If music be the food of love: Shakespeare in the Music Library

An exhibit in commemoration of the 400th anniversary of the death of William Shakespeare

Curated and written by
John Bewley, Ph.D.
Associate Librarian

Music Library
University at Buffalo
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Music provides a kaleidoscopic array of perspectives through which scholars can view the works and influences of William Shakespeare. While many people are familiar with the most famous uses of Shakespeare in music in such works as Tchaikovsky’s *Romeo and Juliet Overture-Fantasy*, Verdi’s Shakespeare operas (*Falstaff*, *Macbeth*, and *Otello*), Mendelssohn’s incidental music for *A Midsummer Night’s Dream*, and Prokofiev’s *Romeo and Juliet* ballet, this exhibit will highlight some of the most significant topics related to the intersections of Shakespeare and music with some lesser-known examples from the holdings of the Music Library.

The use of music in Shakespeare’s plays

Music plays a significant role in Shakespeare’s plays through three guises: music performed as part of the play, references in the text to song titles, and the use of words with musical connotations.

Shakespeare’s use of performed music in his plays was so extensive that only *The Comedy of Errors* is without music. One of the remarkable aspects of Shakespeare’s use of music is how integral it is to the dramatic structure in the plays. Some of the music serves as a direct part of the action, such as fanfares associated with processions or to mark royal entrances. In other instances Shakespeare used music as an agent for an action, such as when a lullaby is sung to put a character to sleep. Shakespeare also employed music to express elements about a character or to set an atmosphere. Much of the music performed or referenced in Shakespeare’s plays would have been immediately recognizable by sound or title to his audiences, thus making the usage for characterizations more apparent.
Unfortunately, no documentation exists that can authenticate the melodies for vocal or instrumental music used in the plays. Thomas Morley’s “It Was a Lover and His Lass” is one of the few works whose existence and dating at least allows speculation about its use by Shakespeare in the play, *As You Like It*.

**Thomas Morley (1557 or 58-1602): “It Was a Lover and His Lass” from Morley’s *First Booke of Ayres*  
Facsimile reproduction of the only extant copy of the printing by William Barley (London, 1600), from the Folger Shakespeare Library.
The use of words with musical meanings in Shakespeare’s texts

Shakespeare makes reference to more than three hundred terms with acoustical or musical connotations throughout his plays. Although we may no longer recognize many of the terms that would have been familiar to the Elizabethan and Jacobean audiences, there are still enough in current use to resonate with today’s audiences. Definitions can be found in *Music in Shakespeare, a Dictionary* (Christopher R. Wilson and Michela Calore, 2007) which also contains an index that lists the plays along with the musical terms stated within them. For example, the list of musical words used by Shakespeare in *The Tempest* includes the following:

- air, bass, beat, burden, catch, charm, dance, ditty, harmony, harp, hum, instrument, knell, music, noise, organ, play, rattle, soft, song, tabor, thunder, tongue, troll, tune, twang, whistle, wind

Incidental music for Shakespeare’s plays

Music written to be used with a complete performance of a play is commonly called incidental music. The earliest examples of incidental music written to accompany Shakespeare’s plays date to the mid-17th century with Matthew Locke (circa 1621-1677) and other composers’ music for William Davenant’s productions of *Macbeth* in 1664 and *The Tempest* in 1674.
Henry Purcell composed *A Fairy Queen* for a production at the Dorset Garden Theatre in London in 1692. It is a hybrid type of work sometimes called semi-opera. Purcell’s music for *A Fairy Queen* chiefly consists of four (later revised to include five) individual masques that were interpolated into an adaptation of Shakespeare’s *A Midsummer Night’s Dream*. The music is incidental in the sense that it is added to the play, yet together with the play functions as a new entity that is not quite an opera in the fullest sense. It is important to note that none of Shakespeare’s lines are actually set to music by Purcell.

**Henry Purcell (1659-1695): “Heark, How All Things with One Sound Rejoice” from *The Fairy Queen* (1692)**

Thomas Arne composed incidental music for productions of Shakespeare plays at London’s Drury Lane in 1740-41, including *The Tempest, As You Like It, Twelfth Night*, and *The Merchant of Venice*. One of the texts Arne set from *The Tempest* is the song “Where the Bee Sucks.” Although it has not been proven that it was actually written for the production at Drury Lane, it remains one of Arne’s most popular songs that has been widely distributed.
Thomas Arne (1710-1778): *Where the Bee Sucks* (circa 1740)


Perhaps the most famous example of incidental music for a Shakespeare play is Felix Mendelssohn’s music for *A Midsummer Night’s Dream*. Mendelssohn composed the overture in 1826 when he was only seventeen years old. He returned to the subject to compose the remainder of the incidental music (including his famous “Wedding March”) for a production of the play in 1843.

**Felix Mendelssohn (1809-1847): *Sommernachtstraum. Ouverture* (1826)**
Facsimile reproduction of the manuscript score in the composer’s hand of his Overture to a *Midsummer Night’s Dream*. The score is opened to one of the passages that Mendelssohn wrote to imitate the braying of an ass to mark the place in the play where Puck transforms Bottom by replacing his head with that of an ass.
Musical settings of Shakespeare’s texts

The five volumes of Bryan N. S. Gooch and David Thatcher’s *A Shakespeare Music Catalogue* (1991) lists more than 20,000 entries for musical works that are either based on Shakespeare’s works or settings of his texts. The song settings include such famous songs as Schubert’s *An Sylvia* (“Who is Silvia?” from *Two Gentlemen of Verona*). The list of composers who have set Shakespeare texts for songs includes Berlioz, Birtwistle, Brahms, Britten, Carter, Chausson, Copland, Delius, Diamond, Druckman, Finzi, Foss, Haubenstock-Ramati, Haydn, Honegger, Rorem, Saariaho, Schubert, Schumann, Sibelius, Richard Strauss, Stravinsky, Thomson, Tippett, and Vaughan Williams.

Two composers with Buffalo connections that are not represented in the Gooch and Thatcher catalog are Michael Sahl and Arnold Cornelissen.

Michael Sahl was born in Boston in 1934. He studied at Amherst College and received a master’s degree at Princeton in 1957 after studies with Roger Sessions and Milton Babbitt. Sahl came to Buffalo to spend a year as a Creative Associate with the Center of the Creative and Performing Arts 1965-1966. He spent 1968-1969 as pianist and music director for singer Judy Collins. His music is noted for its inclusion of a variety of musical styles.

**Michael Sahl (born 1934): Lord of My Love and That Time of Year (1956)**
From the Music Library’s *Michael Sahl Score Collection*.

*Lord of My Love* is a setting of Shakespeare’s Sonnet 26 and *That Time of Year* is a setting of Shakespeare’s Sonnet 73.
Manuscript scores in the composer’s hand.
Arnold Cornelissen was born in Abcoude, Holland on 1 June 1887 and moved to the United States in 1906. He was a cellist (including with the Buffalo Philharmonic Orchestra, 1935-1940), pianist, composer, and conductor of the Buffalo Symphony Orchestra, a predecessor of the Philharmonic. The Music Library’s *Arnold Cornelissen Score Collection* contains more than sixty works.

Arnold Cornelissen (1887-1953): *Under the Greenwood Tree* (undated)
From the Music Library’s *Arnold Cornelissen Score Collection*.

The text is from Shakespeare’s *As You Like It*. 
Manuscript score in the composer’s hand.

Iannis Xenakis adopted an entirely different method of setting text in his choral work, *Sea-Nymphs*. Using “Ariel’s Song” from Shakespeare’s *The Tempest* as source material, Xenakis extracted single syllables from the text and set them randomly to his music. Clearly, his goal has nothing to do with trying to represent the coherent meaning of Shakespeare’s text. Instead, he treats text as a source for vocal sounds.

The first page of the score to Xenakis’s *Sea-Nymphs* with Shakespeare’s original text of “Ariel’s Song,” set beside it with arrows added to match the placement of words from the original to the score.
Adaptations of Shakespeare’s plays for operas and musicals

The article on Shakespeare in the *New Grove Dictionary of Opera* lists about 270 operas based on, or adapted from, Shakespeare plays. Surprisingly, considering the strength of the plays, very few of the operatic settings have successfully found a place in the repertory. The most notable successes include Rossini’s *Otello*, Berlioz’s *Béatrice et Bénédict*, Gounod’s *Roméo et Juliette*, Verdi’s Shakespeare operas, and Britten’s *A Midsummer Night’s Dream*. Successful adaptations as musicals include Leonard Bernstein’s *West Side Story* (based on *Romeo and Juliet*), Cole Porter’s *Kiss Me Kate* (based on *The Taming of the Shrew*), and Richard Rodgers and Lorenz Hart’s *The Boys from Syracuse* (based on *The Comedy of Errors*).

Very few plays of any kind can simply be set to music in their entirety without changes necessitated by the different demands of the musical setting of opera. Librettists approach the challenge of adapting plays in many different ways and with varying degrees of intent regarding how much of the original source will remain in the new work. As a result, there are many examples where a musical work bears little resemblance to the original play. Adaptations of Shakespeare’s plays for operas and musicals run the gamut of works that retain as much of the original as possible to works that have only faint resemblance to the original.
One of the first complete operatic treatments of a Shakespeare play was Johann Mattheson’s *Cleopatra*, composed in 1704. It was at the premiere performance of this work that Mattheson challenged George Frideric Handel to a duel. Mattheson performed on stage in the role of Antonio while Handel conducted from the keyboard. After performing Antonio’s suicide in Act III, Mattheson attempted to return to the orchestra to take over the role of conducting from the keyboard, but Handel would not relinquish the post. Apparently this only heightened an earlier dispute, and the infuriated Mattheson challenged Handel to a duel. Accounts differ as to whether a button on Handel’s coat or a score in his pocket saved Handel from Mattheson’s sword.
Facsimile reproduction of the title page and list of characters from the 1704 printing of the libretto.
The Shakespeare article in the *New Grove Dictionary of Opera* lists more than twenty operas based on *Romeo and Juliet*. Georg Benda’s Singspiel based on the German libretto by Friedrich Wilhelm Gotter was one of the first two musical adaptations of the play. It was premiered 25 September 1776 at the Hoftheater in Gotha, Germany. In keeping with the lighter nature of Singspiel, Gotter’s libretto ends happily, with Romeo and Juliet alive and well.
Facsimile reproduction of the manuscript score, opened to the final duet between Romeo and Juliet.
Daniel Steibelt (1765-1823): *Roméo et Juliette* (1793)
Paris: Chez Boyer et Nadermann, circa 1793.

Daniel Steibelt’s setting of *Romeo and Juliet* is based on the French libretto by Alexandre de Ségur. Steibelt submitted the first version of the score to the Académie Royale de Musique in Paris for performance, but when they were unable to produce it Steibelt replaced the recitative sections with spoken dialogue to treat it as an opéra comique. This version of the work received its premiere at the Théâtre Feydeau in Paris on 9 October 1793. Like the Benda opera, Steibelt’s also ends happily with both Romeo and Juliet alive.
ROMEO et JULIETTE

OPÉRA

en trois Actes, en Prose

Représenté pour la première fois sur le

Théâtre de la rue Fontaine le 10 7me 1793 (vieux style)

Mis en Musique

PAR D. STEIBELT

 Prix 50°

A. PARIS

Chez Boyer, et Nadermann, facteur de clavecs, et autres instruments au
Magasin de Musiques, Rue de la Loi, à la Curé des Jacobins de l’ancien Café de la Loi.

N° en trouve à la même Adresse la Mus et l’ouverture de cet opéra
Arrangé pour le Piano par l'Auteur.
The Music Library’s copy of the score has several markings in it, including deletions of entire passages, indicating that at some time the score was used for a performance.
Gioacchino Rossini composed his operatic setting of Shakespeare’s *Otello* in 1816. It was premiered at the Teatro del Fondo on 4 December 1816. The Italian libretto by Francesco Berio di Salsa was based on the French adaptation of the play by Jean-François Ducis. As a result there are some notable differences between Rossini’s work and Shakespeare’s play.
The portrait of influential tenor, Giovanni Battista Rubini, is from a prefatory page in the publication. The score is opened to Desdemona’s “Willow song.”
Nicola Vaccai’s opera, *Giulietta e Romeo*, premiered at the Teatro alla Canobbiana in Milan on 25 October 1825. Its libretto was by Felice Romani, who used an adaptation of the original play by Luigi Scevola. Vaccai’s opera was very successful until it was eclipsed in popularity by Vincenzo Bellini’s setting of the same libretto. Bellini’s opera, *I Capuleti e i Montecchi*, premiered on 11 March 1830. The famous soprano Maria Malibran, who performed the role of Romeo in Bellini’s opera, preferred Vaccai’s setting of Romeo’s death scene. She had Vaccai’s music for the scene interpolated into Bellini’s opera in her performances, a practice that continued into the twentieth century with performances by Marilyn Horne.
Ah! se tu dormi, svegliati.

Opra Romeo e Giulietta
Composed by Giacomo Puccini.

Con anima
Andante

Ah! se tu dormi, svegliati.

Sorgi, mio ben, mia speranza, che il mio amore a

Sorgi, mio ben, mia speranza, che il mio amore a
Manuscript vocal score version of Romeo’s final aria, “Ah! Se tu dormi svegliati,” in Vaccai’s *Giulietta e Romeo*, as written out in a bound collection of manuscript music bearing the name Mrs. S. Smith.
Edmond Missa (1861-1910): Dinah (1894)
Paris: Choudens, 1894.

Edmond Missa composed more than twenty operas, including Dinah, one of only seven operas based on Shakespeare’s Cymbeline as listed in the New Grove Dictionary of Opera. The opera was premiered at the Théâtre de la Comédie-Parisienne on 25 June 1894. The libretto was by Michel-Antoine Carré. He was the son of Michel-Florentin, librettist of Gounod’s Roméo et Juliette and Hamlet and Offenbach’s Les Contes des Hoffmann.
This copy of the vocal score is from the Music Library’s Florian Bruyas Collection of French Opera Scores. A list of the cast
members and directors of the original production are listed on a page preceding the score.

Frédéric Le Rey (1858-1942): *La Mégère apprivoisée* (1895)


Frédéric Le Rey composed *La Mégère apprivoisée* on a libretto by Émile Deshays based on Shakespeare’s *The Taming of the Shrew*. The premiere took place in December 1895 at the Théâtre-des-Arts de Rouen.
La Mégère apprivoisée

COMÉDIE-LYRIQUE EN DEUX ACTES ET QUATRE TABLEAUX

(D’APRÈS SHAKESPEARE)

Par Émile DESHAYS

Musique de FRÉDÉRIC LE REY

Représentée pour la première fois au Théâtre-des-Arts à Rouen (Décembre 1895).

Direction: H. d'Alençon (officier de l'Instruction publique).

DISTRIBUTION

Pétruchio (Bartleby) . . . M. LABBE
Lucentio (Fauve Léger) . . . MM. VAUTIER
Baptista (Basse chantante) . . . AUDIBIO
Grumio (Second Ténor) . . . BIANCONI

Curtis (Ténor) . . . M. MONTAL
Catharina (Basse soprano du plongeon) . . . Mme. MAUD ROUGÉ
Blanca (Basse soprano léger) . . . RHALIANE
Blondello (Douxse Tenor) . . . DE LÉDA

Chef d'orchestre: M. MALOU.
Mise en scène de M. J. SPECA, Répétiteur général.
Décors: M. RAMENT.

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The title page of this score from the Music Library’s *Florian Bruyas Collection of French Opera Scores* lists personnel of the premiere. The illustration of a moment from Act II, Scene 6 is by the librettist, Émile Deshays, also a noted illustrator.
Georges Adolphe Hüe (1858-1948): Titania (1903)
Paris: Choudens, 1903.

Georges Adolphe Hüe composed his opera Titania using a libretto by Louis Gallet and André Corneau based on Shakespeare’s A Midsummer Night’s Dream. The opera was premiered 20 January 1903 at the Théâtre National de l’Opéra-Comique.
TITANIA
Drame musical
en
Trois Actes
Représenté pour la première fois à Paris,
athe Théâtre National de l'Opéra-Comique
le 20 Janvier 1805
Direction de M. ALBERT CARRÉ

DISTRIBUTION:
TITANIA, reine des fées ..................................... Mme JEANNE BAUNAY
HERMINE ................................................................. MARGUERITE CARRÉ
ROBIN, fils bâtard d'Obéron, lutin ................................ DE CRAPONNE
UNE FÉE ................................................................. CORTEZ
PHILIDA, favorite d'Obéron .......................................... CHASES
YANN le Rimeur ....................................................... MM. MARÉCAL
OBÉRON, roi des fées ................................................ ALLARD
MATHIAS, berger ....................................................... DELVOYE

Garçons, Jeunes Filles, Esprits de l'air, de la terre et des eaux,

Directeur de la scène: M. ALBERT VIZENTINI
Chef d'orchestre: M. ANDRE MESSAGER
Chef du Chant: MM. RUSSEL et H. CARRÉ

ACTE I
Dans une clairière de l'antique forêt.

INTRODUCTION .......................................................... 86
SCÈNE I OBÉRON, LES VOIX ............................................. 99
SCÈNE II YANN, seul ..................................................... 92
SCÈNE III YANN, HERMINE .......................................... 124
SCÈNE IV YANN, LES VOIX ........................................ 149
SCÈNE V YANN, TITANIA ............................................. 166

ACTE II
Le séjour féérique d'Obéron.

INTRODUCTION .......................................................... 86
DANSE DE PHILIDA ................................................... 110
SCÈNE I OBÉRON, ROBIN, LES VOIX ............................. 124
SCÈNE II TITANIA, YANN ........................................... 149
SCÈNE III TITANIA, YANN, OBÉRON ............................ 166

ACTE III
Paysage d'hiver.

PRÉLUDE ................................................................. 187
SCÈNE I HERMINE, YANN, LES VOIX ............................ 191
SCÈNE II HERMINE, YANN, TITANIA, LES VOIX ............ 218
SCÈNE III HERMINE, YANN, OBÉRON ................................ 252
SCÈNE IV MATHIAS ..................................................... 235

A.C. II, 298
Feu l'ou.
The Music Library’s copy from the *Florian Bruyas Collection of French Opera Scores* is an example of the added information contained in that collection. Florian Bruyas inserted many clippings and other artifacts into his scores. In this case he inserted photographs of soprano Marguerite Carré (Hermine), tenor Adolphe Maréchal (Yann le Reimeur), and one of the composer.

**Leonard Bernstein (1918-1990): *Four Movements from West Side Story* arranged for solo piano by Leo Smit (1921-1999)**


Leo Smit was born in Philadelphia in 1921. After studies at Curtis Institute of Music and private studies in New York, Smit became a rehearsal pianist for George Balanchine’s American Ballet Company in 1936. It was in that position that he met Igor Stravinsky during rehearsals of Stravinsky’s ballet, *Jeu de Cartes*. Smit met Aaron Copland in 1943, and through Copland met Leonard Bernstein later the same year. In October 1946 Smit performed as the soloist in the world premiere of Copland’s *Concerto for Piano and Orchestra* with the New York City Symphony, conducted by Leonard Bernstein.

Smit was hired as Slee Visiting Professor of Music at the University at Buffalo in 1962 and was appointed to the full-time music faculty in 1963. He taught both composition and piano in Buffalo until his retirement in 1998.

Leo Smit arranged four movements from Leonard Bernstein’s musical, *West Side Story*, for solo piano in 1968 for publication by G. Schirmer. *West
Side Story, with its book by Arthur Laurents and lyrics by Stephen Sondheim, opened on Broadway 19 August 1957.
This score is from the Music Library’s *Leo Smit Score Collection*. It is a negative print of a proof copy with corrections by Leo Smit.
Additional display materials:

The broadsides on display are from the Music Library’s Christopher Coover Collection of Theater Broadsides. The five broadsides on this wall were all for productions at Sadler’s Wells Theatre in London, with announcements for performances of nine Shakespeare plays: *Henry IV*, *Romeo and Juliet*, *Measure for Measure*, *The Tempest*, *The Merchant of Venice*, *Antony and Cleopatra*, *Macbeth*, *As you Like It*, and *Othello*. Thirty four of Shakespeare’s plays were performed at Sadler’s Wells during the twenty years that Samuel Phelps was the theatrical manager. Among his other accomplishments, he was noted for performing Shakespeare from the original versions, not the altered versions that had previously been popular.

The playbill for Sadler's Wells dated 22 September 1849 contains an unusual statement: "... this evening, Friday, Sept. 21st, there will be no performance, in consequence of the Churchwardens of the Parish having appointed the day as one of humiliation and prayer." This is most likely due to the cholera epidemic that killed more than 33,000 people in Great Britain in 1849, including more than 13,000 people in London.
Sadler's Wells.

Mr. Phelps.

Under the management of Mr. Phelps.

Wednesday, Aug. 26, Thursday, 27, Friday, 28, & Saturday, 29.

Will be produced (for the first time here) Westland Marston's Play of The Patrician's Daughter.

Lord Lynterne, Mr. G. Bennett.
Captain Pierpont, Mr. Hoskins.
Heartwell, Mr. Mellon.
Mordaunt, Mr. Phelps.
Baxter, Mr. Morton.
Pelcourt, Mr. Stilt.
Colville, Mr. C. Fenton.
Lord Chatterly, Mr. Branson.
Sir A. Tumby, Mr. Sharp.
Physician, Mr. Graham.
The Earl's Servant, Mr. Franks.
Mordaunt's Servant, Mr. Wilkins.
Notary, Mr. Scoley.
Lady Mabel Lynterne, Miss Laura Addison.
(Lady's First Appearance in London)
Lady Lydia Lynterne, Mrs. Brougham.
Lady Chatterly, Miss Stephens.
Lady Taunt, Mrs. Francis.
Attendant, Mrs. Graham.

To be followed by an Interlude (by Charles Selby) entitled A Lady & Gentleman in a Peculiarly Perplexing Predicament.

The Gentleman, Mr. Hoskins.
The Lady, Mrs. Leigh as Gray.
Madame Talboys, Mrs. Francis.

To commence with a Prologue entitled Maneuvring.

Whimsy, Mr. A. Young, Colonel Rencourt, Mr. Hoskins.

Louisiana Talboys, Mr. Morton.
Sparce, Mr. Sharp.
Edward, Mr. Wilkins.

Clara, Mrs. Leigh Murray.

Henry IVth.

Will be repeated Twice Next Week.

Shakespeare's Tragedy of Romeo and Juliet.

With New Scenery, Dresses, and Decorations, will be speedily produced.

Serjeant Talbou's Tragedy of Lion.

Is Also in a Forward State of Rehearsal.

Stage Manager, Mr. Phelps.
Acting Manager, Mr. T. L. Greenwood.
The Decorations and Property by Mr. Harvey.
Scenic Painters, Messrs. Fenton and Finlay.
Costumes by Mottershead.
Musical Director, Mr. W. Montgomery.

Boxes: First Circle: 4th to 1st Row, L. to R.
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All applications relative to the sale of the Tickets or in behalf of Mr. Greenwood, at the West End.
Sadler's Wells

THEATRE ROYAL.

Las Vegas. — Messrs. GREENWOOD and PHELPS.

UNDER THE MANAGEMENT OF

Mr. PHELPS.

THIS EVENING, FRIDAY, Sept. 21st, there will be no Performance.

In consequence of the Churchwardens of the Parish having appointed the Day as one of Brimstone and Fyre.

TO-MORROW, SATURDAY, Sept. 22nd, 1849.

Will be presented for the First Time at this Theatre: COLLAY CRESVIC's Comedy of

SHE WOULD AND
SHE WOULD NOT.

The Scene
by
Mr. F. PENTON.

Don Manuel. — Mr. A. YOUNGE.
Don Philip. — Mr. HENRY MARSTON.
Don Octavio. — Mr. G. K. DICKINSON.
Don Luis. — Mr. BELFORD.
Trappantis. — Mr. HOSKINS.
Soto. — Mr. C. FENTON.
Algaunti. — Mr. HARRIS.
Vasquez. — Mr. FRANKS.
Corregidores. — Mr. KNIGHT.
Hypolita. — Miss FITZPATRICK.
Rosara. — Miss T. BASANO.
Flora. — Miss JULIA ST. GEORGE.
Viletta. — Mrs. G. SMITH.

To be followed by the Finale Comedies, by 2 Acts, of the

DAY AFTER THE WEDDING!

Colonel Freese. — Lord M. FAIRBANKS.
Lady Elizabeth Freese. — Miss CARLSTEIN.
Mrs. Freese. — Mrs. H. MARSTON.

To conclude with PLOTS FOR PETTICOATS, by J. WOOLFE, Esq.

PLOTS FOR PETTICOATS

Frank Fitch. — Mr. WILLIAMS.
Ergo. — Mr. HOSKINS.
Sir Andrew Grayling. — Mr. CLINTON.
Harry Alberton. — Mr. DOLMAN.
Walter. — Miss T. BASANO.
Rose Hackett. — Miss JULIA ST. GEORGE.

SHAKESPEARE'S Play of

MEASURE FOR MEASURE

Will be repeated on MONDAY and TUESDAY.

THE TEMPEST

Will be performed on WEDNESDAY and THURSDAY.

THE MERCHANT OF VENICE

Will be repeated in a few Days.

The productions of SHAKESPEARE's Tragedy of

ANTONY & CLEOPATRA

With new scenery, dresses and decorations, in unadulterated costume until October.

Stage Manager, Mr. PHELPS. — Acting Manager, Mr. T. G. GREENWOOD.
Stage Painter, Mr. F. FENTON. — The Property, by Mr. HARVEY.
Mechanic, Mr. CANDERY. — The Costume, by Mr. COMERED and Miss BAILEY.
Musical Director. — Mr. W. H. MONTGOMERY.

BOXES — First Circle, 5s. Second circle, 2s. PIT, 1s. GALLERY, 6d.

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Tickets at half-price to subscribers of the establishment and to subscribers of the establishment in the building.
This Evening, Thursday, Nov. 21, 1850,
AND FRIDAY, NOVEMBER 18th,
The Performers will introduce with SHERIDAN KNOWLES' Comedy of The

LOVE
CHASE.

Master Waller - - - - Mr. FREDERICK ROBINSON
Sir William Pencolove, Mr. J. W. RAY Master Trueworthy, Mr. T. C. HARRIS
Master Wildrake - - - - Mr. E. MARSTON
Master Neville - Mr. C. SEYTON Master Humphreys - Mr. WARDE
Lash - - - - - - - - - - - - Mr. CHAPMAN Changewell - - Mr. MEAGRESON
George, Mr. LICKFOLD Lawyer, Mr. GATES Servant, Mr. FAXON
Widow Green, Mrs. H. MARSTON Lydia, Miss HERBERT
Page, Miss HEATH
Alice, Mrs. J. B. HILL Phoebe, Miss HART Amelia, Miss GRAY
Bridesmaids - - - - - - Misses MORELLI & POOLE

To commence with CHARLES BANCROFT's Comedy, in Two Acts, entitled

SONS & SYSTEMS

Mr. James Bowerby - - - - Mr. J. W. RAY Mr. George Bowerby - - - - Mr. REYNOLDS
Mr. J. W. RAY - - - - Mr. LEWIS BALL
Mr. J. W. RAY (a Servant) Edward Sweetman - - - - Mr. Seyton
Don. O'Marry Sweetman - - - - Mr. C. SEYTON Actress Moreau - - - - Miss S. HART
Actress Moreau - - - - Miss C. S. HART
Mrs. Moreau - - - - Miss CAROLINE PARKS

On SUNDAY, (First Time this Season) Shakespeare's Tragedy of

MACBETH.

Mr. Phelps - - - - - - Mr. PHLEPS

In consequence of the Continued Attention attendant on the Performance of

FOOL'S REVENGE,
IT WILL BE REPEATED ON THURSDAY AND FRIDAY NEXT.

NOTICE: - Variations to the above are respectfully intimated that Benches will be the charge for future performances.

1. The price of Wine, Beer, or Spirits, never under any circumstances be admitted within the Walls of the Theatre.

BANKS-First Circle, 3d. Second Circle, 8d. PIT. 1s. GALLERY, 6d.

PRIVATE BOXES to be let at 6s. in the first row of the Theatre, and on the Stage, and on the Stage, and in the Dressing Rooms.

INFORMATION to the Public.-On the 25th November last, the Author of 'Macbeth' the present performance, and the Author of 'Macbeth', on the 21st December, the first performance, and on the 25th December, the second performance, are to be had at the Theatre Royal, Bow Street, Westminster, price half-price, to boxes only, at 11 o'clock.

The Views of the Theatre are named by advertisement, and at Chelsea among the principal bye-bells of the season.

The Manager, Mr. J. W. RAY, at the Theatre Royal, Bow Street, Westminster, will have the honour to wait on the public at all times.
LAST NIGHT OF PERFORMANCE
Until September next, in consequence of the Commencement of the Necessary Preparations for the Opening of the Season.

The Public is respectfully informed, that a Performance will take place at this Theatre,

On SATURDAY, August 17th, 1861

FOR THE BENEFIT of an ARTIST, suffering from severe illness.

MR. PHELPS

Much interested in the unfortunate case, has most liberally granted the use of the Theatre, Free of Charge, and the Sum

MR. EDMUND PHELPS;

has kindly consented to sustain Two Characters, both played by him on this occasion for the first time in London, and the following Popular Favorites generously affording their gratuitous assistance in aid of the above mentioned case, have also consented to appear.

An Advertisement, worthy it is believed, the support both of the Public and the Patronage of this new established Theatre.

Mrs STERLING Miss FITZPATRICK Mrs C. YOUNG

Miss HEATH Miss OLIVER Miss ATKINSON

Mrs H. MARSTON Miss LAVINE Miss FANNY JOSEPHS

Mrs ST. HENRY (Pupil of Mrs Welby) Miss CAROLINE PARKES

Miss ALICE EVANS Miss HILL

(On permission of S. O. CONQUEST, Esq.)

Mr RYDER Mr. H. MARSTON Mr. HERMAN VEZIN

Mr BELFORD Mr. W. H. SWANBOROUGH Mr. F. MORTON

Mr BARRETT Mr. J. W. RAY Mr. LEWIS BALL

Mr WEBSTER VERNON Mr. C. FENTON

(On permission of S. O. CONQUEST, Esq.)

The Entertainment will commence at a Quarter to Seven, with Four Scenes from SHAKESPEARE's "Hamlet."
THEATRE NOVA.

SADLER'S WELLS.

Under the Management of Miss CATHERINE LUCETTE.

Mr. PHELPS

EVERY EVENING,

For a Limited Number of Nights.

SPECIAL NOTICE. The Doors will be opened at Halfpast Six, and the Performances commence at Seven.

On Saturday, Oct. 26th, & Monday and Tuesday following, the Performances will commence with SHAKESPEARE'S TRAGEDY, in Five Acts of

OTHELLO

THE MOOR OF VENICE.

The Duke of Venice Mr. FISHER
Brabantio Lr. JAMES JOHNSTONE
Gratiano Mr. C. LLOYDS
(Lt. General)
Lodovico (Kinsman to Brabantio) Mr. ESCOTT SHELLEY
Othello (the Moor) Mr. PHELPS
Iago Mr. E. F. EDGAR
(Renowned Gentleman)
Roderigo (his Lieutenant) Mr. HENRY FORRESTER
Antonio Mr. LEWIS BALL
Mr. A. MONTAGUE
Montano Mr. REGAN
Julio Mr. C. CROOK
Marco Mr. HORTON
Paulo Mr. NORTHCOTE
Giovanni Mr. BENDER
Lucio Mr. WILLSON
Miss SOPHIE MILES
Messrs. RICHARDS
Emilia (wife to Iago) Mrs. DOWTON
Officers, Gentlemen, Senators, Messengers, Sailors, Attendants, &c.
Scene—Act I. VENICE. During the rest of the Play, AT A SEAPORT IN CYPRUS.

Characteristic Pas de Deux by Miss ROSA NATHAN.

To conclude with (First Time) a NEW COMIC DRAMA, written by the Author of "Two Heads are Better than One," entitled

CHINESE ROMANCE

Mr. Monmouth, rt. Mr. C. LLOYDS
Gentleman (Mr. Monmouth's Factor) Mr. A. MONTAGUE
Major Balham (in the East India Company's Service) Mr. FISHER
Captain Warby (as Mr. Monmouth) Mr. MOWBRAY
Mr. Monmouth's Factor (as the Factor in the "Invisible") Mr. C. CROOK
Mr. Monmouth's Factor (as the "Invisible") Mr. J. JOHNSTONE
Mr. Monmouth's Factor (as the "Invisible") Mrs. CLEMENTS
Miss EMILY DOWTON
Mrs. Monmouth (a Widow Lady, Eldest of Mr. Monmouth) Mrs. DOWTON
Lady and Gentleman (as attendants on the above) Mrs. Bower.

TIME—1858. Scene—GARDEN REACH, CALCUTTA.

Ballet of NATIVE GIRLS.

On WEDNESDAY, Oct. 29th, Shakespeare's Play of The MERCHANT OF VENICE.

Shylock, Mr. PHELPS.

Mr. PHELPS' Farewell Benefit, and Last Performance but One at this Theatre, on THURSDAY Evening, Nov. 6th.

Stage Manager, Mr. GEORGE ELMS.
Musical Director, Mr. JOHN W. ELLIS.

Acting Manager, Mr. JOHN W. ELLIS.
Properties, Mr. C. HENDRICKS.
Scene Artists, Mr. RODGERS, Mr. W. CAWDEBY.

Properties by Mr. J. BROGGDEN. Perpetuities, Mr. CLARKE. Costumes, Mr. R. DAVIES & Mrs. SCOTT.

Dress Circle, 3s. 6d. Boxes, 2s. 6d. Pit, 1s. Gallery, 6d.

Private Boxes, 2l. 1s. and 2l. 10s. 6d.

Half-price at 9½s. o'clock to all parts except the Gallery.

Children under 12 years admitted Half-price to Pit & Boxes. Children in Arms in all parts of the House. 2l. 1s. 6d.

The Box-Office open Daily from Eleven to Three, under the Direction of Mr. CHARLES CLARKE.
This broadside for the performance of *Macbeth* at the Theatre Royal, Covent Garden on April 26 1837 indicates that the play will be performed with the incidental music composed by Matthew Locke. This music, originally written for a production in 1664, was the first incidental music written for a Shakespeare play.
Theatre Royal, Covent Garden

STALLS 7s. BOXES 4s. Half-price, 2s. PIT 2s. Half-price, Is.
Lower Gallery Is. Half-Price 6d. Upper Gallery 6d.

This Evening, WEDNESDAY, April 26th, 1837.

Will be presented (with the Original Music by Matthew Locke) Shakespeare's Tragedy of

MACBETH.

Duncan, King of Scotland, Mr. THOMPSON. Malcolm, Mr. WORRELL. Donalbain, Miss DEATHER. Macbeth, Mr. MACREADY. Macduff, Mr. Pritchard. Macduff, Mr. LANE. Lennox, Mr. HARRIS. Ross, Mr. J. WEBSTER. First Officer, Mr. JONES. Second Officer, Mr. RAY, Seyton, Mr. BENDER. Physician, Mr. HUCKEL. Lady Macbeth, Mrs. W. W. NEWBY. Gentlewoman, Miss NICHOLSON. Witches.—Hecate, Mr. RANSFORD. 1st Witch, Mr. TILBURY. 2nd Witch, Mr. WEBSTER. 3rd Witch, Mrs. ROSS. Apparitions, Messrs. WUILL, MARSON, KEES, WILLIAMS, NICHOLSON, CADDELL, PROCTOR.

Singing Witches.—Mr. COLLINS, Mr. LAND, Mr. GREEN, Mr. ASHTON, Mr. GLEDHILL, Mr. LLOYD, Miss LAND, Miss GARRICK, Miss VINCENT, Miss PARTRIDGE, Miss TAYLOR, &c. &c.

MODERN ORPHEUS!

OR, MUSIC THE FOOD OF LOVE.

Adapted and arranged by Miss HURST. Arranged for the Piano-Forte and Orchestra.

Miss HURST, First Violin. Mrs. BURTON, Second Violin. Mrs. MEDCRAFT, Violoncello. Mrs. GARDNER, Mrs. MACDONALD, Mrs. FROST, Mrs. PHILIPPS, Mrs. HALE, Mrs. J. J. WEBSTER. Mrs. G. TILBURY.

Mrs. G. TILBURY.

Mrs. CROUCH, Mrs. HALL, Miss LEWIS, Mrs. TAYLOR, Miss Walnut, Miss JOHNSTON.

QUASIMODO:

OR, THE GYPSY GIRL OF NOTRE DAME.

The Overture & Music selected from the Works of CARL MARIA VON WEBER.

Claude Vrillon, (Archdeacon of Notre Dame) Mr. G. BENTLEY. The Grand Provost, Mr. THOMPSON. Plombas de Chateauneuf, (a Captain of the King's Guards) Mr. COLLINS. Ernest, (the Friend) Mr. J. WEBSTER. Quasimodo, (the Deformed Bell-Ringer of Notre-Dame) Mr. PRITCHARD. chlorine, (a Maid of Honour) Miss HARRIS. Chopin, (King of the Beggars) Mr. RANSFORD, with Nelson's Song of "THE GYPSY KING." Verger, Mr. HARRIS. Harold, Mr. BENDER. Executioner, Mr. ANDREWS. Esmeralda, (the Gypsy Girl of Notre-Dame) Miss VENCESLAU. Madame Gondorlanse, Miss TAYLOR. Florê de Lys, (the Niece) Miss LACY, Nahotte, Miss LAND, Ozarane, Miss NICHOLSON. Gudule, (a Maid of Honour) Mrs. WEST. Julie, (the Gypsy Belle) Miss GARRICK.

EXTERIOR of the GREAT PALACE OF JUSTICE, near NOTRE DAME, SALON du COBRE, OVERLOOKING THE SEINE.

La Place de Greve and the Fountain of St. Michael.

GYPSY HAUNT, with VIEW of PARIS and Notre Dame, by MOONLIGHT.

Subterranean Cell for Criminals. Comprehensive View of Paris in the Olden Time.

TOWERS & WESTERN ENTRANCE of NOTRE DAME.

Has the honor of announcing to the Nobility, Gentry, and the Public generally, that his Benefit will take place on MONDAY, the 8th of MAY.

On which occasion will be presented Shakespeare's Historical Play of KINGS HENRY THE EIGHTH.

The Cast of which will be supported by the following eminent Professors:

Mr. MACREADY. Mr. VANDENHOFF. Mr. SHERIDAN KNOWLES. Mr. DALE. Mr. G. BENTLEY. Mr. WEBSTER. Mr. J. WEBSTER. Mr. PRITCHARD. Miss HELEN FAUCET, Mrs. GLOVER. Miss VINCENT, &c. &c.

WITH OTHER ATTRACTIONS.


Boxes may be had of Mr. RANSFORD, at his House, at the West-end of the Town. Mr. JAMES' Coffee House, Drury Lane. Stamford Inn, near Aldersgate Street. iid. Footes, Footes Yard.
The second-to-last performance advertised on this broadside from March 29 1860 is for The Christy Minstrels. The original group was formed in Buffalo by Edwin Pearce Christy in 1843. A new form of the group first performed in London in 1857. Eventually there were at least four groups using the name Christy’s Minstrels presumably because they could claim one or two members of the original group as members. This led to the name becoming generalized to mean any blackface minstrel show.
Royal Italian Opera, Covent Garden.

Mr. Frederick Gye, having in the most generous spirit generously placed this Theatre at the disposal of the Council for

A Benefit
In aid of the funds of the
Royal Dramatic College
This Evening, Thursday, March 29th, 1860.

The Entertainment will commence at 7 o'clock, with the First Act of Mr. Bulwer Lytton's dramatic poem of

Money.

Mr. John Vowley —— Mr. F. Matthews —— Mr. T. Moles —— Mr. H. Welles
Arabella —— Mr. T. Fysh —— Mr. H. Millar —— Mr. R. Maithers
Duke of Venice —— Mr. H. Mellor —— Cretus —— Mr. David Fisher
Medici —— Mr. H. Millar —— Mancini —— Mr. H. Marston
Lucio —— Mr. R. Parry —— Salomone —— Mr. F. Charles
Portos —— Miss Ruby (soprano) —— Servo —— Miss Selman

To be preceded by the Vocal Recitativo from Bulwer Lytton's Romantic Drama of

Merchant of Venice

Duke of Venice —— Mr. H. Mellor —— Cretus —— Mr. David Fisher
Portos —— Miss Ruby (soprano) —— Servo —— Miss Selman

After which, in accordance with Mr. Bulwer Lytton's original design of

Black-Eyed Susan

Baggotts —— Mr. G. Peirce —— Lieutenant Pike —— Mr. Walter Cable
Theodora —— Miss Ruby (soprano) —— Miss Louise (Mrs. W. Selman) —— Miss Louise (Miss S. Eunice)
Susan —— Miss Ruby (soprano) —— Mrs. Mary (Mrs. W. Selman) —— Miss Louise (Miss S. Eunice)

To be followed by a Scene from the Fifth Act of

Macbeth!

Lady Macbeth —— Miss Ruby (soprano) —— Mrs. Selman —— Miss Glynn (contralto)

To be followed by a Scene from the Fourth Act of Bulwer Lytton's Drama of

School for Scandal

Mr. Peter Tompkins —— Mr. Chipperfield —— Mr. Charles Matthews —— Mr. Howe
Lady Tompkins —— Miss Ruby (soprano) —— Mrs. Charles Matthews
Charles Surtees —— Mr. Charles Matthews

During the Interval, a Selection of

Vocal Music.

Miss Louisa Pyne —— Madame Catherine Hayes —— Mr. W. Harrison

Printed for Mr. Box and Cox, 24, New Cut, Lambeth.
Also displayed were the following images of Shakespeare characters from operas and ballets.
Mario Del Monaco as Otello in the 1956 Metropolitan Opera production of Verdi’s *Otello*
Photograph by Sedge LeBlang

J. Warren Perry Collection of Photographs, C04_023
Tito Gobbi as Sir John Falstaff in Verdi’s Falstaff
Unidentified Photographer

J. Warren Perry Collection of Photographs, C06_026
Martial Singer as Hamlet in Ambroise Thomas’s *Hamlet*
Photograph by Granere

J. Warren Perry Collection of Photographs, C12_059
Renata Tebaldi as Desdemona in a Metropolitan Opera production of Verdi's *Otello*.

Photograph by Sedge LeBlang

J. Warren Perry Collection of Photographs, C16_053
Moira Shearer as Titania and Robert Helpmann as Oberon in an Old Vic Company production of *Midsummer Night's Dream*, choreographed by Helpmann with music by Mendelssohn

Unidentified photographer

J. Warren Perry Collection of Ballet Photographs, JWPB194
Galina Ulanova and Iuri Zhdanov in a Bolshoi Ballet production of Prokofiev’s *Romeo and Juliet*
Unidentified photographer

J. Warren Perry Collection of Ballet Photographs, JWPB239