs' contains detailed analyses and comparisons of different versions of the most prominent songs in the play. It starts with the oldest available settings, and includes a consideration of the more recent—and very different—settings for two high-profile productions of the play: the first was directed by Nicholas Hytner (artistic director of London's National Theatre) for the Lincoln Center Theater in 1998, with music by Jeanine Tesori; the other is Trevor Nunn's 1996 screen adaptation, featuring music by Shaun Davey. The songs for *TN* at Maynardville 2006 are also included in the analysis.

The ensemble

Choice of instruments

Although relatively few written examples of music from the Shakespearean stage have survived,[66] we do have a good idea of which instruments were popular for theatrical purposes. The earliest references to music in Shakespeare's plays occur in the military

[66] Examples of notated music from the Shakespearean stage which have survived from that time include the round 'Hold thy peace' and the song 'Farewell, dear heart'. These, and other examples from the plays, can be found in Duffin (2004).

and historical works—performance notes call for fanfares at the entrance of important characters, and battlefield trumpet calls and drumbeats.[67] The texts are notoriously short of performance notes, but some that concern music do appear. The kind of music is rarely specified, but the instruments that might have been played at the points where music is requested can be ascertained. Philip Henslowe created an inventory, dated 10 March 1598, of musical instruments at The Rose, his theatre on Bankside:

> Henslowe's inventory of the properties of the Lord Admiral's Company [...] found it in possession of three trumpets, one drum, one treble viol, one bass viol, one pandore, one cithern, a chime of bells, a sackbut and three "timbrells" [...] The stringed instruments form a complete quartet, and were the "consort" used for accompanying songs, and sometimes for playing between acts (Cowling 1913: 82).

These dozen or so instruments seem to have been played by about six professional musicians.

> In the theatres, viols and lutes were used chiefly to accompany songs. There were not quartets of both sorts. The common practice was to have a 'broken consort' consisting of a treble and a bass viol, with lute, cithern, and pandore. This is confirmed by the evidence of contemporary music-books such as Morley's *First Book of Consort Lessons* (1599) and Leighton's *Tears, or Lamentations of a Sorrowful Soul* (1614). The usual stage-directions for the use of viols and lutes are 'music' or 'soft music,' but directions for the entrance of singers and masquers with stringed instruments are quite common.
>
> (Cowling 1913: 60)

Inventories of musical instruments bought and sold at the theatres where Shakespeare worked can offer some clue as to the extent of the musical forces available for use to

[67] As in *Titus Andronicus* (5.3.16); *Coriolanus* (2.1.158); the closing scenes of *Macbeth*. There is an unusually precise stage direction in *Richard II*: 'Parle without, and answer within. Then a flourish. Enter, on the walls, Richard, Carlisle, Aumerle, Scroop, Salisbury' (3.3.61).

Shakespeare and others like him (Cowling 1913: 82). The 'broken consort'—an ensemble consisting of 'a treble and a bass viol, with lute, cithern, and pandore' (Cowling 1913: 60)—was popular for song and dance accompaniments; however, wind and percussion instruments were in earlier, and more frequent, use, owing to their important role in the military and history plays. Notwithstanding the lack of printed sheet music or other written evidence, the acoustic characteristics of the instruments on offer indicate the aural possibilities that were available to playwrights, and allow at least for a modern emulation of the ensemble sound of the time. Reproducing the visual effect and tonal qualities of these instruments can add to a production's sense of period and richness of texture. As 2006 was the 50th anniversary of Shakespeare at Maynardville, it made good sense to create something that looked both backwards to theatrical traditions and to the play's beginnings, and simultaneously forwards to future Shakespeare performances in southern Africa. To this end, and to musically complement Hyland's magical dreamland, I created an ensemble made up of the descendants of instruments known on Elizabethan England's stages, but that would nevertheless be capable of generating sounds reminiscent of certain African musical instruments and which would, I hoped, be able to evoke some magic of their own. This group consisted of a cello to replace the bass viol; violin in place of the treble viol; guitar instead of lute; and mandolin instead of cithern or pandore: as it turned out, a 21st-century version of the 'broken consort'. We christened ourselves the 'The Illyrian Players'. It was in fact only after completion of the run of performances at Maynardville that I learned of the existence of the broken consort. I was delighted to find that The Illyrian Players was actually a current version of the ensemble that Shakespeare might have heard as the accompaniment to his songs.

This, then, is one possible answer to the subsidiary question that this thesis set out to explore: what kind of ensemble of modern Western instruments is suitable for a production such as this? The modern equivalents of the broken consort instruments happen to form a stylistically flexible group suitable for the performance of a variety of musics. Thus is the historical precedent followed, and the requirements for successful performance today are also provided for. 'The sounds of the lute and viol were perceived by Elizabethans to act as benign forces over the human spirit; like musical

homeopathy, they eased melancholy by transforming it into exquisite art'.[68] If any one character in the play needs, or at least desires, musical homeopathy, it is Count Orsino.

This combination of instruments can be approached in a number of ways, as it simultaneously consists of: two bowed instruments (cello and violin) and two plucked instruments (guitar and mandolin); one bass (cello), one treble (violin), and two accompaniment; two chordal instruments (guitar and mandolin) and two melodic (violin and cello). It is also an interesting variation of the string quartet, with the guitar filling the viola's role of chordal middle voice, and the mandolin taking the harmonising, supportive role of second violin, occasionally offering melodic timbral variety. Songs for lute and voice abounded in what is considered the lute's golden age, the era of one of the most famous musicians and songwriters of his day, John Dowland. The guitar has long since supplanted the lute's position as instrument of choice for accompanying popular songs, and the violin and cello have almost totally supplanted the various instruments of the gamba family.

> The underlying question is how and in what ways musical events may be made to 'mean'. Answers to that question are, of course, fraught with problems of various kinds. In the first place, it can be argued that meaning is bestowed on music within and by specific cultural contexts...against which the music in the plays will be read (Lindley 2006: 108).

So, the choice of instrumentation can be a starting point in the process of creating music that fits the imaginary world of a new production; it also offers the first glimmerings of inspiration in the process of adding significance to the music for a modern southern African audience.

One of my personal aims in creating new music for *TN* was to explore the possibility of extending the life of early melodies by placing them in a new cultural context. This involved choosing material that has a historical association with the play, and setting it in current genres, using recognisable motivic elements from these genres, while

[68] *Encyclopaedia Britannica Online,* 'Music in Shakespeare's Plays' (by Mary Springfels), http://www.search.eb.com/eb/article-248487 (accessed 21 January, 2009).

simultaneously harking back to the sounds and meanings of the Elizabethan stage. Coupled with this was an effort to incorporate the sounds of certain African instruments and styles which are not themselves widely recognised in a specific sense, yet offer the characteristics necessary for the creation of a suitable soundscape for this particular production. These points are discussed further in the following two sections.

The incidental music

'Not a single note of instrumental music from the Shakespeare plays has been preserved[...] Even descriptions of the kinds of music to be played are sparse.'[69]

The music in Shakespeare's plays can be divided into two broad categories. The first encompasses instrumental music and music for dance; the second incorporates the songs, both referred to fleetingly and sung in their entirety. Today incidental music and recorded sound play an integral role in most performances of the plays, and both are employed specifically to enliven and inform the audience's emotional experience watching the play, and to offer some insight into the thoughts and feelings of the characters, or the general mood of a scene. Yet this is a comparatively recent use of music, as Lindley (2006: 112) indicates:

> For while the music for which Shakespeare calls does heighten atmosphere, or gives a particular emotional colouration to speech and action, it is always part of the world of the play itself, heard and responded to by the characters on-stage, and not, as in later theatrical practice, or in film and television, an independent adjunct for the audience's ears only, acting as a commentary or meta-text.

He continues:

> [It] is also undoubtedly the case that more music was heard than the stage directions in surviving texts indicate. Nonetheless, instrumental music—whatever symbolic weight it might carry—is almost always assumed to be

[69] *Encyclopaedia Britannica Online,* 'Music in Shakespeare's Plays' (by Mary Springfels), http://www.search.eb.com/eb/article-248487 (accessed 21 January, 2009).

audible to the characters on stage. (Lindley 2006: 112)

Throughout the course of the twentieth century, it became more and more common for new music to be used for a production, as a direct result of the translocation of the plays into different environments, both geographically and imaginatively.[70] This process started with the work of Poel and Granville-Barker, both of whom endeavoured to overcome Victorian production values and move closer to 'Elizabethan' musical style. Vaughan-Williams and Sibelius each contributed songs and incidental music for performance with the plays.[71] The task of original composition is very different from the usual practice in the period from the seventeenth through to the nineteenth centuries, when music for a production was often gathered from a variety of extant music, with a little tweaking and the odd new addition. Thomas Arne's settings, composed for Drury Lane productions of several of the plays, were very well received and are still in print. *TN* contains numerous references to popular songs and snatches of songs that were well known to the audiences of the time. The fact that it has so much more music than most of the plays suggests that it was probably first staged at court, where lavish budgets made it possible to hire more musicians and to make the play an altogether grander affair. (Springfels 2008: 3).

The presence of the first music that the audience hears in *TN* is implied in Duke Orsino's soliloquy, 'If music be the food of love, play on' (1.1). This music's presence at the very beginning of the play is suggestive of what audiences can expect musically for the rest of the performance, and as such deserves a great deal of compositional attention. My approach was influenced by a diverse styles of music, including: the soundtrack for the film *The Life Aquatic* (Anderson 2004),which features the Brazilian singer-guitarist Seu

[70] 'This has been increasingly the case in the last sixty years or so, when the music for a production has more and more frequently been entrusted to a single composer, working in close co-operation with the director. This is very different from the practice of the seventeenth and eighteenth centuries, when scores for a production were often assembled from a variety of pre-existing music, only sometimes with new additions' (Lindley 2006: 111).

[71] See the list of composers who have created new music for *Twelfth Night* at Basel University's webpage http://pages.unibas.ch/shine/linkscomtwelfthnightwf.html. Vaughan Williams wrote choral versions of *Take, O take those lips away, When icicles hang by the wall*, and *Orpheus with his Lute*; as well as incidental music for Henry IV, Part 2 (1913) Henry V (1913), The Merry Wives of Windsor (1913, lost), Richard II (1913) Richard III (1913), Twelfth Night (for pipe, tabor, string quartet, and keyboard—date uncertain). Hugh Ottaway and Alain Frogley: 'Vaughan Williams, Ralph: works', *Grove Music Online* ed. L. Macy (Accessed [06.10.07]), http://www.grovemusic.com.

Jorge performing David Bowie songs in Portuguese; Malian musics, such as Toumani Diabate's *New Ancient Strings* (1999) and Ali Farka Toure's *Niafunke* (1999); and Kubik's notated recordings of the Bugandan harp.

If one were spending a night at the opera, it would be shocking if a singer looked over the edge of the pit and addressed the conductor or an orchestra member; such an action would infringe the suspension of reality that is required on a grand scale for opera to function. This is the theatrical technique for which Bertolt Brecht coined the term 'alienation effect'. The characters in a conventional opera exist in a fantasy world, interacting with, but apart from, the world which both orchestra and audience members inhabit. Conversely, in a contemporary theatre production that incorporates live music, the lines might be somewhat blurred, and musicians can interact with the other performers in different ways, stepping in and out of the world of the play. At one point the musicians might be present in Orsino's court as he soliloquises, accepting instructions from the actors, while at another point their presence may be useful and acceptable, although unexplained.

Instrumental music in the plays can appear in different ways. The simplest approach, and the earliest for which evidence in Shakespeare's works exists, is the use of military music in the history plays—a fanfare for the entrance of an important personage, or a march drumbeat for an approaching army. This is audible to both the characters and the audience. In *TN,* music is sometimes played by instrumental musicians who are clearly present in the scene; in the first scene of the play, the stage direction says 'Enter Duke, Curio, Lords; Musicians attending'. Then follows Orsino's speech, in which he issues instructions directly to the musicians; in 2.4, the scene begins with his words, 'Give me some music', and a few lines later, directed to the musician or musicians, '...and play the tune the while'. In both instances, the music may be played by one of the cast, or by musicians seen or unseen. Feste the jester sings songs that are specifically requested by other characters, and unspecified whether he accompanies himself in these instances or not. However, as the script in both of the abovementioned instances makes clear that musicians are in attendance prior to the appearance of Feste, it is at least not actually necessary for him to do so.

The songs

> Of the 100 or more songs, snatches or quotations of songs scattered through the 36 plays in the First Folio, for the large majority we have neither certain knowledge of, nor even a historically acceptable hypothesis for, the tune actually used by the King's Men in a first performance or early revival. Even when a melody has the appropriate title, incipit or rubric in a commonplace book, manuscript miscellany or printed source of the period, we cannot be certain that it was the tune used.[72]

So, the evidence for the songs does not appear to be as scant as for the incidental music, at least; in rare instances, as seen in chapter three, a hypothesis exists as to what the original tune might have been.[73] Information regarding the possible origin of each song in the play is discussed later in this chapter under the heading of each individual song. It is interesting to note that as soon as theatre moved indoors, the preservation of music was greatly improved: at least 50 songs have survived from the plays of Francis Beaumont and John Fletcher and their contemporaries.[74]

Of the songs, rounds, and catches in the plays, some are traditional in nature—such as the round, 'Hold thy peace', and the ballad, 'There dwelt a man in Babylon'—while others are specially composed art songs. Of these, some featured original music composed especially for the play, such as Robert Johnson's 'Full fathom five' in *The Tempest*, while others were set to pre-existing popular melodies, like 'O mistress mine'. The traditional tunes were melodically simple in nature, generally with three or four stresses per line, and would be well-known to Elizabethan audiences, while the art songs were more complex, both musically and lyrically. Ballads, rounds and catches required no instrumental accompaniment, and thus could be sung by anyone at any time. Art songs, on the other hand, benefit greatly from accompaniment, so it is probably no accident that Shakespeare allows some preparation in the script for each of

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[72] Christopher R. Wilson, et al. 'Shakespeare, William'. *Grove Music Online. Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/25567 (accessed 22 January, 2009).
[73] A tune titled 'O mistress mine' was published in print several years prior to the play's first performance, and it is thus likely that this is the tune that Shakespeare had in mind for his lyrics. See chapter three for more detail.
[74] *Encyclopaedia Britannica Online*, 'Music in Shakespeare's Plays' (by Mary Springfels), http://www.search.eb.com/eb/article-248488 (accessed 21 January, 2009).

these songs. 'O mistress mine', 'Come away, death', and 'The rain it raineth every day' all benefit in performance from some kind of preparation in the preceding lines in which either musicians are mentioned, or Feste is present and could perhaps accompany himself. This increases the impact of such special musical moments.

The music for *TN* follows this pattern precisely. There are references to a variety of popular ballads throughout the play, and more serious musical moments occur in the form of the art songs. All of the songs in the play are listed below, with a short descriptive paragraph about each. Elam (2008: 385) asserts that 'seven songs are sung in *Twelfth* Night, more than in any other Shakespeare play', leaving out 'O'the twelfth day of December', 'Come away, death', and 'I am gone, sir'. Is this because he felt that convincing evidence regarding a tune for these songs is lacking?[75]

In order of performance, the featured songs are as follows:

1. 'O mistress mine' (2.3.38-51)
2. 'Hold thy peace' (2.3.70)
3. 'Three merry men be we' (2.3.75-76)
4. 'There dwelt a man in Babylon' (2.3.77-78)
5. 'O'the twelfth day of December' (2.3.83)
6. 'Farewell, dear heart' (2.3.100-110)
7. 'Come away, death' (2.4.51-64)
8. 'Hey Robin, jolly Robin' (4.2.71-78)
9. 'I am gone, sir' (4.2.120-128)
10. 'The rain it raineth every day' (5.1.382-401)

The songs that appear in their entirety and thus require more than passing musical treatment are: 'O mistress mine'; 'Hold thy peace'; 'Farewell, dear heart'; 'Come away, death'; 'I am gone, sir'; and 'The rain it raineth every day'.

'O mistress mine', as mentioned in chapter three, is an example of Shakespeare's setting his own lyrics to a previously existing tune. I consider this to be an art song, as the

[75] He makes no mention of Duffin's *Shakespeare's Songbook* (2004) in the text or reference list, so he is possibly unaware of or unimpressed by the book.

words are not traditional, and are meant to comment on the lifestyle of Sir Toby and Sir Andrew.

'Hold thy peace' and 'Farewell, dear heart' are popular songs of the time, both of which appear in notated form in Elam (2008: 390 and 393).

'Come away, death' is a complex, compact song situated at the emotional heart of the play. The lyrics are expressive of Orsino's self-indulgent attitude. The dialogue immediately following it includes Feste's judgement of Orsino's character flaws, and also Viola's passionate outburst, 'Ay, but I know—' (2.4.103), in which she almost gives away the disguise on which the entire plot is premised.

'I am gone, sir' is a reference to the 'devil' character in the mystery plays, which were biblically-themed entertainments performed by travelling troupes of actors. Shakespeare would almost certainly have seen such a performance in his youth (Ackroyd 2005: 98), and his audiences were also likely familiar with the form. No evidence exists of its musical characteristics.

'The rain it raineth every day' is an art song, and was an opportunity for the original Feste actor, Robert Armin, to display his skill as a singing performer. 'There is little doubt that Armin lent the role great stage presence, a caustic comic acumen and a beauty of musical performance' (Elam 2008: 134).

This thesis aims for an approach to the music in the plays which stays true to certain elements of musical practice on the Elizabethan stage, thus offering some firm historical ground on which to stand. This includes advocating the earliest song settings available as a useful compositional starting point, as this can reinforce the link with the past which is inherently present in the performance of any early play.

From a practical compositional and performance perspective, the distinction between Elizabethan popular songs and newly-composed art songs can be marked by sensitive arrangement of the accompaniment. The more spontaneous songs: 'Hold thy peace', 'Three merry men be we', 'There dwelt a man in Babylon', 'O'the twelfth day of December', 'Farewell, dear heart', 'Hey Robin, jolly Robin', and 'I am gone, sir' suggest

simpler arrangements, if any accompaniment at all is felt to be necessary, which may not always be the case. The art songs, on the other hand, benefit from a richer and more complex treatment of the arrangement, as this can lend songs a sense of occasion, and encourage closer listening on the part of audiences—both the onstage and offstage variety. The lyrical content of art songs is generally more complex and layered with meaning than that of ballads. I argue that this suggests a compositional approach which supplies music of a similar level of complexity to the text.

What makes a good song?

One of the stated purposes of this thesis is to analyse the value of historical research in the creation of new music for the plays. I suggest that new interpretation of the songs is, if not essential, at least highly beneficial in creating a sense of cultural commonality between an audience and the play they are watching. This thesis also suggests that this approach can be especially powerful when the performance is in a postcolonial region where a large of variety of cultures coexist in a complex dynamic of power relations and multiple readings and 'mis-readings'.

In an article concerned with the music of Wagner, George Bernard Shaw (Haskell 1996: 198) wrote:

> The fact is, there is a great deal of feeling, highly poetic and highly dramatic, which cannot be expressed by mere words—because words are the counters of thinking, not of feeling—but which can be supremely expressed by music. The poet tries to make words serve his purpose by arranging them musically, but is hampered by the certainty of becoming absurd if he does not make his musically arranged words mean something to the intellect as well as to the feeling. For example, the unfortunate Shakespear [sic] could not make Juliet say:
>
> > O Romeo, Romeo, Romeo, Romeo, Romeo;
>
> and so on for twenty lines. He had to make her, in an extremity of unnaturalness, begin to argue the case in a sort of amatory legal fashion, thus:

O Romeo, Romeo, wherefore art thou Romeo?

Deny thy father and refuse thy name,

Or, if thou wilt not, etc., etc., etc.

It is verbally decorative, but it is not love. And again:

Parting is such sweet sorrow

That I shall say good-night til it be morrow;

which is a most ingenious conceit, but one which a woman would no more utter at such a moment than she would prove the rope ladder to be the shortest way out because any two sides of a triangle are together greater than the third.

This quotation shows how the lyrics of songs do not reflect the real world, but an emotional reality which is heightened by the music to which the words are married. Ira Gershwin (1896-1983) made some additionally perceptive statements about the marrying of words and music, from the point of view of the lyric writer. His brother George (1898–1937) was the composer of the duo.

Ira Gershwin

Aside from being one of the foremost lyricists at a time when the US popular song reached what was arguably its mid-twentieth century apogee, Ira Gershwin was also an intellectual with an absorbing interest in the history of his chosen craft. He collected his lyrics in a book called *Lyrics on Several Occasions* (1959), in the preface of which he distinguished the art of lyric-writing from that of poetry. His approach to songwriting bears similarities to the approach advocated in this thesis, and I would like to draw attention to these similarities in the following few pages. He listed certain figures as foremost practitioners of what he believed to be the fundamental elements of well-crafted lyrics; he omitted John Dowland and Thomas Campion from this list, on the grounds that both of these composers placed the lyrics above the music in importance. He took a carefully formulated approach to lyric-writing from his very first Tin Pan

Alley songs onwards throughout his career. His writings detail this approach, and offer good advice to the would-be composer of songs for Shakespeare's plays. Furthermore, an analysis of his opinions can shed some light on Shakespeare's own songwriting technique.

Gershwin made a clear distinction between the art of lyric-writing and that of poetry. 'Since lyrics consisted of words wedded intimately to music, Ira insisted, any "resemblance to actual poetry, living or dead, is highly improbable"' (Furia1996: 16). Gershwin believed that the lyricist must begin with the composer's melodic ideas. He also excluded the songs of Gilbert and Sullivan from his personal canon of favoured predecessors in the art of the lyric, because Gilbert had written the words first for Sullivan to set to music later. He favoured Renaissance writers who set new lyrics of a social commentary to traditional airs.

Regarding *TN,* and indeed all of Shakespeare's songs: which came first—the lyrics or the music? Shakespeare probably used both approaches. We know that he was not above adding his own lyrics to popular melodies of the day, as songs like 'O mistress mine' suggest (Duffin 2004: 287), and that he also wrote new lyrics for what was probably the same tune, for use in different plays (versions of 'The rain it raineth every day' appear in both *King Lear* and *Twelfth Night*). This puts the composer of new music for the plays in the amusing situation of writing new music for lyrics that were tailor-written for another melody.

Gershwin's approach can unearth clues in Shakespeare's writing style, when he swaps from poetic verse to song lyric, as to whether or not he considered lyric writing to require a different approach.

> Before a lyric could bristle with the witty variations and deft rhymes of light verse, the lyricist, unlike the poet, had to begin with a composer's musical idea and then craft the words "mosaically" with music, fusing syllable with note, accent with rhythm, and phrase with cadence, in the give-and-take of collaboration (Furia 1996: 16).

Unfortunately, this is an aspect of Shakespeare studies that can rarely be explored historically, owing to the paucity of confirmed original melodies for the songs. Yet lyrics by the greatest author in the English language make for good material for application of Gershwin's ideas.

> Equally important, as Ira insists throughout the book, is that the words must "sing"—with precisely the right syllable wedded to the proper note and with plenty of open vowels to enable a vocalist to sustain and project the longer notes.

Furia discusses at length (1996: 16-19) the song's absolute requirement that the lyricist should bow to the melody's character, and likewise place singability above all else. If the composer decides, like Monteverdi, that the music should be 'the handmaiden of the text', then the songs occupy a level of importance similar to that of costume and set design—they help set the tone of the production, and place it in a particular world. Alternatively, should the composer take the stance that the words serve the music, then he or she runs the risk of compromising clarity of diction, which is of much greater importance in a theatrical setting than it is in a 'pure music' setting. Yet given the eternal quality of Monteverdi's music, it is difficult to agree completely with Gershwin.

Federico Garcia Lorca

Federico Garcia Lorca (1898-1936), the Spanish poet, dramatist and theatre director, frequently gave his poems titles that allude to a song form; it is possible that he intended them to be sung, but some were more likely intended to be evocative than practical. 'Madrigal a cibda de Santiago' (Madrigal for the city of Santiago) is an example of this, as well as the 'suites' he wrote, including several poems named after traditional sung forms native to flamenco, such as the *siguiriya*, *soléa*, and *petenera*.

Specific reference to Lorca is included here because my personal experience of setting his lyrics to music informed my approach to the composition of music for *TN* 06, and also set my mind working on some of the theoretical questions which this thesis sets out to answer. The issues surrounding the musical setting and performance of Lorca poetry are in many ways similar to those surrounding Shakespeare's work. For instance, some

of Lorca's poems are in fact song lyrics, even though they are printed side-by-side with his poetry—out of their musical context, and therefore lacking the framework necessary for a proper understanding to be possible. Lorca, like Shakespeare, is an extremely important literary figure who concentrated specifically on writing lyrics as well as theatre and prose. Like Shakespeare, he wrote songs into his plays: *Blood Wedding* contains several passages which were intended to be sung, and still others which are lyrical enough to work as songs.

Gershwin applied: some *Twelfth Night* songs considered

We have so far touched on Gershwin's ideas regarding the craft of songwriting, and Shaw's notions concerning music's ability to express emotions that are not easily expressed by words alone. To illustrate these ideas, two of the songs from *Twelfth Night*, 'Come away, death' and 'The rain it raineth every day' are here examined.

Come away, come away, death,
And in sad cypress let me be laid;
Fly away, fly away, breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O, prepare it!
My part of death, no one so true
Did share it.
Not a flower, not a flower sweet,
On my black coffin let there be strown;
Not a friend, not a friend greet
My poor corpse, where my bones shall be thrown:
A thousand thousand sighs to save,
Lay me, O, where
Sad true lover never find my grave,
To weep there.

Sibilance, or prominent 'S' sounds, and plosives, or prominent 'P' sounds, must be treated with care in the writing and singing of songs. This is because they tend to interrupt the smooth flow of the melody, and in the case of sibilance, sound unpleasant when sustained. Vowel sounds, on the other hand, allow vocalists to sustain and project longer notes. Shakespeare was careful to avoid unnecessary sibilance in his lyrics. Throughout *TN*'s songs, sibilance is only used for artistic effect. The assonance of 'sad cypress' is powerful in conjunction with the 'S'-less first and third lines to either side of it; similarly, the word 'slain' in the fourth line stands out prominently when sung. Throughout the song, the only words which feature a prominent sibilance are those that in this context are powerfully emotive, and are made doubly so by a clever and musically-minded choice of words. There are only three occurrences of plosive sounds in this song: 'O prepare it', 'my part of death', and 'my poor corpse'. Each of these appear at a high point of the song emotionally, and can be fitted into a melody without too much difficulty. While it comes as no surprise that Shakespeare knew how to achieve this effect, it is interesting to note that he had a performer's ear which informed his writing; something which cannot be said of every great lyricist. Gershwin's criticism of W.S. Gilbert illustrates this. Gershwin believed Gilbert's practice of writing the words before the music to be entirely contrary to the art of the lyricist, as it denied the possibility of working "mosaically", as he termed the reflexive process of influence that words and music had on one another in the hands of specialists such as the Gershwin brothers.

It is interesting to speculate over the reason behind the unusual truncation of the line 'O, prepare it'. If the lyrics came first, then the shortened line makes sense, as it evokes the feeling of a cry of despair too heartfelt to fit into a mere verse form. This leaves us with the question, unanswerable at present, of who wrote the melody. It also leaves the composer free to interpret the lyrics as he or she chooses. Alternatively, Shakespeare may have found a melody that he wished to use at that particular point, and then gone about writing new lyrics for it. Duffin's primary research has unearthed a melody which fits the unusual line length remarkably well, but it does not answer the question: what might have attracted Shakespeare to this melody in the first place? There seems to be no strong suit favouring the use of this rather unprepossessing tune. True, it is easily

singable and leaves much room for interpretation (I had a fantastic time turning it into a bossa nova arrangement). This, however, was not an option for Shakespeare. A further possibility is that the lyrics were not, in fact, written by him at all. This makes a lot of sense. If he had gone in search of a song to illustrate the pretentious, over-the-top emotions of Count Orsino, he must have been most satisfied upon finding this one. He would have received the song in its entirety, odd meter and all, and simply inserted it at the appropriate point. Yet, if this were the case, why does another song exist with the same highly unusual break from regular meter at the same point? It once more seems likely that Shakespeare discovered the melody, favoured it for reasons of his own, and proceeded to write suitable lyrics to fit. The question of Shakespeare's songwriting technique and his possible collaboration with the composer Thomas Morley is discussed by Moore and Brennecke (Moore 1939: 139-140).

The rain it raineth every day,
With hey, ho, the wind and the rain,
A foolish thing was but a toy,
For the rain it raineth every day.
But when I came to man's estate,
With hey, ho, & c.
'Gainst knaves and thieves men shut their gate,
For the rain, & c.
But when I came, alas! to wive,
With hey, ho, & c.
By swaggering could I never thrive,
For the rain, & c.
But when I came unto my beds,
With hey, ho, & c.
With toss-pots still had drunken heads,
For the rain, & c.

A great while ago the world begun,

With hey, ho, & c.

But that's all one, our play is done,

And we'll strive to please you every day.

It is immediately clear that the observations regarding sibilance are also true of 'The rain it raineth every day'. The letter S is confined to the ends of words, except in cases where the word falls on a strong rhythmic accent, such as 'estate', or else holds emotive significance, such as 'swaggering' and 'strive'—the only other uses in this song of the letter S at the beginning of a word. The earliest melody associated with the song (see fig. 1) does not satisfy Gershwin's 'mosaic' approach in that it obscures the important

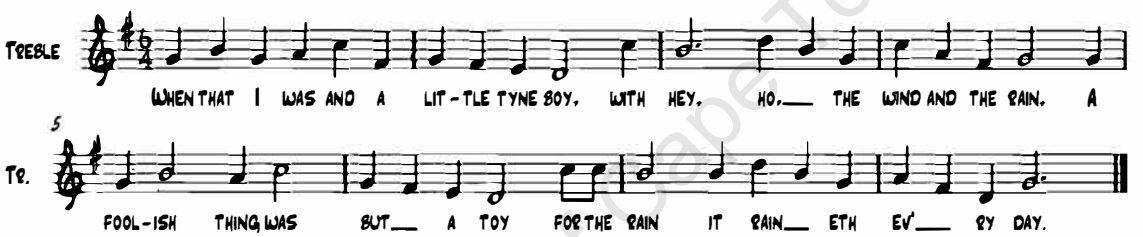

Figure 1 'When that I was...' set to the tune of 'Tom Tinker' (Duffin 2004: 449)

emotive words and emphasises words of lesser importance. The melody begins with two upwards skips of a third each. The first skip has as its highest point the word 'that', and the second rises to 'and'. The melody then falls in a stepwise motion through 'little tine boy',[76] which is not particularly objectionable as an approach to the dominant at the end of the first of two lines. However, the second line is particularly unconvincing, as 'hey, ho, the...' is forced into one short musical figure, followed by an echo, a tone lower, of '...wind and the rain'. This is a clumsy and unappealing match of melody to lyrics; even if we assume that Shakespeare ever heard it, as it may have risen after his time, his words certainly deserve better than this. Joseph Vernon (1737-1782) presented a melody (see fig. 9), published in *The New Songs in the Pantomime of The Witch...Composed by J. Vernon* (1772) (Elam 2008: 388), which I prefer for reasons which are discussed in full in the section later in this chapter titled '*Twelfth Night:* The

[76] For this melody to fit the lyrics at all, it is necessary to make use of the archaic spelling 'tine' for tiny; this is a spelling which Shakespeare used elsewhere (Duffin 2004: 49).

songs in detail'.

Discussion of Gershwin's theory

As a composer, I disagree with Gershwin on one level, yet am in full agreement with him on another. Gershwin lived in an era, and wrote for a genre, in which high melodic quality was a prerequisite in attracting and maintaining a listenership. This is not the case in every genre, or indeed in most genres. Today, by contrast, songwriting has been boiled down to an essence in which all that matters for a song to fulfil its purpose is that it has a hook—melodic or otherwise—which will optimise the possibility of gaining some radio airplay. The lowest form, in my experience, that this idea might take is the addition of something that sounds like a cellphone ringtone, causing predictable reactions amongst listeners. This is surely songwriting at its most crass and irresolute.

Gershwin claimed that to write a good song, the lyricist is required to submit completely to the composer's idea, changing words where necessary in order to fit with the shape of the melody. It could be argued convincingly, however, that many excellent songs have been written that do not have the kind of melody you would normally consider singing, humming, or whistling to yourself while, for instance, washing the dishes. The songs on The Police album *Reggatta de Blanc*, to use but one example, are memorable as stories, as riffs, and as high-energy genre-blending rock, and are written by Sting, a songwriter of high repute. Yet many of them have nothing like a conventional melody. This is true of many songs in modern popular music—a melodic hook is only one of a plethora of ways of catching and holding an audience's attention. This is partly because of the hegemony of the minor pentatonic scale, introduced by early blues players of the Mississippi delta, and well suited to the guitar's tuning system, and to the level of formal musical education necessary to become a successful rock guitarist. Essentially a pattern-based form of music, rock and other forms of pentatonic riff-based modern music more often than not eschew major and minor chord structures, tending rather to create an emotionally ambiguous, whimsical atmosphere around a clear tonal centre. This is comparable with the unyielding tonal centre found in the *rāga* music of India—a similarity which rock groups of the sixties became aware of, and used to their

advantage, on albums like—to use a famous example—The Beatles' *Sergeant Pepper's Lonely Hearts Club Band.*

At the time of writing, riffs, hooks and catch phrases are at least as important to the craft of popular songwriting as carefully thought-out melodic material. One of the enduring exponents of the melodic style of writing, and one who is notable for composing with the guitar in mind, was the Brazilian composer Antonio Carlos Jobim, who was one of the driving forces behind the 1958-59 creation of bossa nova.[77] His song 'Chega de saudade' has an intensely complex melody line, by the standards of today's popular music, yet is readily memorable, logical, and eminently well suited to the lyrical content. The cellist and arranger Jaques Morelenbaum performed Jobim's music to the highest standards with the group Morelenbaum²/Sakamoto, and also served as arranger on a number of the original recordings of Jobim's works. He himself claims of the Jobim song 'Desafinado': 'It amazes me how a song with this degree of melodic/harmonic sophistication can be appreciated by the general public so much' (Morelenbaum 2003, liner notes) Jobim himself claimed to be surprised by the success of 'Desafinado', as he felt that it was too complex to be appealing to the general public. Whether or not Ira Gershwin was aware of bossa nova is debatable, but he would surely have been hard pressed to find a better example to illustrate his argument. To change this song in any way would be to diminish its essential nature. Several high quality recorded renditions of it exist, and are melodically identical—a characteristic more reminiscent of the works of composers of 'serious' music and art song than of music released on record labels more commonly associated with popular music or jazz.

[77] Gerard Béhague. 'Bossa nova'. In *Grove Music Online. Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/03663 (accessed 12 February, 2009).

Twelfth Night*: the songs in detail, with illustrative examples*

'O mistress mine'

O mistress mine, where are you roaming?

O stay and hear, your true love's coming,

That can sing both high and low.

Trip no further, pretty sweeting;

Journeys end in lovers meeting,

Every wise man's son doth know.

What is love? 'Tis not hereafter,

Present mirth hath present laughter.

What's to come is still unsure.

In delay there lies no plenty,

The come kiss me, sweet and twenty.

Youth's a stuff will not endure.

Sir Toby and Sir Andrew stumble home late at night and find themselves wide awake, and lacking entertainment. Feste's arrival soon remedies this, and a song is requested of him—a love song, more exactly. Their mood is overwhelmingly positive, their outlook on the world a cheerful one, and Feste picks a song to gladden their hearts and bring a tear to the eye of Sir Andrew. That is, until the last line of the song, which brings everybody to their senses.

The tune traditionally associated with this song (see fig. 2) exists in various guises.[78]

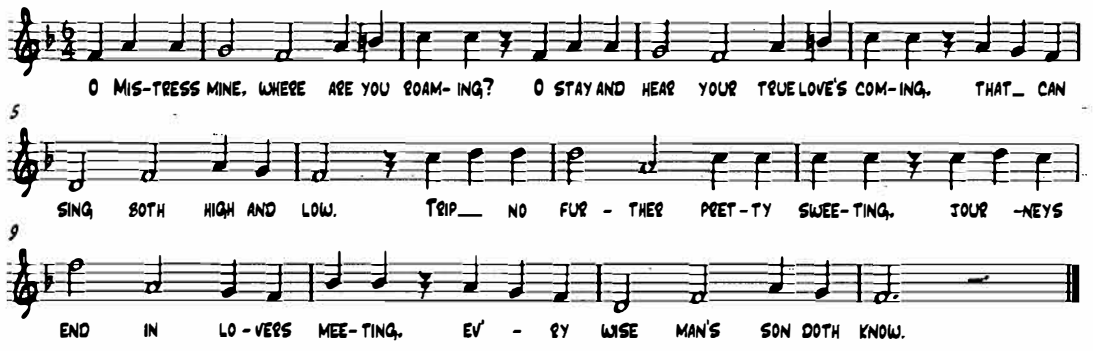

Figure 2 'O mistress mine'

All versions use the same melodic shape and rhythm, and all make use, in varying degree, of the raised fourth tone—B natural in this case, as the song is notated in the key of F. However, the song consists of alternating pairs of phrases, and the order of these pairs varies from one setting to another. Furthermore, one particular setting uses the diatonic B flat in the first phrase of the first pair, and the raised note, B natural, in the second. It is possible to fit the entire song into an alternating series of 6/8 and 3/4 bars; this type of rhythm is called a hemiola. The harmonic movement which the melody implies is not in fact necessary for the song to make sense—the entire melody can be played over a pedal point open fifth F-C without straying too far into dissonance. These two characteristics—hemiola rhythm and pedal point bass—make it possible to fit the tune rather satisfyingly to a rhythmic ostinato.

This approach made for a very successful instrumental version of the song in the context of *TN* 06. However, when sung, instead of being played by an instrumental ensemble, the song sounds rather too formal for the feel of our production; it seemed inappropriate to have Feste sing this very courtly-sounding song to Andrew and Toby in the context of a translocated 'African-esque' production.[79] One of Feste's characteristics is his expert ability to choose the right song for his audience, so again, we may consider

[78] One version is to be found in Morley's *Consort Lessons* of 1599. Morley also wrote a version of 'It was a lover and his lass' for *As You Like It* (Lindley 197).

[79] In rehearsal, Watling spontaneously sang the song in operatic voice—an instinctive artistic response to the melody's formal nature.

what style would be more suitable. The lyric's tone is for the most part cheerful, dealing with love and future uncertainties in a light-hearted way.

The atmosphere in our production, as described by Hyland, was to be a magical, Zanzibar-inspired 'spice-island' feel. Zanzibar has characteristics that are not in keeping with the play's mood, such as the Islamic religion and the island's history of slavery. What I took Hyland as referring to was the atmosphere of warm weather, style of costume, and the slightly unreal, charmed and dreamlike feeling that a 'spice island' can evoke. However, I felt a need to set limits to the imaginary here. I could not help feeling that the song would not have the approachability I desired if I were to stick to Zanzibar-related musical styles, so I chose to look further afield for a suitable genre within which to position the song. Cuba, Trinidad, Hawaii, Jamaica, Martinique, Mauritius and other 'tropical' islands have rich musical repertoires on which I could draw; however, a process of elimination ensued: I did not want a Cuban, Hawaiian, or Zouk feel for the song, as these would add historical, cultural and linguistic associations that would clutter the range of associations for a South African audience. Ultimately, I chose to have Feste sing this song in reggae style. (see fig. 3). Most styles of music can express a wide variety of emotions, but reggae is uncommonly good, I believe, at expressing happiness and positivity. Historically, reggae has been used as an instrument of protest, featuring songs, like Peter Tosh's 'Four Hundred Years' and Bob Marley's 'Cheer Up', that deal with the oppression and slavery of black people. There are however a number of Marley's songs which are positive in outlook: Marley's 'Thank You Lord' is in the form of a prayer. To give an idea of the tone of the lyrics, in one verse he sings

> Thank you Lord for every little thing,
>
> Thank you Lord for all the joy you bring.

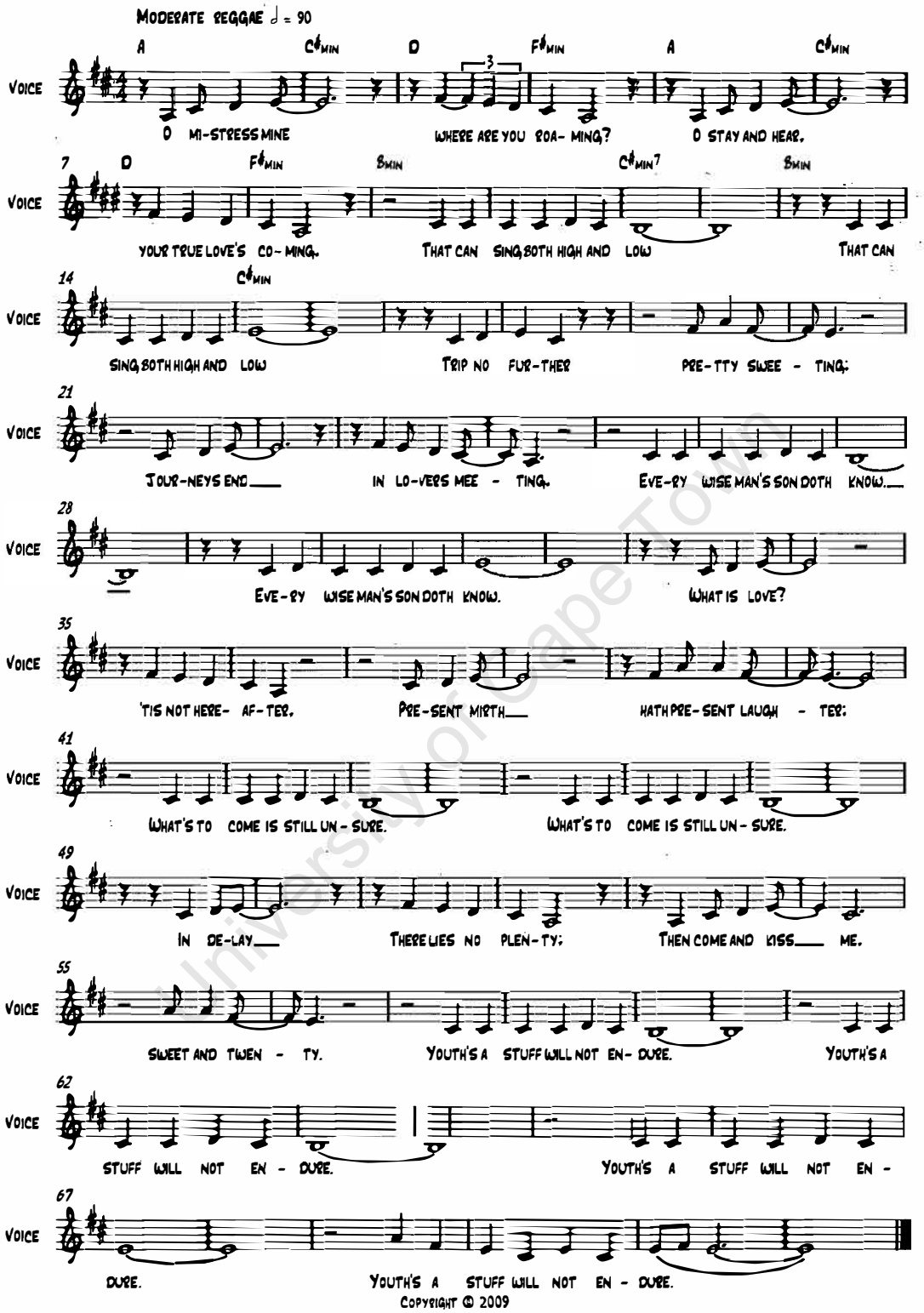

Figure 3 Jeffery/Watling setting of 'O mistress mine' for *TN* 06

The lyrics of 'Soul Shakedown Party' are an open invitation to a social gathering. This song is played at 144 beats per minute (BPM); 'Lively Up Yourself' has a tempo of 126 BPM; and 'Jah Is Mighty' is played at 102 BPM (these three songs are all by Marley). This tempo range is common for reggae, and is easy to dance to. My version of 'O mistress mine' is closest to this last example in tempo and rhythmic style. I also particularly liked the connection that reggae originated on a sunny island—Jamaica—which was close to the feel that was sought for this production, and could be reminiscent for many South Africans of holidays and the 'sand-sea-surf' phenomenon. This kind of background information is subconscious for most audience members, but can help to generate a feeling of recognition in audiences.

The *TN* 06 version of the song is set in A major, a key that on the guitar is well suited to the performance of happy songs. The melody rises on the opening line, 'O mistress mine', and then falls towards the end of the line, '...where are you roaming?', emphasising the disappointment and sense of disheartenedness which the line can be made to convey. This generates a feeling of conflicting positive and negative emotion, and is reinforced by the chord progression, which rises from I through iii to IV, and then skips to vi, thus ending unexpectedly on an F# minor chord for the word 'roaming', signifying the disappointment the singer feels. To use Gershwin's terminology, this is an example of 'anti-mosaicing': the process begins with Shakespeare's setting of new words to what was probably an existing melody (as explained earlier in this chapter). I then re-set these words to new music, but not entirely at my own whim; some structural elements, such as tempo, rhythmic style (or 'groove'), and harmonic norms, are predefined by the stylistic limits of the reggae genre. What remained was to write a fitting melody.

To continue with the analysis, the next line 'O, stay and hear,' denotes optimism that the singer can convince his love to stay, and consequently fits well with the same chord progression as that which accompanies the first phrase. 'Your true love's coming,' is again indicative of hopefulness, although perhaps of a more deflated kind, and goes well with the minor harmony at this point. It is tempting for the composer to take the words of the next line, 'That can sing both high and low,' literally, and to actually have the

singer sing high and low notes at this point. Interestingly, the original melody has quite the opposite.

'Hold thy peace'

This song would probably have been familiar to Elizabethan audience members. It first appeared in print in a manuscript collection of Elizabethan rounds collected by Thomas Lant (1580) (Elam 2008: 386). Sir Toby Belch suggests the singing of a 'catch', or round, seemingly in an effort to break the sombre atmosphere created following Feste's singing of 'O mistress mine' in *TN* 06. Sir Andrew suggests 'Hold thy peace'. This tune helps to set the tone for the subsequent action, as the group gets more and more rowdy with the singing of it, a timeless little snippet of song based on two alternating major chords a tone apart.[80] I chose to set this piece in an up-tempo Cape *ghoema*-style rhythm, to add some obviously local Capetonian flavour and to help inject the scene with the party atmosphere that is required. This is a style of music which is more related to the play's audience than to the characters themselves. This is the rhythm used for the Cape Malay choirs' 'comic' songs, and is used to sustain people on the long march through the centre of the city in the Cape's January heat. In this, I drew on my own experiences of performing with the choirs in the annual Cape Malay Choir Competition held in Cape Town's Good Hope Centre. The ghoema is a loud, one-headed drum, and the playing of it is a responsibility normally given to an older member of the group.[81]

'Three merry men be we' and 'There dwelt a man in Babylon'

Sir Toby, prompted by a process of free association, spontaneously sings the first lines of three popular songs of the time, the first two of which are 'Three merry men be we', and 'There dwelt a man in Babylon'. In *TN* 06, only the last song was sung to any length. I coached Nicholas Ellenbogen, the actor who played Sir Toby Belch, in the singing of the first two songs in their original melodies.

[80] Duffin (1994: 200) has three contemporary settings of this round, all of which follow the same harmonic pattern. The one used in *TN* 06 is the most rhythmically lively and interesting.
[81] Author's personal experience.

'O' the twelfth day of December'

A third example of the same process, in place of this song the members of cast who were on stage at the time sang 'The twelve days of Christmas' together, making comical moments of forgetting the lines.

'Farewell, dear heart'

'Farewell, dear heart', which already existed in a version by Robert Jones (Naylor 1965: 70) (originally set for four voices and lute) also works rather well in *ghoema* rhythm, so very little change to the melody and chords was needed. I offset this with a 'traditional Chilean melody'[82] based on a dominant-tonic resolution, followed immediately by the same dominant-tonic, this time in the relative minor key. The change in style is necessitated by a change of rhythm that clearly takes place halfway through the song text; the music must reflect this.

'Come away, death'

Orsino requests that Feste sing the song he had performed the previous night (2.4.1-7). It appears that Feste had chosen a song which he had thought would suit the count's mood, and was successful in his choice. This song is both integral to the play's action, and simultaneously incidental in its effect on mood and, consequently, audience reception. There is no definite evidence of what the original tune may have been (Lindley 2006: 209); however, Duffin (2004: 98) has discovered a connection with a ballad entitled 'The Pangs of Love', set to a tune known as 'King Solomon' which is from about the same date. It has exactly the same unusual phrase lengths, and Duffin has paired the two successfully (see fig. 4).[83]

It is easy, upon a quick scan of the lyric, to see why Feste would have felt this song to be suitable for the lovesick duke, as the supremely over-the-top lyric describes a lover dying of his love and being laid to rest, which is just the sort of thing Orsino goes in for. Analogies for this sort of lyric can be found in some modern musical styles: although

[82] Learned from a friend who learned it from a friend...
[83] There are other similarities between the two texts which suggest a connection. See Duffin (2004: 98) for more information.

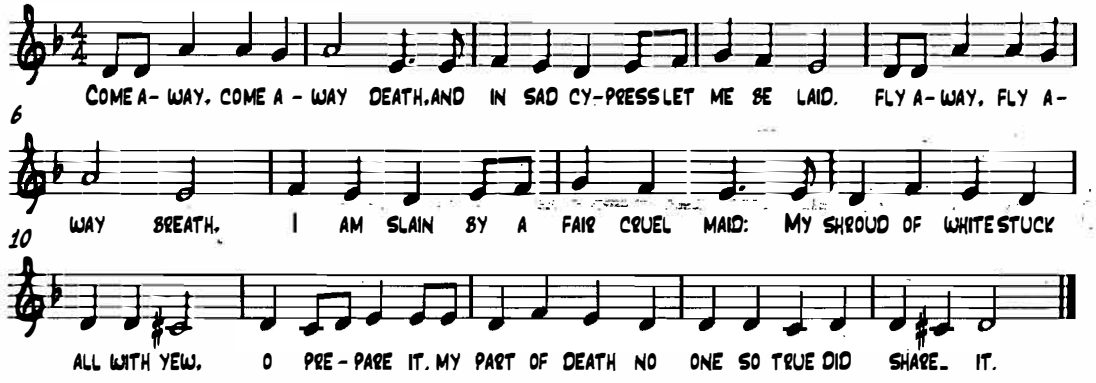

Figure 4 'Come away, death' set to the tune of 'King Solomon' (Duffin 2004: 98)

flamenco encompasses many moods, flamenco singers often extemporise lyrics concerning aspects of the harshness of their lives—love and pangs of the heart feature high on the list. However, I wanted the song to have a wider dynamic variety than this style would offer, and also to have a gentle 'swing' to it. Bossa nova, the musical style created by Antonio Carlos Jobim, João Gilberto and others, is a much better fit—sung in an understated manner, outrightly intellectual in nature, yet still capable of evoking passionate emotion (see fig. 5). It has musical and lyrical elements borrowed from the traditional Portuguese *fado* style, harmonies derived from bebop and West coast cool jazz, and a distinctive staccato rhythm that is commonly played on the guitar (similar to the *samba*, and dubbed the 'stuttering guitar' by its progenitor, João Gilberto).[84] All of these cohere into a genre that is more approachable and popular than any of its antecedents, and also a style which evokes references to Brazil—a tropical, exotic (from the South African perspective) destination that is, like South Africa, a postcolonial society. This it has in common with Jamaica, the source of reggae, which was discussed earlier in this chapter, and Zanzibar, which was one source of inspiration for the style of the production.

'Hey robin, jolly robin'

Malvolio has reached the nadir of his career at this point (4.2.24-35). Caged, seemingly mad, his pleas unheeded, he finally finds an ear in none other than his arch-enemy, the Fool. Or so he thinks, as of course it is in fact all a part of Feste's plan for revenge. Feste

[84] Gerard Béhague. 'Bossa nova'. In *Grove Music Online. Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/03663 (accessed 12 February, 2009).

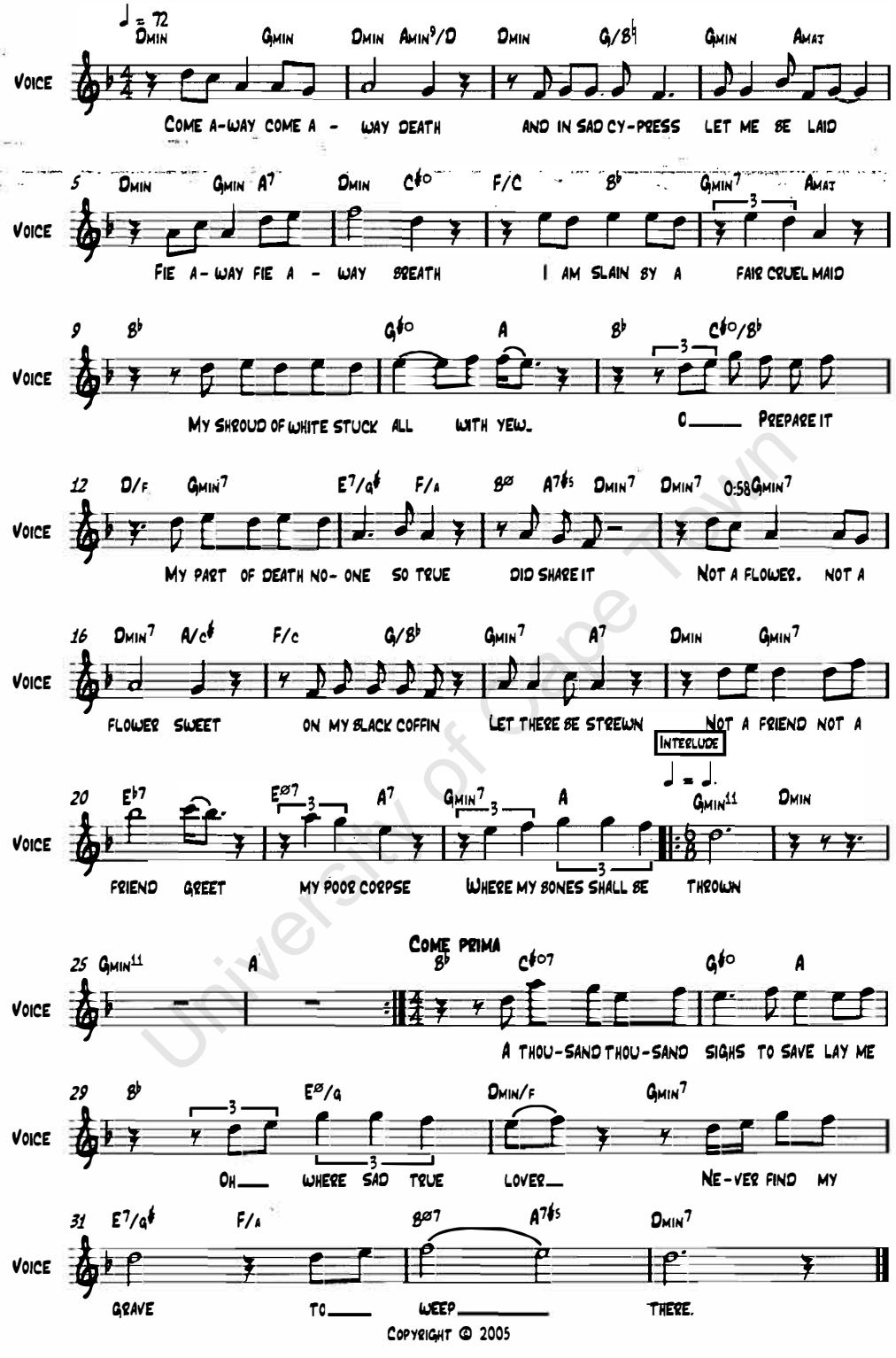

Figure 5 Jeffery/Watling setting of 'Come away, death' for *TN* 06

makes his presence known by singing the old song 'Ah Robin'. This was originally an unaccompanied three-part song, and is another example of Feste's apt choice of lyrics because it ends with the suitably taunting line, 'My lady is unkind, perdie [...] She loves another'.[85] Claire Watling, the actress who portrayed Feste, improvised a version of this song; it appears in fragments in the play's text, and the song, although beautiful, is no longer commonly known, so using the original version would not occasion any recognition in the audience. Furthermore, it would not have suited this production stylistically.

'I am gone, sir'

I chose to set this song in the declamatory style discussed in detail in chapter three (see fig. 6). I used this style to emphasise the anger that underlies the seemingly humorous words.[86] This technique involves setting the words in a style somewhere between song and heightened speech, allowing the accents of heightened speech to influence the contour of the melodic line.

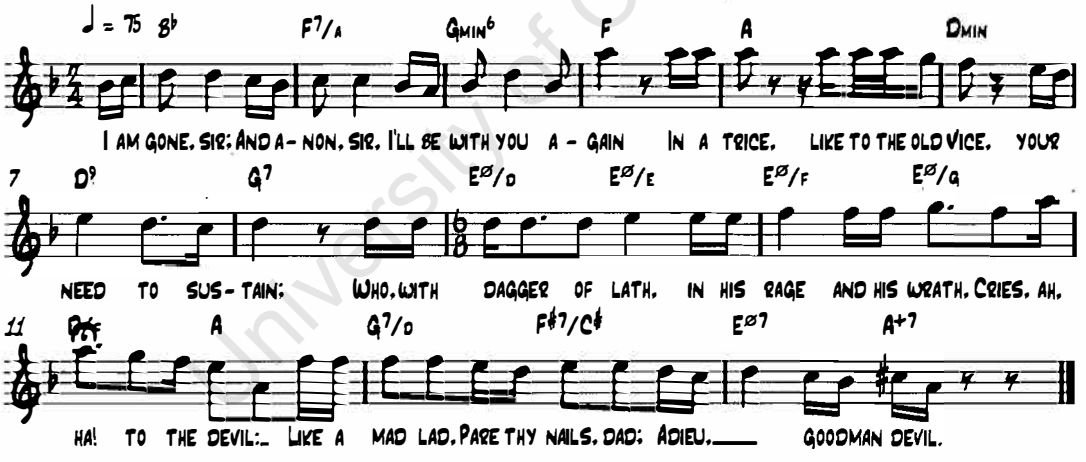

Figure 6 Jeffery setting of 'I am gone, sir' for *TN* 06

'The rain it raineth every day'

In the eighteenth and nineteenth centuries it was frequently suggested that this song is not Shakespeare's work, but was appended to the play in the first printed editions after his death (Lindley 2006: 215). This would have been in accordance with the routine

[85] Lindley (2006: 214) offers more commentary on this scene.
[86] An explanation of this now rather obscure song is offered in Ackroyd (2005: 98).

English theatrical practice of performing a song and dance piece at the end of a play's performance, be it comedy or tragedy, requiring no connection with the storyline (Lindley 2006: 215). Heminges and Condell, Shakespeare's colleagues who published his plays in the First Folio of 1623 after Shakespeare's death '...without ambition of self-profit or fame, only to keep the memory of so worthy a friend and fellow alive as was our Shakespeare' (Wells 1998: 53-54), must have held his works in some reverence, as they were people who had worked with him and shared his successes and failures, and possibly those of other lesser playwrights by comparison. It seems unlikely that they would have made an addition to the text of a successful and important play if Shakespeare had not at the very least approved of it, if not penned it himself. Shakespeare must have known the style of these pieces that were being performed at the end of his plays—probably all too well in cases where he might have felt them inappropriate to the tone of a play—yet seen the purpose which they fulfilled, and would thus have been easily able to replicate something in the style should he have so wished. There are good reasons why he may have done so. If we are to believe Hotson (1954), Shakespeare may have wished to parody the style for the amusement of his special audience that night, many of whom would have been familiar with the practice.[87] Alternatively, he may have wished to forestall the addition of poorly chosen or inappropriate songs in later performances by adding his own composition, which would have to have been in something like the style audiences were accustomed to or risk leaving their expectations for music and dance unsatisfied. Ultimately, where a new production is concerned, the question of the song's provenance is academic. It has been accepted by audiences and players alike; it fulfils a valuable role by rounding off the play on a magically happy note; and it offers an excellent opportunity for composers to grapple with an interesting song.

Different sources refer to the song by two different names: it is alternately known by its first line, 'The rain it raineth every day', and by the repeated refrain, 'The rain it raineth

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[87] Hotson (1954) argued that Twelfth Night was first performed at the Inner Temple for an audience of courtiers and visiting guests. This impacts heavily on the identities of the characters; however, it almost seems too good to be true, so neatly does his research fit the play. For more information, see reviews by George R. Kernodle (Educational Theatre Journal 7 (3): 262-263), Thomas Barbour (The Hudson Review 8 (3): 468-472), and R.C. Bald (Shakespeare Quarterly 7 (2): 246-248).

every day'. This thesis uses the latter nomenclature except where referring specifically to other sources' references to the song which use the alternate title.

As we have seen, the earliest documented setting of this song first appeared in the late eighteenth century, and is attributed to Joseph Vernon (Elam 2008: 388), an actor who was 'much admired in Shakespearean roles requiring singing'.[88] Its rhythms and melodic contour are as close as can be to the voice's natural cadence in a reading of the lyrics, which is interesting in that

> C.H. Wilson remembered him as 'the best acting singer we ever had, if he may have been allowed the name of singer, for it was *little more than speaking musically*' [my emphasis], and Boaden wrote that 'his look was an invitation to be happy'.[89]

Wilson's opinion of Vernon's singing style echoes the evidence in the song. This setting is relentlessly sombre in its use of the minor key and repeated use of strong dominant-tonic cadences (see fig. 7). There is consequently little room for manœuvre should one

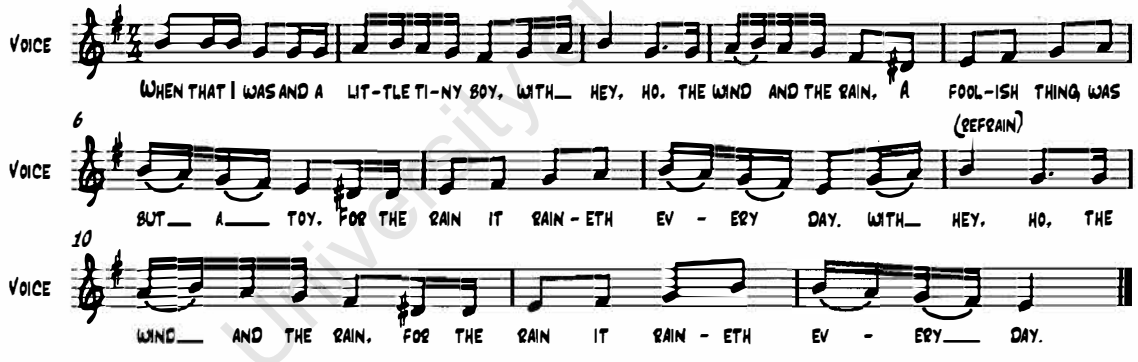

Figure 7 Joseph Vernon's setting of 'The rain it raineth every day'

wish to make any alterations to the harmony, and this has a negative effect on the possibility of setting the melody in a new production. It follows very closely the rhythm of the text as it appears if spoken slowly and clearly (see fig. 8).

[88] Olive Baldwin and Thelma Wilson: 'Vernon, Joseph', *Grove Music Online* ed. L. Macy (Accessed 14 October 2007), http://www.grovemusic.com.
[89] Olive Baldwin and Thelma Wilson: 'Vernon, Joseph', *Grove Music Online* ed. L. Macy (Accessed 14 October 2007), http://www.grovemusic.com.

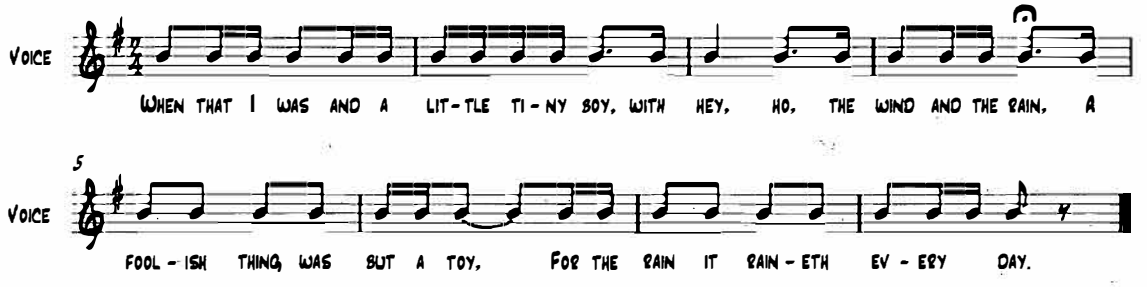

Figure 8 Approximate rhythm of recited text

Shaun Davey's setting for Trevor Nunn's 1996 film adaptation of *TN* uses precisely the same rhythms (see fig. 9). However, thanks to a quick tempo and the use of a major key, E flat, instead of Vernon's sombre E minor, the song's mood is much more uplifting than the Vernon setting would be in performance. Later in the setting Davey introduces a

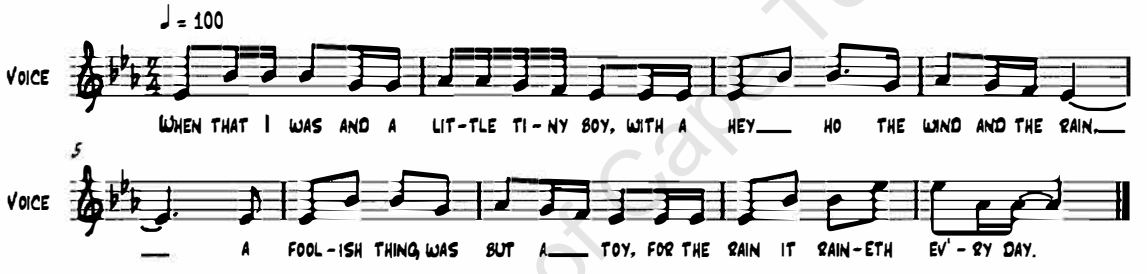

Figure 9 Shaun Davey's setting of 'When that I was…' for Nunn's 1996 film adaptation

tune strongly reminiscent of Irish traditional music, played on accordion to the song's film-score orchestral accompaniment, which is most effective in carrying the song's energy forward. Duffin's (2004: 449) suggested melody is that of the ballad 'Tom Tinker' (see fig. 1). This is in a 6/4 rhythm, and thus more like the jig that Shakespeare's audiences would have expected at this point in the play, and is also in a major key. Jeanine Tesori's setting (see fig. 10) is in 6/8, but is not otherwise rhythmically similar to a jig; she uses complex chords and sudden changes in style in a manner reminiscent of the twentieth century stage musical.

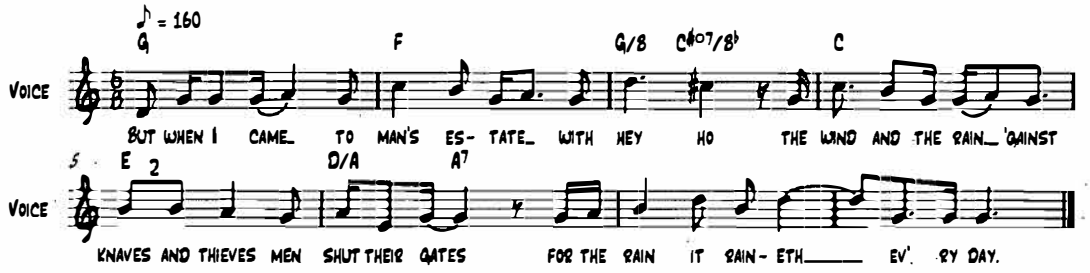

Figure 10 Jeanine Tesori's setting of 'When that I was…' for Hytner's 1998 stage production

In Bayliss's discussion of methods of setting the music in the plays (1934: 63), he leans towards the use of folk music as a possible solution, if treated in an 'imaginative and individual manner'. When setting the play in a South African context (even though in this case, not specifically the context of one country) why not, then, use a distinctively regional African song? Harley Granville-Barker's 1914 production of *A Midsummer Night's Dream* had music composed and arranged by Cecil Sharp. According to Granville-Barker, Sharp

> chose folk-song because he held it to be 'the only music' which fulfilled his requirement that the music for Shakespeare should possess 'the same characteristics of permanence and endurance as the drama itself, music which is impervious to the passage of time and will satisfy equally the artistic ideals of every age.' Folk-song, he maintained, 'is undated, it belongs to no period; it is a growth, not a composition'. (Bayliss 1934: 62)

My setting of the song (see fig. 11) was influenced by a number of sources, including the Vernon, 'Tom Tinker', and Shaun Davey versions. I have already discussed the Vernon setting's merits and shortcomings for use in a new production. Davey's melody shares the same small melodic compass, and similarly accents the word 'was' in 'The rain it raineth every day', using an inversion of the Vernon melodic contour. All of these versions lengthen the words 'Hey, ho' to some extent. I fitted the words to a number of existing melodies to see what effect it would have on the song's character. While listening to Ali Farka Toure's album *Niafunke* (1999) for inspiration, I discovered that the song 'Allah Uya' has a number of coincidental similarities to 'When that I was…' in both line length and melodic contour (in relation to the Vernon melody). Also, the

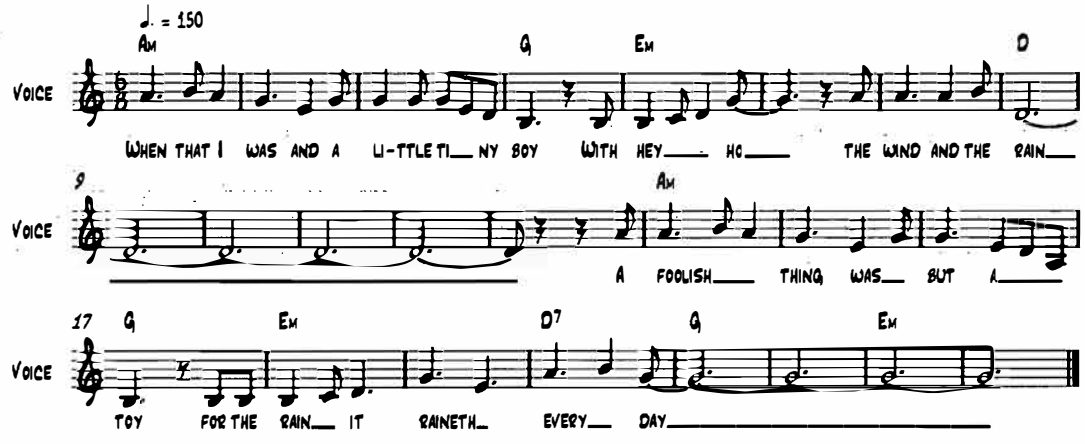

Figure 11 Jeffery's setting of 'When that I was' for *TN* 06

words 'Allah Uya' are sung at the end of every second line, echoing the words 'The wind and the rain', and '[...] every day', which appear at the end of every second and fourth line respectively. The song is in 6/8. This melodic shape influenced my setting of the song. I added a four-bar instrumental phrase at the end of the second line, and eight bars at the end of the fourth.

I based the instrumental accompaniment of my version of the song around a combination of syncopated ostinatos; the first to appear is a guitar finger-picking pattern on chords built on two bass notes a whole tone apart; this is a technique common to the music of the mouth bow (such as the Xhosa *umrhubhe*), and the Bugandan harp, and is also commonly heard in unaccompanied choral musics of southern African peoples. The bass line has a wide compass of an octave plus a third, or 11 tones, and is also syncopated. Interspersed melodic motives make use of the distinctive *mbaqanga* guitar technique of harmonisation in alternating fourths and thirds. I coloured the melody using a chord progression in A natural minor (no raised leading tone), resolving at the end of each line to an instrumental passage in the key of G major. The last verse is much slower and more spacious than the others, and is characterised by pizzicato playing in the cello and violin. For the first time, on the words, 'But that's all one...' the progression moves to the subdominant, resolves gently to the tonic, and then, for the only time in the piece, makes use of a descending chord progression from the mediant through the supertonic to a brief rendition of one of the

accompanimental melodies, and finally comes to rest with a quiet resolution on the tonic.

Chapter 7 Results and conclusions

The primary aim of this thesis was to explore the creation of new music for *Twelfth Night* in the light of recent literary theory that takes into consideration the role of the 'reader', in this case the audience. This aim builds on the aim I had as composer of new music for *TN* 06: the music was written with a view to the re-establishment of musical relevance for the audience, particularly by setting the play's songs in styles that today's audiences would likely find familiar, even though the melodies would be entirely new to them. Furthermore, I aimed where possible to make use of the earliest musical examples that have a legitimate connection with the play as the starting point for new compositions.

The music

In order to generate recognition in his audiences, Shakespeare inserted popular songs into *Twelfth Night*. Most of those present at the first performances of the play would have recognised the melodies, if not the words, of many of the songs. As the melodies he used have now lost their familiarity for audience members, it makes no sense to use them, unless some other way of generating recognition is introduced. In an effort to remain 'authentic' to Shakespeare's approach to music, I set the songs in current popular music genres, using rhythmic and melodic elements of these genres which I knew audiences would recognise, in the same way that Shakespeare knew that his audiences would recognise the tunes he inserted. In this way it was possible to make use of the original melodies for the songs and still achieve my, and Shakespeare's, goal. Further to this aim, I created an instrumental ensemble which I believed to be suitable for the accompaniment of these songs; only to find out after the end of the performance run that the instruments I had chosen are in fact the modern-day descendants of the instruments of the 'broken consort'—the ensemble which was commonly used for song accompaniment in Elizabethan theatre of this sort. My instinct had thus, satisfyingly, led me to the same conclusion made by the musicians of Shakespeare's day.

Literary theory

Having completed the music and begun research for this thesis, I unknowingly entered into a current debate in Shakespeare, Elizabethan and Renaissance studies. The exploration of the relationship between 'text' and 'reader' is at the centre of this debate; a practical example of this relationship is that between the play and the audience. Literary theory is thus a useful tool to explore the primary research question:

If each new performance of a play constitutes a 're-writing' of that play, how can new relevance for a contemporary audience be brought to the music incorporated into a production of *Twelfth Night, or What You Will*?

To answer this question, chapter three looked at Shakespeare performance history. It was discovered that after Shakespeare's death, music for productions of his plays was more often made up of a pastiche of available pieces than newly composed music especially for a production. This was partly because, unlike today, audiences did not welcome the new and different, but preferred to be entertained with familiar material. However, this fact unfortunately did not prevent the loss of all of the music specially composed for *Twelfth Night*, along with the identity of the composer/s, leaving only the examples which already existed in Shakespeare's time and which he probably used in the play, thus himself demonstrating that audiences of his time did indeed enjoy hearing material that was familiar to them.

Through an exploration of Hyland's vision for the production in chapter two, and the use of musical examples in chapter six, I showed that part of the answer to the primary research question is that, despite current audiences' taste for new rather than familiar material, most audience members still welcome music that contains recognisable stylistic elements that can be traced, if not to particular pieces, then to particular genres of music; furthermore, I believe that this situation is as a result of the 20th century's massive expansion of mass media and communications networks, as was discussed in chapter two.

Documentation and publication of Shakespeare song settings

The first subsidiary research question was:

- What can be gained by the proper documentation of new music for stage productions of standard works in the repertoire?

One of the biggest hurdles in composing new music for a Shakespeare play is the lack of recent settings that are available for study. This, in itself, is really only a problem if one chooses to see the possible approaches to Shakespeare's songs as a bigger question than the simple goal of satisfying each new production with settings that fit that production's style, without any heed for the history or the future of the plays. This is not the approach that I chose to take, and set about to remedy what I saw as a problem in the field of Shakespeare studies by creating a CD of the music composed and arranged for the play, and also supplying notated examples of each of the newly composed songs with this thesis. The CD of *TN* 06's music which The Illyrian Players recorded was sold at the door each night of the production; this CD sold out, but one of the last copies in my possession is submitted with this thesis for the UCT library.

Fine Music Radio in the Artscape building is in possession of a copy of the *TN* 06 CD. They still play tracks from it on air three years after the production ended. This, for me, is one of the most satisfying outcomes of we, the musicians', extra work in making a commercial quality recording: Shakespeare's songs, in one of their possible readings, have been added to one mass medium, public radio, and have thus gained a wider audience.

Aside from the audio recording, notated examples of certain different versions of the songs, both old and new, are supplied with this thesis; it is my hope that this study will provide a significant source of material for future scholars and composers of *Twelfth Night*.

The second subsidiary research question was:

- What circumstances have led to the current situation, where music for stage

productions is rarely preserved?

This question is explored in chapter three. It was discovered that, historically, it was not in the best interests of theatres to publish their musical material, as it is, from their perspective, copyright material of some commercial value. It was undesirable from a theatre's point of view as a commercial enterprise to allow the 'poaching' of their artistic material by other rival theatres; at the very least, even if there was no commercial gain to be had from making song settings available, it would still require time and energy to create parts of publishing quality. Theatres paid composers and arrangers to create the music for each production, but it was outside their area of activity to attempt the publishing of scores. With the advent of home publishing software and the decreasing costs and time involved in the creation of both printed scores and audio recordings, it has now become realistic for this situation to change in the future. The internet's ability to supply streaming audio is also a useful tool for the spread of information. I have placed my song settings on Myspace (www.myspace.com/theillyrianplayers) in order to make them available to a wider audience.

The third subsidiary research question was:

- What kind of ensemble of modern Western instruments is suitable for a production such as this?

In chapter six, information is supplied regarding the way in which the music for *Twelfth Night* may have first been performed. I showed that at this period in history, the broken consort was a common ensemble for song accompaniment. In chapter two, the different kinds of music in the plays were assessed, using Wilson's system of categorisation,[90] and it was discovered that the music in *Twelfth Night* is largely in the category of character music. However, *TN* 06 and other recent productions, for instance Hytner's 1998 staging of the play, also make use to some extent of atmospheric music, partly owing to this type of music's preponderant role in popular culture as experienced in film and television.

[90] Christopher R. Wilson, et al. 'Shakespeare, William'. In *Grove Music Online*. *Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/25567 (accessed January 24, 2009).

Postmodernism

As I felt my way through the creative process of writing new music for *Twelfth Night*, I little knew that a theoretical system exists which describes the method of research and composition that I followed. This method was partly reached with the assistance of Geoffrey Hyland, who was of course well aware of the body of theoretical text of which I was ignorant; and partly as a result of musical collaboration with the other members of the ensemble, particularly Claire Watling, whose sensitive performance of the compositionally challenging 'Come away, death' rescued my setting of the song from dullness. The final influence on my method was, in the spirit of postmodern playfulness, my informed musical instinct. I trusted to the performance and composition experience I had gained in the years prior to this project, and to my interpretation of popular culture and its potential for interaction with the play.

As discussed in chapters two and four, new historicism advocates the approach Geertz termed 'thick description' (Geertz 1973: 3-30). I showed how this approach was used to simulate Shakespeare's use of popular music as a means of generating recognition in his audiences.

Final words

My results and conclusions in this study relate in a reflexive manner to the literature and theory of postmodern text: insofar as *TN* 06 was an example of a postmodern text, I at once took part in the creation of that text, and described it using postmodern terminology and theory. The results of this study relate closely to the literature as described in the review of relevant research and theory contained in chapter two: I made use of the musical examples as described in Duffin (2004) and Elam (2008) in my settings of the songs, and made use of the theory, both literary and musical, as described in Lindley (2006), Eagleton (1996) and Geertz (1973). For information on 20th century popular songwriting, I looked to Furia (1996) and made connections that provided useful information regarding Shakespeare's songwriting technique and how this impacts on new settings of the songs. The *Encyclopaedia Britannica* and *New Grove*

Dictionary of Music and Musicians articles on the music in Shakespeare's plays provided essential background information for the historical information in this study.

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