

## Folger Shakespeare Library Performing Restoration Shakespeare

### 1. Manuscripts

*Macbeth* (rev. William Davenant)

Three musical settings of the witches' scenes in *Macbeth* survive. The first, by Matthew Locke, only survives in fragmentary form (see printed sources below). The second, by John Eccles, dates from ca. 1694. The third setting, by Richard Leveridge, dates from ca. 1702 and was performed well into the 19<sup>th</sup> century and this is the one we will perform in the workshop. Workshop participants should have access to selected manuscript sources (they also will be useful for those who are not musically literate, as many bear the traces of performance).

- (Charteris 108) W.a.222-227 and W.b.554-564  
Partbooks copied ca. 1800 with later additions. Volumes were used in, and probably compiled for, the Oxford University Music Room concerts. Leveridge's *Macbeth* music appears in W.a.222-227 and W.b.554-561.
- (Charteris 115) W.b.529  
Copied in the late eighteenth century. The first section consists of miscellaneous pieces, whereas the second section is devoted to Richard Leveridge's *Macbeth*, which includes theatrical cues. .
- (Charteris 123) W.b.537  
Manuscript score with Leveridge's *Macbeth* music. Copied in the early eighteenth century with later additions. First owner of the manuscript was almost certainly the Drury Lane Theatre.
- (Charteris 131) W.b.548  
Manuscript score with Leveridge's *Macbeth* music. Copied in 1840. Arrangement of Leveridge's music by T.G. Reed for the Theatre Royal Haymarket 1840. Singers named in the manuscript.
- (Charteris 150) Y.d.505 (1-9)  
9 manuscript orchestral part-books with some arrangements of Leveridge's *Macbeth* music. Copied around 1860 with subsequent revisions and additions. Belonged to actor/manager Charles John Kean (1811–1868)

### 2. Printed Sources

*Macbeth*

- Matthew Locke [sic] (Richard Leveridge), *The original songs, airs, & choruses which were introduced in the tragedy of Macbeth . . . revised and corrected by Dr. Boyce* (London, ca. 1808 [reprint of ca. 1770])

Call number: Bd.w. M1578 .W34 Copy2 Cage

### 3. Secondary Sources

#### **On Leveridge's music for Davenant's *Macbeth*:**

Amanda Eubanks Winkler, *O let us howle some heavy note: music for witches, the melancholic, and the mad on the seventeenth-century English stage* (Bloomington: IUP, 2006), pp. 18-62.

Call number: ML1731.2.W56 2006

*Music for Macbeth*, ed. Amanda Eubanks Winkler, vol. 133, *Recent researches in the music of the Baroque Era* (Middleton, WI: A-R Editions, 2004), pp. vii-xi; 55-75.

Call number: Folio M1510 .M87 2004

#### **On the interpolation of Purcell into Gildon's *Measure for Measure*:**

Curtis Price, *Henry Purcell and the London Stage* (Cambridge: Cambridge University Press, 1984), pp. 234-238.

Call number: ML410.P93 P7

Henry Purcell, *Dido and Aeneas*.

#### **On musical performance:**

Carolyn Abbate, "Music—Drastic or Gnostic?" *Critical Inquiry* 30, 3 (2004): 505–36.

John Butt, *Playing with History: The Historical Approach to Musical Performance* (Cambridge: Cambridge University Press, 2002), 3–73.

Bruce Haynes, *The End of Early Music: A Period Performer's History of Music for the Twenty-First Century* (Oxford: Oxford University Press, 2007), 3–15; 203-214.

Peter Kivy, *Authenticities: Philosophical Reflections on Musical Performance* (Ithaca: Cornell University Press, 1995), 260–286.

Richard Taruskin, "The Modern Sound of Early Music," in *Text and Act: Essays on Music and Performance* (Oxford: Oxford University Press, 1995), 164-172.

#### **On theatrical performance/performance studies:**

Jonathan Bate and Russell Jackson, eds. *Shakespeare: An Illustrated Stage History*. Michael Dobson's chapter on the Restoration stage, pp. 45-68. PR3106.S48 1996

Marvin Carlson, *The Haunted Stage: The Theater as Memory Machine* (Ann Arbor: University of Michigan Press, 2001), possibly the whole book, but at least the chapters on "Haunted Bodies" and "Haunted Productions."

Call number: PN2071.P78 C37 2003

Barbara Murray, *Restoration Shakespeare: Viewing the Voice*, Introduction (pp. 15-36) and section on Davenant's *Macbeth* (pp. 50-63). PR2880.A1 M87 2001

Deborah Payne Fisk, ed. *The Cambridge Companion to English Restoration Theatre*. Chapter on 'Performance', by Joseph Roach, pp. 19-39.  
PR691.C35 2000

Jocelyn Powell, *Restoration Theatre Production* Chapters 1-3 (pp. 1-61) and Chapter 5 (pp. 87-105) and pp. 158-62. PN2592.P6

Joseph Roach, *It* (Ann Arbor: University of Michigan Press, 2007), 1-44.

Rebecca Schneider, *Performing Remains: Art and War in Times of Theatrical Reenactment* (London: Routledge, 2011), 87-110.

David Thomas, ed. *Restoration and Georgian England 1660-1783*, pp. 83-101, 109-111, 127-134, 137-141, 144-45. PN2592.A1 R4

#### 4. Images

'Dukes Theatre in Lincolns Inn Fields as it appeared in the reign of King Charles I'  
Folger 242569m ART

The only extant view of the theatre in Lincoln's Inn Fields, taken from an engraving in Elkanah Settle's *The Empress of Morocco*, performed at the theatre in 1673.

Frontispiece, Francis Kirkman, *The Wits or sport upon sport...* (London, 1673)  
W3220 Copy 1 Bd.w. W3219 Copy 1

A well known image of a performance at an indoor theatre.

Elkanah Settle, *The Empress of Morocco* (1673)  
Folger S2678

Frontispiece is Dorset Garden Theatre  
Illustration of scenery and actors; significant that actors are placed *within* scenic area (1.1., 2.1, 3.1, 3.3); all images suggest importance of the framing proscenium arch and depth of stage space, and also the narrowness of it.

#### 5. Useful Websites:

<http://spectacle.appstate.edu/movies>