

TEDDY
ABRAMS+



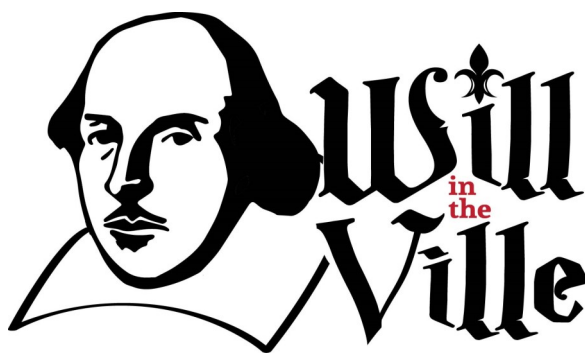
LOUISVILLE
ORCHESTRA

SHAKESPEARE IN MUSIC

NOVEMBER 18, 2016 AT 11 AM

NOVEMBER 19, 2016 AT 8 PM

TEDDY ABRAMS, CONDUCTOR



Debussy *Le roi Lear, Fanfare d'ouverture*

*Berlioz *Queen Mab Scherzo from Romeo and Juliet*

Abrahamsen *let me tell you* (2016 Grawemeyer Award winner)
Susan Narucki, soprano

Prokofiev *Romeo and Juliet: Excerpts from Suites 1, 2 and 3*

*Classics only

Shakespeare in Music

Shakespeare and other Elizabethan playwrights regularly included popular ballads and dances into their plays. So it should be no surprise that composers have been equally inspired by the Bard for generations.

"Bardoletry" began in earnest in 1769 with the first Great Shakespeare Jubilee in Stratford-upon-Avon and really took off with the Romantic era as more Europeans became aware of Shakespeare's works.

Shakespeare's influence on music spans all musical genres including works for orchestra, operas, ballets, and art songs. Even modern day songwriters like Neil Peart (Rush), Bob Dylan, Mumford & Sons and Rufus Wainwright have been inspired by the Bard.

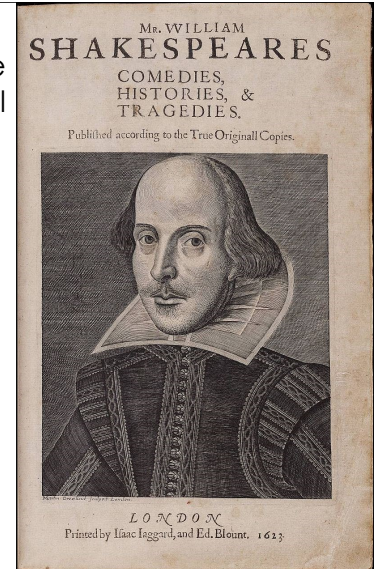
"The play's the thing" - *Hamlet*, Act II, Scene 2

The Author—William Shakespeare

1564-1616

For someone who was so influential to the English language and literature, Shakespeare himself remains a bit of a mystery with several large gaps in his historical record. William Shakespeare was baptized on April 26, 1564 (so he was likely born a few days prior). His parents were John and Mary (née Arden) Shakespeare who lived in **Stratford-upon-Avon** in Warwickshire, England. As the son of the bailiff, he probably attended the local King Edward VI Grammar School but there is no formal record of his education.

The next record we have is of his marriage at age 18 to **Anne Hathaway** (8 years his senior) on November 28, 1582. Their daughter Susanna was born 6 months after their wedding followed by twins Hamnet and Judith two years later. Of the three Shakespeare children, Hamnet would not live to adulthood, dying at age 11. The next mention of Shakespeare is via Robert Greene's pamphlet *Greene's Groats-worth of Wit* in 1592 referring to Shakespeare as an "upstart Crow" and "peasant". It seems that between 1585 and 1592, Shakespeare moved to London (without his family who continued to live in Stratford) and began life as a working actor and playwright. Clearly he ruffled a few well established feathers to evoke such a comment from the drama critic (the publisher later issued a retraction). But 1592 was a good year for the Bard as his play **HENRY VI PART I** was a smash hit and began a string of hits as well as the penning of his sonnets. And with his success, Shakespeare's life becomes more transparent with records about his work life (payment for plays, dedications) and home life (the death of his son, purchase of a coat of arms in the name of his father, purchase of property). Along with actor **Richard Burbage**, Shakespeare formed the **Chamberlain's Men** (later known as the **King's Men** upon the arrival of James I to the English throne). And when a dispute with the Theatre's landlord proved problematic, the troupe dismantled the Theatre and re-built it as **The Globe Theatre**. In 1603, the plague hit England with a vengeance and theatres were closed for a number of years. Near 1609, the plague abated and theatres re-opened. Shakespeare's company bought **Blackfriars** as their first indoor theatre and greatly increased the company's revenue.



Richard Burbage

ers to evoke such a comment from the drama critic (the publisher later issued a retraction). But 1592 was a good year for the Bard as his play **HENRY VI PART I** was a smash hit and began a string of hits as well as the penning of his sonnets. And with his success, Shakespeare's life becomes more transparent with records about his work life (payment for plays, dedications) and home life (the death of his son, purchase of a coat of arms in the name of his father, purchase of property). Along with actor **Richard Burbage**, Shakespeare formed the **Chamberlain's Men** (later known as the **King's Men** upon the arrival of James I to the English throne). And when a dispute with the Theatre's landlord proved problematic, the troupe dismantled the Theatre and re-built it as **The Globe Theatre**. In 1603, the plague hit England with a vengeance and theatres were closed for a number of years. Near 1609, the plague abated and theatres re-opened. Shakespeare's company bought **Blackfriars** as their first indoor theatre and greatly increased the company's revenue.



Ben Jonson

By then, Shakespeare was starting to slow down and *THE TEMPEST* (1610) was his last solely credited work.

He had spent much of his married life living and working in London with occasional trips home but his final years were spent in Stratford-upon-Avon. He died in April 1616 at the age of 51 (many believe he died on or just after his birthday). In 1623, the **First Folio** was published containing Shakespeare's plays as well as a dedication poem by his friend **Ben Jonson**. The categorization of Shakespeare's plays into histories, comedies and tragedies was defined in the First Folio. As Ben Jonson put it, Shakespeare was "not of an age, but for all time!"

"If music be the food of love, play on." *Twelfth Night*, Act I, Scene 1

The Composers

Claude Debussy
(1862-1918)



Achille-Claude Debussy was born on August 22, 1862, in Saint-Germain-en-Laye, France. Even though his family was relatively poor, Debussy had the opportunity to take piano lessons at seven when he and his mother fled to a relative's house in Cannes to avoid the Franco-Prussian war. Debussy took to the piano and by age ten, he was studying at the Paris Conservatoire where, for the next eleven years, he would study with César Franck, Ernest Guiraud, and Émile Durand. Debussy could've easily had a professional career as a concert pianist but instead chose the life of a composer. During the summers between 1880 and 1882, Debussy travelled with Nadezhda von Meck (Tchaikovsky's well-known wealthy patroness) and taught her children as well as played for her guests. In 1884, Debussy won the coveted Prix de Rome which included a scholarship to study at the French Academy in Rome. But Debussy's compositional style and taste did not meet with the approval of the Academy as he was much more experimental in his approach.

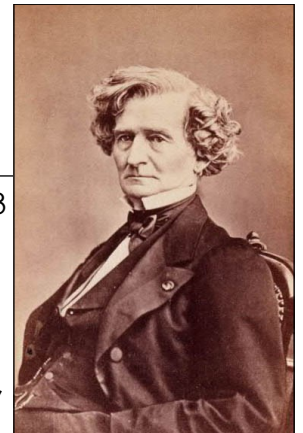
Debussy was greatly influenced by other composers including Richard Wagner, Franz Liszt, Frédéric Chopin, Edvard Grieg, Modest Mussorgsky as well as contemporaries Maurice Ravel and Erik Satie. And he was completely enthralled with Javanese gamelan music that was on display during the Exposition Universelle of 1889 in Paris (the Eiffel Tower was built as the entrance to this Exposition). Debussy composed [Suite bergamesque](#) in 1890 (though not published until 1905) as a four movement piano suite inspired by the poetry of Paul Verlaine with the popular "Clair de lune" as the third movement. French poet Stéphane Mallarmé inspired Debussy's 1894 symphonic poem [Prélude à l'après-midi d'un faune](#) that many (including Pierre Boulez) considered to be a turning point in music history. *A History of Western Music* described Debussy's style (what has been called musical "impressionism") as "aimed to evoke moods and sensuous impressions mainly through harmony and tone color. Unlike earlier program music, impressionism did not seek to express deeply felt emotion or tell a story but to evoke a mood, a fleeting sentiment, an atmosphere. It used enigmatic titles, reminiscences of natu-

ral sounds, dance rhythms, characteristic bits of melody, and the like to suggest the subject. Impressionism relied on allusion and understatement, the antithesis of the forthright, energetic, deep expressions of the Romantics." Debussy was a prolific composer in many genres including art songs, orchestral (chamber and large scale), ballet and opera. He also composed incidental music including two pieces for André Antoine (Théâtre Libre) in 1904 for his production of Shakespeare's *King Lear* (*Le roi Lear*). Though ultimately never performed in that production (the two couldn't see eye to eye on the number of musicians needed for the orchestra among other things), the two completed pieces ([Fanfare d'ouverture](#) and [Le Sommeil de Lear](#)) were published in 1926 as *Musiques pour Le Roi Lear*.

Prélude à l'après-midi d'un faune was choreographed by Vaslav Nijinsky for the Ballets Russes with its premiere in Paris in 1912. Like the 1894 premiere of the original symphonic work, the ballet pushed the boundaries of modern dance and met with a less than warm reception. However Ballets Russes impresario Sergei Diaghilev was eager for another Nijinsky-Debussy ballet. At this point, Debussy had been ill for some time and was deeply in debt. He met with Diaghilev and was reticent for another project (he was not thrilled with the choreography for his *Prélude*). And he wasn't thrilled with Nijinsky's concept for the new piece [Jeux](#) - a game of tennis was to be interrupted by the crashing of an airplane. Diaghilev cut the plane crash, added more money to the table and Debussy agreed. Premiered in 1913 and considered one of Debussy's more mercurial works, it was unfortunately overshadowed by *The Rite of Spring*'s debut two weeks later.

Debussy died on March 25, 1918 at his home in Paris from cancer at the age of fifty-five. His impact was profound; Debussy's changes to harmony and orchestral usage would influence nearly every future composer in the twentieth century and beyond.

Hector Berlioz (1803-1869)



Hector Berlioz was born in La Côte Saint-André, France on December 11, 1803 to a young doctor (Louis) and his wife (Marie-Antoinette-Josephine). Louis took charge of Hector's education at age 10, teaching him to read Virgil in Latin by the age of 12. Louis did not approve of Hector studying the piano; instead the boy played the guitar, the flageolet (a precursor of the tin whistle) and the flute. Hector taught himself to drum. Though not a child prodigy, Hector learned harmony from books and started composing small chamber pieces at age 13.

In 1821, Berlioz left high school in Grenoble and went to Paris to study medicine. Once in Paris, young Berlioz took advantage of all that the great city had to offer including a transformative experience at the Paris Opéra seeing Gluck's *Iphigénie en Tauride*. And though his parents disapproved, Berlioz decided to devote himself to music rather than to medicine. He was introduced to a professor at the Conservatoire, Jean-François Le Sueur, who agreed to take Berlioz as a private pupil. In 1824, Berlioz composed [Messe Solennelle](#) and it received solid reviews and praise from musicians involved in the 1825 premiere performance. That same year, Berlioz began composing an opera (*Les Francs Juges*) based on a libretto by his friend Humbert Ferrand; though never completed, the opera gave birth to music that Berlioz would use again in other works including [Symphonie Fantastique](#).

Berlioz began formally studying composition at the Paris Conservatoire in 1826 and that same year, he began his quest to win the Prix de Rome, a particularly auspicious (and difficult) composition prize. His first submission was rejected in the first round and it would be a prize that Berlioz would pursue for the next four years. In 1827, Berlioz had the opportunity to see *Hamlet* and *Romeo and Juliet* and Berlioz fell in love with the Irish-born Shakespearean actress, Harriet Smithson, who played the roles of Ophelia (*Hamlet*) and Juliet (*Romeo and Juliet*). This also sparked his fascination with Shakespeare that would appear in his future compositions. Berlioz sent many love letters to Ms. Smithson but at the time, she did not return his affection.



Harriet Smithson

The following year, Berlioz had the opportunity to hear Beethoven's *Third* and *Fifth Symphonies*; both had a profound impact on the young composer that spurred him to discover more of Beethoven's works. In addition to the epiphany of Beethoven's music, Berlioz taught himself English to better read and understand Shakespeare and he also read Goethe's *Faust* (the inspiration for two works; *Huit scènes de Faust* as well as the much larger scale later work [La damnation de Faust](#)).

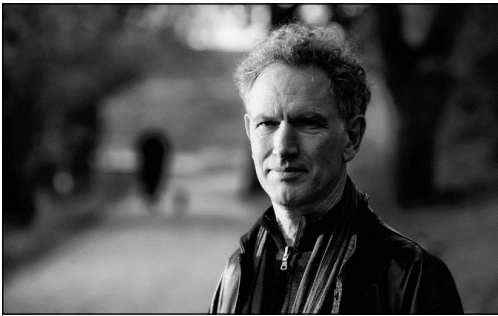
It would be 1830 that provided Berlioz with the prize he had sought as well as the composition that would cement him firmly as one of the great Romantic era composers. The year began with Berlioz composing *Symphonie Fantastique*; a musical love letter to Harriet Smithson. Of course this wasn't the only composition that year, Berlioz also arranged a new version of the French National Anthem [La Marseilles](#), as well as the overture *La Tempête* after Shakespeare's *The Tempest* (the latter's performance introduced him to Franz Liszt and the two became fast friends). And after four years of trying to win the Prix de Rome, 1830 was his year and Berlioz won with his fourth cantata, *Sardanapale*. The prize provided funding for him to study in Italy for a minimum of two years (although his stay would be shorter). The year 1830 ended with the premiere of the first iteration of *Symphonie Fantastique* and Berlioz journeyed to Italy. While in Italy, Berlioz was inspired and spent months traveling the country. He composed [Le roi Lear](#) (after Shakespeare's *King Lear*) and had the opportunity to meet Felix Mendelssohn. Berlioz also took the opportunity to revise *Symphonie Fantastique* and upon his return to Paris in 1832, the newly re-invented work was performed for the elite of Parisian society as well as Ms. Harriet Smithson. Berlioz provided her with the best seats in the house and during the performance, it began to dawn on her that this piece was about her. A few days after the performance, the two finally met and began a courtship. They would marry in October 1833 in spite of objections from his family and have one son (Louis) in 1834.

The young family would settle in Montmartre and Berlioz continued to compose and he took on the role of music critic for the *Journal des Débats*. The latter provided steady income but Berlioz had less time to compose and he railed against having to write for others to earn a living. But he still found the time to compose [Harold en Italie](#) (1834) and massive works including the opera [Benvenuto Cellini](#) (1836), his requiem [Grand Messe des morts](#) (1837) and his symphonic drama [Roméo et Juliette](#) (1839). *Roméo et Juliette* received adulation from Richard Wagner as well as Charles Gounod. By the end of the 1830s, Berlioz was a respected composer, music critic and conductor. Throughout the early 1840s, Berlioz toured extensively throughout Europe and Russia and he wrote what would become an extremely influential book *Treatise on Instrumentation* (1844). However his personal life was beginning to unravel. He and Harriet separated (although he would provide for her until her death in March 1854) and Berlioz began an affair with Marie Recio. As tumultuous as the 1840s were in his life, the 1850s seemed to provide more stability including an official position as librarian at the Paris Conservatoire, marriage to Marie in October 1854, as well as composing, writing his *Mémoires* (1854 completion) and a revision to his *Treatise* to include a section on con-

ducting. Berlioz also took on another massive opera at the urging of Liszt's mistress Princess Carolyne von Sayn-Wittgenstein that would result in [Les Troyens](#) in 1856-8; based on books two and four of Virgil's *Aeneid*. Berlioz wrote the libretto and the score but would not see the opera performed in its entirety in his lifetime (the first complete performance took place in 1890, 21 years after the composer's death).

In 1860, Berlioz's much beloved youngest sister Adèle died from heart complications and two years later, he would lose Marie also to an unexpected heart attack. He had a brief relationship with a much younger woman, but continued to travel, compose, conduct and critique. Another devastating blow occurred in 1867 with the death of his only son Louis (the commander of a merchant ship) from yellow fever contracted in Havana. His health failing, Berlioz finally returned to his Paris home in 1868 and died on March 8, 1869. He was buried with his two wives at the cemetery at Montmartre.

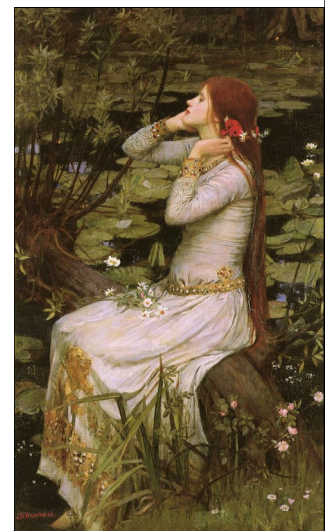
Hans Abrahamsen (b. 1952)



Hans Abrahamsen was born in Copenhagen, Denmark on December 23, 1952. Born with cerebral palsy, Abrahamsen wanted to play the piano but struggled with the fingers in his right hand. He began studying French horn (an instrument he could play with his left hand) then music theory at the Royal Danish Academy of Music. He studied with Per Nørgård and Pelle Gudmundsen-Holmgreen who were proponents of the New Simplicity rather than the overly complicated avant-garde styles of the 1970s. Abrahamsen was also drawn to the

minimalism of American composers Steve Reich and Terry Riley. In the 1980s, he was championed by German composer Hans Werner Henze (who conducted the premiere of Abrahamsen's *Nacht und Trompeten* with the Berlin Philharmonic) and also studied with Hungarian composer György Ligeti (*Lux Aeterna*, *Lontano*, *Le Grand Macabre*). Then in the 1990s came a long period of writer's block for new works so instead Abrahamsen arranged many of his older works for different instrumentations. Ultimately inspired by re-discovering J.S. Bach's canons, Abrahamsen returned to composing new music first with a piano concerto, then [Schnee](#) "Snow" (2008). While writing *Schnee*, Abrahamsen became fascinated by the work of another Dane, Hans Christian Anderson and his fairy tale *The Snow Queen*.

In 2013, Abrahamsen began a collaboration with British librettist/novelist Paul Griffiths on a song cycle based on Griffiths' novel [let me tell you](#). The novel and song cycle uses only the 480 or so words allotted to Ophelia from Shakespeare's *Hamlet*. Through the song cycle, Ophelia reveals herself in a more contemporary way and is eager to finally tell her story from her point of view. The piece is dedicated to soprano Barbara Hannigan who premiered *let me tell you* with Andris Nelsons and the Berlin Philharmonic (who commissioned the work) in December 2013. In 2016, Abrahamsen won the University of Louisville's Grawemeyer Award for Music Composition for *let me tell you*.



Ophelia (1894)
By John William Waterhouse

Sergei Prokofiev (1891—1953)



Sergei Prokofiev was born in 1891 in Sontsovka (eastern Ukraine) to soil engineer Sergei Alexeyevich and his wife Maria, a talented amateur pianist. Prokofiev composed his first piano piece at age five and his first opera at nine. He studied with well-known composer/pianist Reinhold Glière but found the methodology a little too “square” for his taste. From 1904-1909, Prokofiev studied at the Saint Petersburg Conservatory with notable professors including Anatoly Lyadov, Nikolai Tcherepnin and Nikolai Rimsky-Korsakov. Prokofiev’s early compositions were often harmonically dissonant and highly experimental but he was making a name for himself both as a composer and a pianist. In 1914, he met Ballets Russes impresario Sergei Diaghilev in London who commissioned him to compose a ballet. The result was [Chout](#) based on a Russian folktale and its premiere in Paris in 1921 was a hit. In May 1918, Russia was in turmoil and Prokofiev decided to try his fortunes in America. He arrived in San Francisco in August 1918 but struggled to establish himself and left for Paris in 1920. While in Paris, Prokofiev reconnected with the Ballets Russes as well as completed his [Third Piano Concerto](#) and the opera [The Love for Three Oranges](#) (premiered in 1921 in Chicago).



Steven McRae and Alina Cojocaru in The Royal Ballet’s production of MacMillan’s *Romeo & Juliet*. Photo: Bill Cooper / ROH ©

In 1923, Prokofiev married Spanish singer Carolina “Lina” Codina. The remainder of the 1920s included a tour of the Soviet Union (1927), completion of his [Third Symphony](#), [The Fiery Angel](#) (opera), [The Prodigal Son](#) (ballet) and repairing his relationship with Igor Stravinsky. In 1934, Prokofiev was commissioned to compose music for the Soviet film [Lieutenant Kijé](#); a project that Prokofiev would turn into a highly successful orchestral suite. A commission from the Kirov Ballet (formerly Mariinsky) would produce the ballet [Romeo and Juliet](#) in 1935 that Prokofiev arranged into three orchestral suites (though the ballet wouldn’t premiere in the USSR until 1940 when it became a huge hit). Finally in 1936, Prokofiev and his family returned to the Soviet Union and settled in Moscow. That same year, Prokofiev composed the family favorite [Peter and the Wolf](#) for the Central Children’s Theatre. As he was now in Stalin’s USSR, Prokofiev had to conform to the Soviet ideals and whether or not he agree with them privately, he did compose numerous pieces that reflected his new circumstances including film music for [Alexander Nevsky](#), several mass songs (with approved Soviet poems), and [Piano Sonatas 6 – 8](#).

During World War II, Prokofiev continued to compose in spite of being evacuated due to Germany’s invasion. By this time, Prokofiev began a relationship with writer Mira Mendelson and became estranged from his wife (she opted to stay in Moscow with their sons). After the War, Prokofiev (along with Shostakovich) came under fire via the Zhdanov Doctrine as not prescribing to the Soviet cultural ideals and had several of his pieces banned from performance. And in 1948, his wife was tried and convicted of espionage (she tried to send money to her mother in Spain); she spent the next eight years in the Soviet gulag. Prokofiev’s health was failing but in 1949, he completed his [Cello Concerto](#) for Mstislav Rostopovich. Prokofiev died on March 5, 1953, the same day as Josef Stalin.

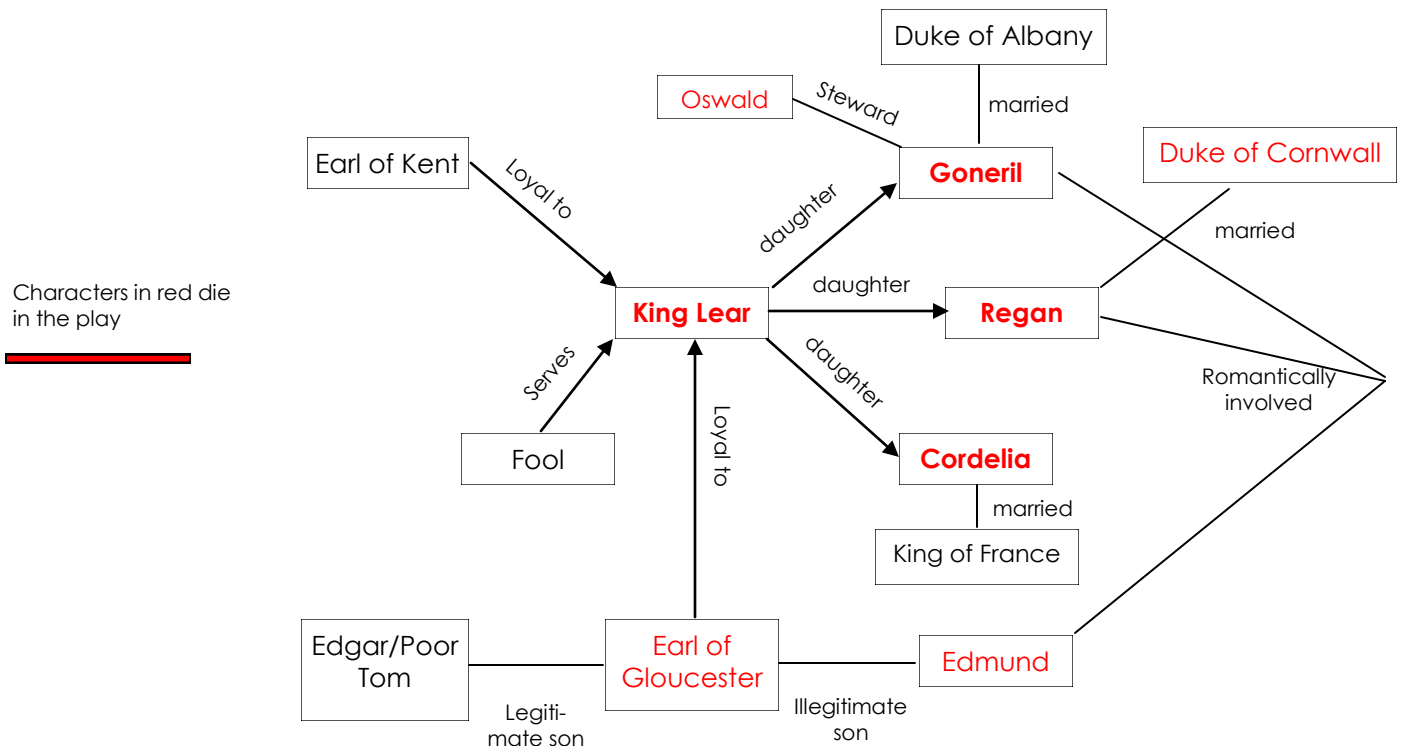
“All the world's a stage, And all the men and women merely players”
 - *As You Like It*, Act II, Scene 7

The Plays



King Lear (1605/6)

Shakespeare wrote the tragedy *King Lear* between 1605 and 1606 with the first documented performance on December 26, 1606 at Whitehall for the court of King James I. The character of King Lear was loosely based on Leir, legendary king of the Britons from Geoffrey of Monmouth's 12th century pseudo-historical book *History of the Kings of Britain*. The play takes place in old Britain with the aging King Lear wanting to divide his kingdom between his three daughters; the largest portion going to the daughter who loves him the most. The eldest daughters (Goneril and Regan) flatter the king and are granted their portions, but his youngest daughter Cordelia speaks honestly (and without flattery) so Lear disinherits her and divides Cordelia's portions between Goneril and Regan. As it turns out, Goneril and Regan's affections for their father were false. The political jostling that ensues ultimately results in the deaths of most of the main characters (that's why this play is a tragedy) including Lear and all of his daughters.

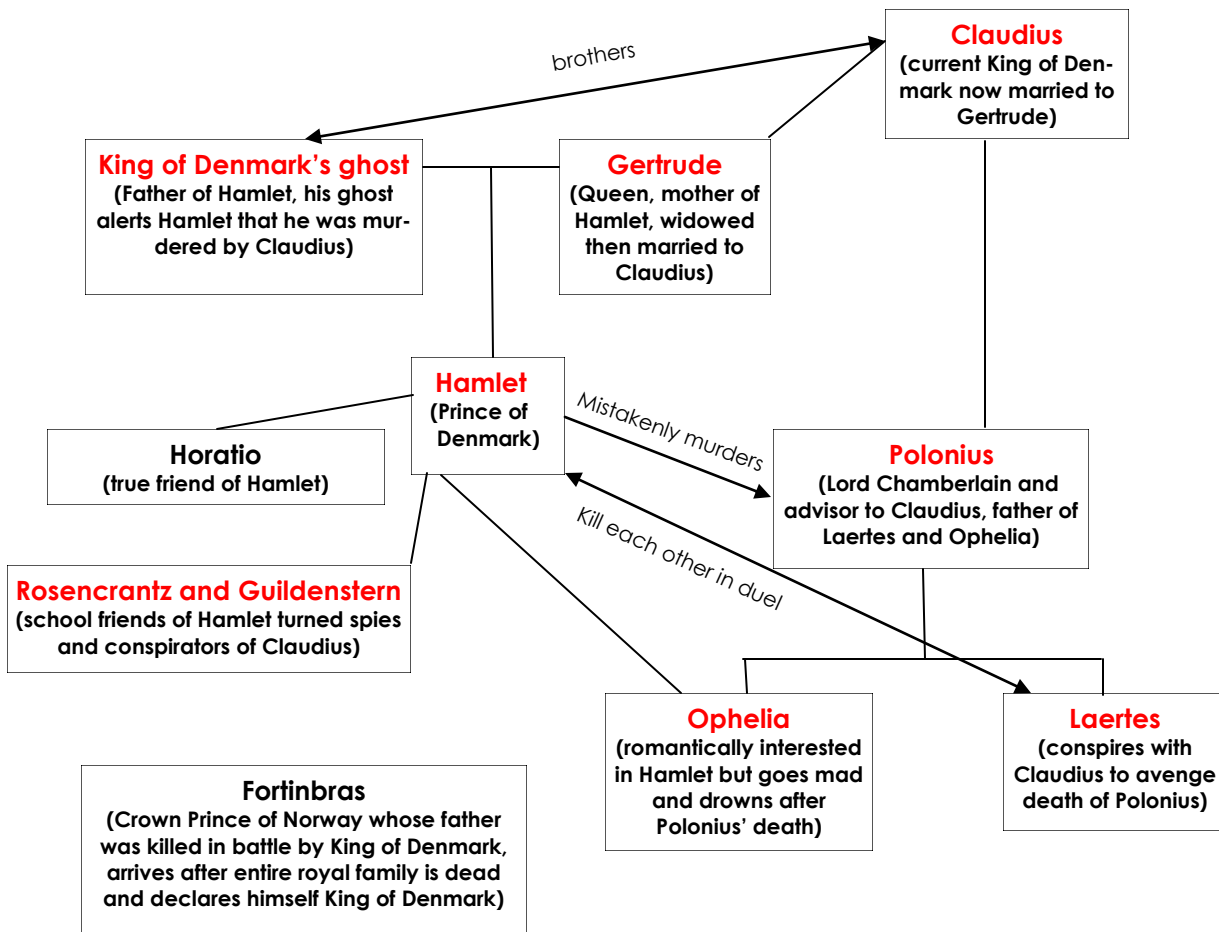


Hamlet (1599-1602)

Shakespeare wrote the tragedy *Hamlet* between 1599 and 1602 and it became one of his most popular plays both during and after his lifetime. The lead role was likely written for Richard Burbage (as was the role of King Lear) the chief tragedian of the Lord Chamberlain's Men. The story of *Hamlet* was based on the medieval Scandinavian legend *Amleth* as told by 13th the historian Saxo Grammaticus (approx. 1150-1220) in his book chronicling Danish history *Gesta Danorum*. The play takes place in Denmark with Hamlet uncovering the layers of deceit of his Uncle Claudius as well as the machinations of other members of the court. Perhaps one of the most famous of all Shakespeare lines "To be or not to be, that is the question" comes from this play and like many of Shakespeare's tragedies, there is a high body count .



Characters in red die in the play

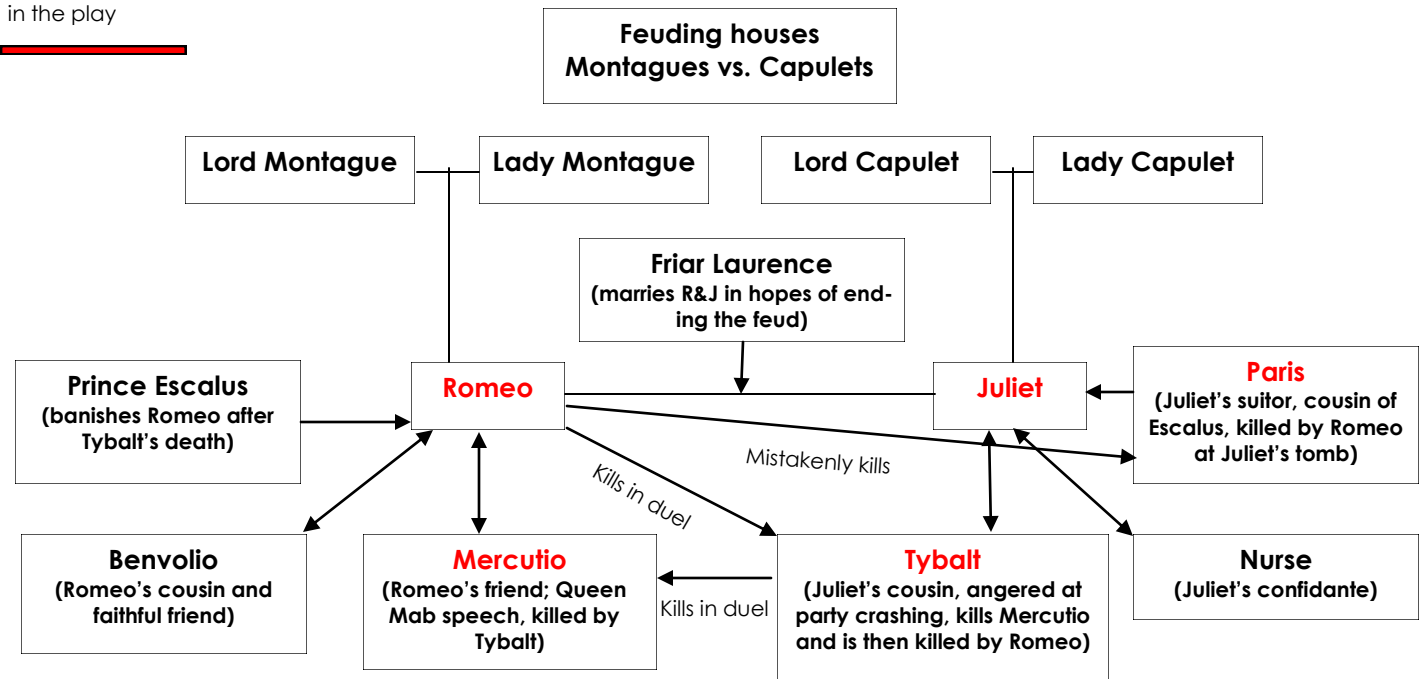


Romeo and Juliet (1591-95)

Shakespeare wrote the tragedy *Romeo and Juliet* between 1591 and 1595; it was published in two quarto editions (1597/1599) as well as the First Folio in 1623. The story of the star-cross'd lovers dates back to antiquity and the Montagues (Montecchi) and Capulets (Cappelletti) are first referenced in Dante's *Divine Comedy*. Set in Verona, Italy, the play begins with another brawl between the two feuding households that results in the Prince laying down the law (whoever causes the next brawl will be put to death). Romeo crashes the Capulet party with his friends. He and Juliet meet and fall in love; they meet again later that night in the famous balcony scene "Romeo, Romeo, wherefore art thou Romeo?" They marry the next day (thanks to Friar Laurence) but there will be no happy ending for these two—it is, after all, a tragedy. And like *King Lear* and *Hamlet*, this play also has a high body count.



Characters in red die in the play



“But, for my own part, it was Greek to me”

- *Julius Caesar*, Act I, Scene 2

The Words

Shakespeare's words and phrases

Shakespeare was a master of words and word-play, and not only transformed English drama but the English language as well. Aside from the Bible, Shakespeare is the most often quoted English writer. He added more than **3,000 new words** to the lexicon as he was the first to write them down – although it should be noted that not all had their origins with Shakespeare but became better known because he wrote them down. And this at a time before the first official dictionary was published - Johnson's Dictionary of the English Language wasn't published until 1755. Just a few of the words he coined include "arch-villain," "bedazzle," "dauntless," "fashionable," "go-between," "honey-tongued," "inauspicious," "lustrous," "nimble-footed," "outbreak," "pander," "sanctimonious," "time-honored," "unearthly," "vulnerable," and "well-bred."



Othello and Desdemona
by Antonio Muñoz Degraín (1880)



Henry V
(1386–1422)

In addition to the new words, Shakespeare also penned more than a few phrases that have found their way into everyday language including '**eaten me out of house and home**' (HENRY IV, PART II), '**in a pickle**' (THE TEMPEST), '**neither here nor there**' (OTHELLO), '**wild-goose chase**' (ROMEO AND JULIET), '**dead as a doornail**' (HENRY VI, PART II) and '**brave new world**' (THE TEMPEST). And then there are the direct quotes from Shakespeare plays and sonnets from "**To be or not to be, that is the question**" or "**Neither a borrower nor a lender be**" (HAMLET), "**If music be the food of love play on**" (TWELFTH NIGHT), "**All the world's a stage and all the men and women merely players**" (AS YOU LIKE IT), "**Once more unto the breach, dear friends**" (HENRY V), "**Shall I compare thee to a summer's day?**" (SONNET 18), "**But, soft! what light through yonder window breaks? It is the east, and Juliet is the sun**", "**Parting is such sweet sorrow**", or "**A plague o' both your houses!**" (ROMEO AND JULIET), "**A horse! A horse! My kingdom for a horse!**" (RICHARD III) and "**Uneasy lies the head that wears a crown**" (HENRY IV PART II).

Shakespeare's literary devices

Iambic pentameter, alliteration, assonance, onomatopoeia and metaphor are just some of the literary devices frequently used by the Bard.

Iambic pentameter describes the rhythm (or groups of syllables) of the words in a line, typically in verse or iambic pentameter, alliteration, assonance, onomatopoeia are just some of the literary devices frequently used by the Bard.

Iambic pentameter describes the rhythm (or groups of syllables) of the words in a line, typically in verse or verse drama. Breaking it down to the individual words; **iambic** meaning the type of foot used (an unstressed syllable followed by a stressed syllable) and **pentameter** meaning how many "feet" (penta = five) in the line. The opening from TWELFTH NIGHT is the perfect example of iambic pentameter (the stressed syllable is in bold): "If **music** **be** the **food** of **love** play **on**."

Trochaic Tetrameter—according to Shakespeare on-line "Trochaic tetrameter is a rapid meter of poetry consisting of four feet of trochees. A trochee is made up of one stressed syllable followed by one unstressed syllable (the opposite of an iamb)."

"Double, double, toil and trouble;
Fire burn, and cauldron bubble." (*Macbeth*, Act IV, Scene 1)

Alliteration is the repetition of consonants in words that are close together. **Assonance** is the repetition of vowel sounds in the same phrase or verse line.

From forth the fatal loins of these two foes (alliteration from the opening of ROMEO AND JULIET using "f")

And men are only turned into tongue, and trim ones too (alliteration from Beatrice in MUCH ADO ABOUT NOTHING using "t")

O, what a noble mind is here o'erthrown.
The courtier's, soldier's, scholar's eye, tongue, sword (assonance from Ophelia in HAMLET using "o")



Ophelia (1852)
By John Everett Millais

Onomatopoeia is using a word that sounds like (imitates) what it means or it can be a series of words that when spoken aloud produce a similar effect. THE TEMPEST (Shakespeare's final play) contains several uses of onomatopoeia.



Prospero and Ariel
by William Hamilton
(1797)

"Sometimes a thousand *twangling* instruments
Will *hum* about mine ears . . ."

"Hark, hark!
Bow-wow.
The watch-dogs bark!
Bow-wow.
Hark, hark! I hear
The strain of strutting chanticler
Cry, 'cock-a-diddle-dow!'"

Metaphor is "a figure of speech in which a word or phrase literally denoting one kind of object or idea is used in place of another to suggest a likeness or analogy between them" (Merriam Webster Dictionary). The soliloquy in *Hamlet* Act III, Scene 1 is perhaps one of the most famous uses of meta-

phor:

"To be, or not to be- that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune
Or to take arms against a sea of troubles,
And by opposing end them."

“Thou dost conspire against thy friend, Iago”
 - *Othello*, Act III, Scene 3
 Did Shakespeare write his own plays? - **The Speculation**



Edward de Vere
 17th Earl of Oxford
 (1550—1604)

There are numerous theories about whether or not William Shakespeare wrote his own plays. Keep in mind that none of these theories arose during Shakespeare's time and it wasn't until the mid-19th century, that these theories appeared. If one is particularly cynical, the rise of these theories could be seen as a way to create a career in opposition to the increased popularity/idolatry (George Bernard Shaw called it “Bardolatry”) of Shakespeare by the Victorian England population.

According to the **Oxfordian theory, Edward de Vere**, the 17th Earl of Oxford was the true author of the works attributed to William Shakespeare (the 2011 film *Anonymous* was based on this premise). And this is not the only theory to arise questioning Shakespeare's authorship (it should be noted that according to the Oxfordian theory, Edward de Vere, the 17th Earl of Oxford was the true author of



Christopher Marlowe
 (1564—1593)

the works attributed to William Shakespeare (the 2011 film *Anonymous* was based on this premise). And this is not the only theory to arise questioning Shakespeare's authorship (it should be noted that a vast majority of scholars agree that Shakespeare did indeed write the plays and sonnets attributed to him). Several other candidates have been considered over the years including **Christopher Marlowe** and **Francis Bacon**. The real question is why the doubt of authenticity of Shakespeare's writings? Some believe that a man of such humble origins would not have any understanding of the political intrigues of court that are often on full display in his plays. Certainly Shakespeare was not the only writer of his time who came from humble origins. Ben Jonson's stepfather was a bricklayer and no one has suggested that he did not write his plays.



Francis Bacon
 (1561—1626)

Or perhaps it is because there are no personal letters or original manuscripts of his works that survived. While many of the details we do have are fairly mundane in nature (birth and marriage records, taxes, purchase of property), there are certainly sufficient records of his plays being printed, dedicated title pages, as well as other documentation from fellow actors and writers acknowledging Shakespeare as a playwright and author.



And then there are the six known signatures and his will . . . of course if you love a good conspiracy theory, then every little detail can be picked apart to support whichever camp you find yourself. Was Marlowe really murdered in a tavern brawl or was his death faked for him to go underground and write as William Shakespeare? Were the details of court only something a man like Edward de Vere would know? Were the legal allusions a giveaway that Francis Bacon was the true author? Other names linked to potential authorship included William Stanley (6th Earl of Derby), Roger Manners (5th Earl of Rutland) and even Sir Walter Raleigh. However the real evidence lies in the eulogies and testimonies of his friends and the dedication of Ben Jonson in the First Folio “To the Memory of My Beloved the Author, Mr William Shakespeare and What He Hath Left Us”.

"Why, then the world 's mine oyster"

- The Merry Wives of Windsor, Act II, Scene 2

The Locations



The original theatre was built in 1599 on the south side of the Thames out of lumber from the Theatre. At the time, it was the most elaborate theatre of its kind and was specifically designed for the Chamberlain's Men by Cuthbert Burbage (son of one of the co-owners). **The Globe** became the summer home of the Chamberlain's Men (later The King's Men) and produced many of Shakespeare's works (and became one of the sources of his wealth). The Globe was a hexagonal structure, three stories high, no roof and could seat approximately 1500 patrons. And like most Elizabethan style theatres, the Globe was "in the round" meaning that audiences saw everything. No curtain

in between acts, and limited set pieces and props meant that the production relied heavily upon elaborate costumes and audience imagination.

In 1613, during a performance of HENRY VIII, misfired cannon shot caught the thatching on fire, and destroyed the building. The Globe was quickly re-built and opened in 1614 but 30 years later was demolished. The Globe Theatre now standing is a reconstruction of the original that opened in 1997. Spear-headed by actor/director Sam Wanamaker, the re-building of the Globe was no small task given that no official designs of the original building existed. Historians poured over sketches of the building contained within cityscapes as well as design elements from other Elizabethan era theatres (including the Theatre).

In 1608, the winter home of Shakespeare's troupe became the indoor **Blackfriars Theatre**, a lease they held for 21 years. Blackfriars cemented Shakespeare's hold on the theatrical community and increased his wealth. In 1642 with the onset of the English Civil War, theatres were closed and Blackfriars was eventually demolished in 1655. In 2013, Blackfriars Theatre was re-created and named in honor of Sam Wanamaker.

Shakespeare's geography

Shakespeare set a number of his plays outside of England, though it is unlikely he ever traveled outside of his own country. Though many of the locales were exotic by Elizabethan standards, the stories were very "English" at heart. See if you can locate the various cities and countries where Shakespeare set his plays (you may need to look at maps of the ancient world for some of the locations).



COMEDIES

All's Well That Ends Well—Roussillon, Paris, Florence, Marseilles
As You Like It—the forest of Arden (near Warwickshire, England)
Comedy of Errors—Ephesus (ancient Greek city)
Love's Labour's Lost—Navarre (Basque region of northern Spain)
Measure for Measure—Vienna (Austria)
The Merchant of Venice—Venice (Italy)
The Merry Wives of Windsor—Windsor, England
A Midsummer Night's Dream—Athens, Greece
Much Ado about Nothing—Messina (Italy)
The Taming of the Shrew—Padua (Italy)
The Tempest—an island in the middle of the sea
Twelfth Night—Illyria (ancient kingdom in the Balkan Peninsula)
Two Gentlemen of Verona—Verona, Milan, Mantua (Italy)
Winter's Tale—Sicily, Bohemia
Pericles, Prince of Tyre—Tyre (ancient Phoenician city in Lebanon), Antioch (ancient Greek-Roman city), Tarsus (Turkey), Pentapolis (Libya), Ephesus (ancient Greek city)



A scene from *Twelfth Night*
By William Hamilton (1797)

HISTORIES

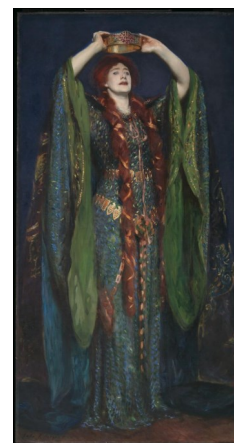
Henry IV, Part I—London and various cities in England
Henry IV, Part II—London and various cities in England
Henry V—England, France
Henry VI, Part I—England, France
Henry VI, Part II—England
Henry VI, Part III—England, France
Henry VIII—London, Westminster (England)
King John—England, France
Richard II—England, Wales
Richard III—London, Bosworth Field (England)



Henry VIII
By Hans Holbein the
Younger (1497/98)

TRAGEDIES

Antony and Cleopatra—Rome (Italy), Alexandria (Egypt), Syria
Coriolanus—Rome, Corioli, Antium (Italy)
Cymbeline—Ancient Britain (this play is sometimes listed in comedies)
Hamlet—Denmark
Julius Caesar—Rome, Philippi, Sardis
King Lear—Ancient Britain
Macbeth—Scotland and England
Othello—Venice (Italy), Cyprus
Romeo and Juliet—Verona, Mantua (Italy)
Timon of Athens—Athens (Greece)
Titus Andronicus—Rome (Italy)
Troilus and Cressida—city of Troy (during the Trojan War)



Ellen Terry as Lady Macbeth
By John Singer Sargent
(1889)

“My love shall in my verse ever live young” - Sonnet XIX

The translation

Many attempts (some successful, some not) have been made to update Shakespeare in a variety of genres. The successful versions have been able to capture the essence of the play in an updated setting—some using the original text and some using more modern text.

So here is your opportunity to update the Bard. Take the original texts below and translate them into modern day language and meaning—the italicized phrases are the most often quoted.

Take the opportunity to identify the types of literary devices Shakespeare used and make sure when you translate into modern day language, you keep these devices!

From **AS YOU LIKE IT**

*All the world's a stage,
And all the men and women merely players:
They have their exits and their entrances;
And one man in his time plays many parts.*

From **JULIUS CAESAR**

Blood and destruction shall be so in use
And dreadful objects so familiar
That mothers shall but smile when they behold
Their infants quarter'd with the hands of war;
All pity choked with custom of fell deeds:
And Caesar's spirit, ranging for revenge,
With Ate by his side come hot from hell,
Shall in these confines with a monarch's voice
Cry 'Havoc,' and let slip the dogs of war;
That this foul deed shall smell above the earth
With carrion men, groaning for burial.

From **TWELFTH NIGHT**

*If music be the food of love, play on;
Give me excess of it, that, surfeiting,
The appetite may sicken, and so die.*

From **HAMLET**

This above all — *to thine own self be true;*
And it must follow, as the night the day,
Thou canst not then be false to any man.

*Neither a borrower nor a lender be:
For loan off loses both itself and friend.*

Something is rotten in the state of Denmark.

From **ROMEO AND JULIET**

*That which we call a rose by any other name
would smell as sweet.*

My only love sprung from my only hate!
Too early seen unknown, and known too late!
Prodigious birth of love it is to me,
That I must love a loathed enemy.

*But, soft! what light through yonder window
breaks?
It is the east, and Juliet is the sun.*

O! she doth teach the torches to burn bright!

Good Night, Good night! *Parting is such sweet
sorrow, that I shall say good night till it be mor-
row.*

A plague o' both your houses!
They have made worms' meat of me.

Then I defy you, stars!

Tempt not a desperate man.

A glooming peace this morning with it brings.
The sun for sorrow will not show his head.
Go hence to have more talk of these sad
things.

Some shall be pardoned, some shall be pun-
ished.

*For never was a story of more woe,
Than this of Juliet and her Romeo.*