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
April 2016-June 2016
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

OPERA
en trois Actes, en Prose
Représenté pour la première fois sur le
Théâtre de la rue Fontaine le 10 7° 1793 (vieux style)
Mis en Musique
PAR D. STEIBELT

Prix 50°

A. PARIS

Chez Boyer, et Nadermann, Facteur de Basse, et autres Instrumente
au Magasin de Musique, Rue de la Loi, à la Case des Traçage de L’ancien Estaf de l’Ars

N° en trouve à la même Adresse la Sure et l’ouverture de cet opéra
Arrangée 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 (1792-1868): *Otello* (1816)

Gioacchino Rossini composed his operatic setting of Shakespeare’s *Othello* 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.
ROMANZA, SCENA e CAVATINA DI DESDEMONA.

N. 4.  
PIANO  e
HARPE.

Affettuoso.

Cadenza a piacere.

A PARIS chez PAGINI  
920 Boulevard des Italiens N° II.
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 (1790-1848): *Giulietta e Romeo* (1830)
Music Library’s *British Vocal Music Collection.*

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.
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 TROIS ACTES ET QUATRE TABLEAUX

(D’APRÈS SHAKESPEARE)

Par Émile DESHAYS

Musique de FRÉDÉRIC LE REY

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

Direction : H. d’Alsenz (officier de l’instruction publique).

DISTRIBUTION

Petruchio (Brigard) . . . MM. LABIS
Lucentio (Faux lager) . . . VAUTIER
Baptista (Suisse chanteuse) . . . AUDIBIO
Grumio (Sous lieutenant) . . . DARNAUD

Curtis (Troi) . . . M. MONVAL
Catharina (Petite Servante du Puits) . MÔME MAUD ROUGÉ
Blanche (SœurSante lager) . . . RHÉLIANE
Blondello (Duc de Trente) . . . DE LÉGA

Chef d’orchestre : M. AMALOL.
Mise en scène de M. J. SPECK, Réalisateur général.
Décors : M. RAMANT.

PROPRIÉTÉ POUR TOUS PAYS. — TOUS DROITS RÉSERVÉS

Pour traiter des conditions de représentation, s’adresser à M. PAUL DUPONT, 4, rue du Boulot, Paris.

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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 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
Repris pour la première fois à Paris,
aux Théâtre National de l'Opéra-Comique
le 20 Janvier 1905
Direction de M. ALBERT CARRÉ

DISTRIBUTION:

TITANIA, reine des fées .................... MMES JEANNE BAUNAY
HERMINE ..................................... MARGUERITE CARRÉ
ROBIN, fils bâtard d'Obéron, latin ........ DE GAPONNE
UNE FÉE ................................ CORTEX
PHILIDA, favorite d'Obéron ................. CHASES
YANN le Rimeur ................................. MM. MARÉCHAL
OBÉRON, roi des fées ....................... ALLARD
MATHIAS, berger ............................... DELVOYE

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

Directeur de la scène:
M. ALBERT VIZENTINI

Chef d'orchestre:
M. ANDRÉ MESSAGER

Chef de Chant:
MME GEIGNACHE

Banque réglée par
MME MARIQUITA

ACTE I
Dans une clairière de l'antique forêt.

PRÉLUDE ........................................... 1

SCÈNE I ROBIN, MATHIAS, LES JEUNES FILLES ................ Dansez sous le chêne vert .......................... 3
SCÈNE II YANN, seul ................................ O la verte frêle chevelure des mousmes ............. 22
SCÈNE III YANN, HERMINE ............................ Yann! .................................................. 52
SCÈNE IV YANN, LES VOIX ........................... Douce enfant... Ah! si je savais aimer! ............. 68
SCÈNE V YANN, TITANIA ............................. Tes pieds légers, tes pieds roses ...................... 67

ACTE II
Le séjour féérique d'Obéron.

INTRODUCTION .................................... 80

SCÈNE I OBÉRON, LES VOIX ....................... Nuit et jour, jour et nuit! .......................... 92
DANSE DE PHILIDA .................................. 110
SCÈNE II OBÉRON, ROBIN, LES VOIX ............. Il dort comme un époux voluptueux .............. 124
SCÈNE III TITANIA, YANN .......................... Yann! c'est le pays des merveilles! .............. 149
SCÈNE IV TITANIA, YANN, OBÉRON ............... Titania, ma reine, m'attendait .................. 166

ACTE III
Paysage d'hiver.

PRÉLUDE ........................................... 187

SCÈNE I HERMINE, YANN, LES VOIX ................ Kat-il mort .................................. 191
SCÈNE II HERMINE, YANN, TITANIA, LES VOIX .. La femme, toujours belle .................... 218
SCÈNE III HERMINE, YANN, OBÉRON ............... Non! feu! .......................................... 252
SCÈNE IV MATHIAS .................................. Les jours de vigueur ............................. 255

A.C. II, 298

Erden Gr.
N°°° MARGUERITE CARRÉ dans le rôle d’Hermione de "Titania"
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

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. C. B. Bennett.
Captain Pierpont, Mr. Hoskins.
Mordant, — Mr. Phelps.
Hunter, Mr. Morton.
Speaker, Mr. Stilt.
Colville, Mr. C. Fenton.
Lord Charterly, Mr. Branson.
Sir A. Townshend, Mr. Sharp.
Physician, Mr. Graham.
Mordant's Servant, Mr. Wilkins.
Lady Lynterne, — Miss Laura Addison.
Lady Mabel Lynterne, Mrs. Brougham.
Lady Charterly, Miss Stephens.
Lady Taunt, Mrs. Francis.

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.All, Mrs. Franks.

To be produced with a Farce entitled

Maneuvring!

Henry IVth.

Will be repeated TWICE NEXT WEEK.

Shakespeare's Tragedy of

Romeo and Juliet

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

Seventy Tallfoot's Tragedy of

ION.

Is also in a forward state of rehearsal.

Stage Manager, Mr. Phelps.
Acting Manager, Mr. T. L. Greenwood.
The Decorations and Properties by Mr. Harvey.
Scene Painters, Messrs. P. Fenton and Finlay.
Musical Director, Mr. W. Montgomery.

Boxes: First Circle (to which a Private Entrance has been opened), 2s. Second de Ste. Pit in Gal. 6d.

Prices: Front Boxes 2s. 6d. front Pit 3s. 6d. the Box 2s. 6d. all others. under the direction of Mr. Austin.

Tickets to be purchased from Messrs. Allston, under the direction of Mr. Austin, 2s. 6d. Mr. Phelps.

Persons desiring Entrance to boxes or Gallery to apply direct to Mr. Austin, or Mr. Phelps.

Chamber door at Three Faggot New Court, and at the Entrance to the Pit, and all boxes, and all tickets downstairs for 2s. 6d.

Part of the stage is for private use, and the pit is reserved for Ladies and gentlemen.
Sadler's Wells

THEATRE ROYAL.

Mr. PHELPS

UNDER THE MANAGEMENT OF

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 Remembrance and Prayer.

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

Will be presented for the First Time at this Theatre the Comedie of

SHE WOULD

AND SHE WOULD NOT.

The Recency by

Mr. F. FENTON.

Don Manuel, - Mr. A. YOUNG
Don Phillip, - Mr. HENRY MARSTON
Don Octavio, - Mr. G. K. DICKINSON
Don Louis, - Mr. BELFORD
Trappant, - Mr. HOSKINS
Soto, - Mr. C. FENTON
Algauntz, Mr. HARRIS
Vasquez, - Mr. FRANKS
Corregidor, Mr. KNIGHT
Hypolita, - Miss FITZPATRICK
Rosara, - Miss T. BASANO
Flora, Miss JULIA ST. GEORGE
Viletta, Mrs. G. SMITH

To be followed by the Popular Comic, in Four Acts, of

DAY AFTER THE WEDDING!

Colonel Freeway, - Mr. HENRY MARSTON
Lady, - Mr. BELFORD
Mrs. Williams, - Mr. DOLMAN
Mrs. Davis, - Miss CARLSTEIN
Mrs. R. MARSTON

To conclude with the FIFTH ACT, a New Farce by J. WOOLEY, entitled

PLOTS FOR PETTICOATS

Frank Finlay, Esq., - Sir Andrew Greyling
Harry Albuena, - Mr. WILLIAMS
Mrs. Dorothea, - Mr. HOSKINS

To be repeated on SUNDAY and TUESDAY.

SHAKESPEARE's Play of

MEASURE FOR MEASURE

Will be repeated on MONDAY and TUESDAY.

SHAKESPEARE's Play of

THE TEMPEST

Will be performed on WEDNESDAY and THURSDAY.

SHAKESPEARE's Play of

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, to be immediately postponed until October.

Stage Manager, Mr. PHELPS.

Acting Manager, Mr. T. L. GREENWOOD.

Scene Painter, Mr. F. FENTON.

The Property, by Mr. HARVEY.

Mechanic, Mr. CANDERY.

The Costumes, by Mr. COOKSON and MISS BAILEY.

Musical Director, - Mr. W. H. MONTGOMERY.

BOXES: - First Circle, 5s., Second circle, 3s., PIT, 1s., GALLERY, 6d.

PRIVATE BOXES can be had at the box office, or sent by Mr. FENTON, 25, Old Compton Street.

The BOXES, OFFICE open from 11 a.m. under the direction of Mr. A. POTTS.

The STAGE open at 11 a.m. and 5 p.m., in the BOX OFFICE at 12 a.m. For RESERVATIONS, apply to Mr. PHELPS,Sadler's Wells, E.C.
This Evening, Thursday, Nov. 17, 1859, and Friday, November 18th,
The Performers will commence with SHERIDAN KNOX’s Comedy of The
LOVE CHASE.

Master Waller
Sir William Pondere, Mr. J. W. RAY
Master Wildrake
Master Neville - Mr. C. SEYTON
List - Mr. CHAPMAN
George, Mr. LICKFOLD
Widow Green, Mrs. H. MARSTON
Constance
Alice, Mrs. J. B. HILL
Bridesmaid

Mr. FREDERICK ROBINSON
Master Trusworth; Mr. T. C. HARRIS
Mr. H. MARSTON
Mr. WARDE
Chargewell - Mr. MEAGRESON
Mr. GATES
Miss HERBERT
Miss HEATH
Miss HART
Miss GRAY
Miss MORELLI & POOLE

To conclude with CHARLES BANCRC’s Comedy, in Two Acts, entitled
SONS & SYSTEMS

Mr. James Buckley
Mr. J. W. RAY
Mr. George Sewery
Mr. LEWIS BALI
Mr. C. SEYTON
Miss E. MARSTON
Blanche Marcourt

Notice: In consequence of the Continued Attention attendant on the Performance of The
FOOL’S REVENGE,
IT WILL BE REPEATED ON THURSDAY AND FRIDAY NEXT.

FOOL’S REVENGE

MACBETH

Macbeth

Mr. Phelps

In consequence of the Continued Attention attendant on the Performance of The

NOTICE: - Tickets to the Boxes are respectfully intimated that the Managers at the time of the Bath Repeal,
will not for the future be charged for.

Boxes - First Circle, 2s.
Second Ditch, 2s.

Pit in.

Gallery, 1s.

Private Boxes to be let by Mr. PHILIPS, in the first Office of the Theatre, near Lower Bridge Street, in the Library.

Bals-Price, to Boxes only, at Nine o’Clock.

Children under Three Years of Age are admitted, and at Children making the Performance subject.

TUESDAY, SEPTEMBER 22, 1859.
THEATRE ROYAL
SADLER'S WELLS.
Solo Lessee—MR. PHELPS.

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 this unfortunate case, has met liberally granted the use of the Theatre, Free of Charge, and the Sum
of £ 50.

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 Favours generously affording their gratifying assistance in aid of the above-mentioned case; they are;

MRS. STIRLING—MRS. C. YOUNG
MISS HEATH—MISS OLIVER
MISS FITZPATRICK—MISS ATKINSON
MISS LAVINE—MISS FANNY JOSEPHS

MRS. ST. HENRY—MISS CAROLINE PARKES.
MISS ALICE EVANS—MISS HILL.

Mr. RYDER, Mr. H. MARSTON, Mr. W. H. SWANBOROUGH,
Mr. BELFORD, Mr. J. W. RAY, Mr. LEWIS BALL,
Mr. BARRETT, Mr. WEBSTER VERNON, Mr. C. FENTON,
Mr. ALFRED RAYNER—(By permission of E. O. CONQUEST, Esq.)

The Eminent Artists will pummel the Stage in bravo, with Four Scenes from
SHAKESPEARE's Histories

HUNCHBACK!

Robert Willoch Mr. B. K. HUTTON
Sir Thomas Clifford Mr. H. VEZIN
Julia Teresa Mr. VEZIN

A SONG—By MISS FANNY JOSEPHS.

LOVE CHASE!

Sir WILLIAM FORDE Mr. H. BEATTY
Lady Ashton Miss KNOWLES

AS YOU LIKE IT!

The Duke—Mr. DAVEY
Orsino—Mr. H. W. CARLETON
Oliver—Mr. H. VEZIN
Clavio—Mr. CHAPMAN
Isabella—Miss ATKINSON
Crinoid—Miss F. P. CARLTON
Corney—Miss JOHNSON

MERCHANT OF VENICE

The Duke at Venice—Mr. ALFRED RAYNER
Antonio—Mr. CHAPMAN
Shylock—Mr. H. W. CARLETON
Portia—Miss ATKINSON

IN THE COURSE OF THE EVENING, will give her New Entertainment, Song with the Ten.

SCHOOL FOR SCANDAL

The Play in brackets will form the evening's principal scene, entitled

MISS CAROLINE PARKES—DELIGHTS OF THE DANCE.

A KISS IN THE DARK

Mr. PRATT—Mr. LEWIS BALL
Mrs. PRATT—MISS LAVINE

Miss ATKINSON

2D. Third and Loge Boxes 2s., Pit 1s., Gallery 6d.

The Play in brackets will form the evening's principal scene, entitled

A KISS IN THE DARK.

Miss ATKINSON

2D. Third and Loge Boxes 2s., Pit 1s., Gallery 6d.

The Above-mentioned Acts and Scenes being in addition to those of the common Play, are in the Times to the Point above

By permission of E. O. CONQUEST, Esq.
OTHELLO
THE MOOR OF VENICE

SADLER'S WELLS

MR. PHELPS

For a Limited Number of Nights:
On Saturday, Oct. 20th, & Monday and Tuesday following.

On WEDNESDAY Oct. 16th.
Shakespeare's Play of the

CHINESE ROMANCE

On WEDNESDAY Oct. 23rd. Shakespeare's Play of the

MERCHANT OF VENICE

Mr. PHILIPS Farewell Benches and Last Performance but

One at this Theatre on Thursday Evening Oct. 24th.

Mr. ANTONIO

On WEDNESDAY Oct. 23rd. Shakespeare's Play of the

MERCHANT OF VENICE

Mr. PHILIPS Farewell Benches and Last Performance but

One at this Theatre on Thursday Evening Oct. 24th.
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 28th, 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. Macbeth, Mr. MACREADY.
Macduff, - Mr. Pritchard. Macbeth, - Mr. G. BENNETT.
Fleance, Miss 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. BURK. Gentlewoman, Miss NICHLSON.
Witches,-Hecate, Mr. RANSFORD. 1st Witch, Mr. TILBURY. 2nd Witch, Mr. WEBSTER. 3rd Witch, Mr. ROSS.
Apparitions, Messrs. WELL, MARSH, KENWORTHY, WILLIAMS, NORTON, ZIMMERMAN, BEARD and PRESTON.
Singing Witches,-Mr. COLLINS, Mr. LAND, Mr. ASHTON, Mr. GLEDHILL, Mr. LLOYD, Mr. LANG, Mrs. HARRIS, Miss VINCENT, Miss PARTRIDGE, Miss TAYLOR, &c. &c.

MODERN ORPHEUS!

OR, MUSIC THE FOOD OF LOVE.

In conclusion with the Great Gypsy Return of

QUASIMODO:

OR, THE GYPSY GIRL OF NOTRE DAME.

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

Claude Vorles, (Architect of Notre Dame) Mr. G. BENNETT. The Grand Provost, Mr. THOMPSON.
Pombeiros de Chateaux, (a Captain of the King's Army) Mr. COLLINS. Bearn, (a Friend) Mr. J. WEBSTER.
Quasimodo, (The Deformed Bell-Ringer of Notre Dame) Mr. Pritchard. Gringoires, (a Poet) Mr. WEBSTER.
Chapin, (King of the Beggars) Mr. RANSFORD. with Nothing's Song of "THE GYPSY KING."
Verger, Mr. HARRIS. Harlech, Mr. BENDER. Executioner, Mr. ANDREWS.
Esmeralda, (the Gypsy Girl of Notre Dame) Miss F. H. TAYLOR. Nuit, (the Gypsy Belle) Miss GARRICK.
Madame Gondarouette, Miss LACEY. Flore de la Nuit, (the Nurse) Miss LACEY. Nuit, (the Gypsy Belle) Mrs. GARRICK.

EXTERRIOR of the GRAND PALACE OF JUSTICE, near NOTRE DAME.

SALON OF WINDSOR, OVERLOOKING THE LIBINE.

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.

Not to be missed, special mention to the Execution of Esmeralda.

S T R A F F O R D.

Written by Mr. SEDGWICK TALFOURD.

In which Mr. Murdock, Mr. Vandenhoff, Mr. Dunlop, &c. are to be engaged at the Theatre by Mr. GEORGE BENNETT, Mr. WEBSTER, Mr. Pritchard, &c. To whom those gentlemen are much indebted.

Being for the BENEFIT of Mr. MACREADY.

On MONDAY, the 8th of MAY.

On which occasion will be presented Shakespeare's Historical Play of

KING 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. BENNETT. Mr. WEBSTER.
Mr. LEBURY. Mr. J. WEBSTER. Mr. Pritchard.
Miss HELEN FAUCIT. Mrs. GLOVER. Miss VINCENT, &c. &c.

With other Attractive Entertainments.

Stalls 7s. Boxes 4s. Half-price 2s. Pit 2s. Half-price Is. Lower Gallery 1s. Half-Price 6d. Upper Gallery 6d. Box-office under the direction of Mr. W. C. OWEN, of whom Porter Notes, when Porter Notes, when Porter Notes. Box-office under the direction of Mr. W. C. OWEN, of whom Porter Notes. Box-office under the direction of Mr. W. C. OWEN, of whom Porter Notes.
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 OSY having in his liberous 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 the BEETLETON'S original Play of

MONEY.

Mr. John Vesey Mr. F. MATTHEWS Mr. P. ELMS谎言 Mr. D. HILTON Mr. W. BIRCH
Mr. M. MANNING Mr. B. WATT Mr. W. BIRCH Mr. H. SHEPHERD Mr. J. H. LINDSAY
Mr. H. MELLON Miss STOKES Mr. B. BUSH Mr. D. S. WIGNALL Mr. M. HILTON
Mr. H. VESSEY Miss HUNTON Mr. A. FRANKLIN Mr. H. HARTING

To be succeeded by the Third Scene from DOUGLAS HURST's Dramatic Series of

MERCHANT OF VENICE

Duke of Venice Mr. H. MELLON Gratiano Mr. W. J. FISHER
Jewel Mr. H. MELLON Gonzalo Mr. H. MARRON
Antonio Mr. H. MELLON Sebastian Mr. F. CHARLES
Portia Miss A. B. KENNEDY Nerissa Miss H. DUNN

After which, a selection from the DOUGLAS HURST'S Dramatic Series of

BLACK-EYED SUSAN

Doggrass Mr. G. BURROW Lieutenant Pike Mr. W. F. WALLACE
Wine Seller Mr. J. J. KENNEDY Stephen Mr. J. J. KENNEDY
Susan Miss WOODGATE (Mrs. H. MELON) Bessy Mayhew Miss L. HARRISON

To be followed by a Scene from the Fifth Act of

MACBETH!

Lady Macbeth Mrs. CLARK Portia Miss C. GILY
Pholicit Mr. G. BURROW Gentlewoman Miss F. DUNN

The Scenes from the Fourth Act of HURSTON'S Comedies of

SCHOOL FOR SCANDAL

Mr. Peter Troule Mr. C. RICHARDS Joseph Scroope Mr. H. HOWE
Mrs. Troule Miss C. RICHARDS Mrs. CHARLES MATHESON

VOCAL MUSIC.

Miss LOUISA FYNE Madame CATHARINE HAYES Mr. W. HARRISON

The Celebrated
CHRISTY MINSTRELS
Will give selections from their Popular Entertainments.

"B.B."

Mr. DOMINICK HOBSON Mr. F. HOBSON Squaw Greenfield Mr. G. COX
Mr. DONELLY Mr. B. W. HOWA Mr. JOHN WOPEN Mr. M. COX
Mr. F. COOK Mr. H. COOPER Mr. W. J. B. DAVIES
Conductor Mr. H. MELLON (also, with the Band of the Royal English Opera, have restored the celebrated series of

STAGE MANAGER Mr. EDWARD STEPHENS Acting Manager Mr. EDWARD NICHOLAS

PRINTED BY PHELPS STEAM MACHINE, 4, NEW OAT, 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