

Stephen Buhler

Falstaff and the Construction of Musical Nostalgia

In *The Merry Wives of Windsor*, Sir John Falstaff is presented as compulsively -- or strategically -- quoting from numerous songs and ballads. In a critical essay, I want to explore how the quotations serve not only to help bolster Falstaff's self-presentation as lover, but also to connect the Windsor version of Falstaff with the more elegiac version of the character found in *Henry IV, Part Two*. Such connections, I suggest, have helped to inspire the frequently-remarked deployments of nostalgia in productions of *Merry Wives*, along with the other Falstaff plays. I will draw upon accounts of a range of stage and screen realizations and adaptations, including my experience as dramaturg for a production in which Falstaff sang the quotations in period settings. Ultimately, however, Falstaff's musical memory derives from his character's origins in the Vice figure of the Tudor interlude, a powerful locus of cultural nostalgia in Early Modern England.

William Germano

What Gets Remembered in the Willow Song?

Like the old joke about the Holy Roman Empire (not holy, not Roman, and not an empire) Desdemona's Willow Song isn't Desdemona's, it's not about a willow, and it isn't exactly a song. This short paper maps out some of the problems in the Willow Song texts -- Q1, F1, and the single variant in F2 (and, glancingly, settings by Rossini and Verdi) -- and how these textual alternatives can help us imagine a more powerful reading of a passage that can feel overly familiar.

Catherine A. Henze

The Significance of Revised Songs in Early Productions of Shakespeare's Plays

In a recent study (*Comparative Drama* 47, 2013), I identified sixteen songs -- from nine of Shakespeare's plays -- with words that were probably revised from their sources. Six of these are set to music that might have been used in first performances of Shakespeare's plays: "The God of Love" from *Much Ado About Nothing*; "Farewell, Dear Heart" and "Hey, Robin" from *Twelfth Night*; "Come O'er the Bourn, Bessy" from *King Lear*; "Walsingham" from *Hamlet*; and "Willow, Willow" from *Othello*. Significantly, all but the first of these occur in plays performed after Robert Armin was believed to have joined Shakespeare's acting company, and Armin, as Feste and Lear's Fool, probably sang the ones from *Twelfth Night* and *King Lear*. Moreover, as a musical member of the acting company, he may have tutored the boy/s who sang "Walsingham" and "Willow, Willow." All of these revised songs appear to resonate with the distinctive style of Armin, who was also a stand-up comedian and author of improvisatory jest books. More importantly, each individual song foregrounds two songs: the source, and the one present in the play. Critics have shown that several of the songs were well known to the audience

members; perhaps all of them were. Within the context of early modern treatises concerning memory and music, for each of the six songs this paper explores the juxtaposition of remembered and actual songs, and interrogates what the audience (on-stage and off) might learn about the singing characters from both what is sung, and, notably, what is *not* sung.

Kendra Leonard

Aural Ekphrasis as Adaptative Agent

In early modern musical performance practice, it has long been agreed that all performances are adaptations: although historically-informed, they can never be “authentic.” Despite drawing on expert research, these iterations are imbued with versioning and/or borrowing from present life. In Shakespearean performance, no theatre illustrates this better than the American Shakespeare Center. The ASC follows many Elizabethan practices, including as part-doubling and “doing it with the lights on.” At the same time, however, they engage in acts of aural ekphrasis [the re-rendering of textual materials in a musical/lyrical form using art created by someone other than the text creator and, in this case, applied by a third party to describe or elucidate the primary text] in which each production is subject to interpretation by the performance of live, contemporary, popular music before the start of each show and during the interval. This creates a frame within which to situate questions about the adaptation and appropriation of early modern texts and the manipulation of the presentation and reception of modern expectations of those texts. My paper will theorize the ways in which aurality (sound and music) functions as an agent of adaptation, appropriation, or both through its use in generic code-switching, narrativity, intertextuality, and interpretation. I will consider both live and screen works with Shakespearean nuclei, taking into account recent studies of the performance of history and nostalgia, the ethnography and study of fan and audience cultures, and the role of previously created associations with aural elements in such productions.

Tessie Prakas

“I wish all men would learn to sing”: Byrd, Tallis, and the Merits of Song

This paper considers certain steps taken in the late sixteenth century to make the music of the English church more appealing, accessible, and memorable. The Sternhold and Hopkins Psalter employed simple meters and familiar, traditional tunes, a combination of new and old that enabled worshippers more easily to learn and eventually sing these settings of the psalms. My paper focuses on a principally secular collection published in 1588, William Byrd’s *Psalmes, Sonets, and Songs of Sadnes and Pietie*, that similarly emphasizes the importance of memory in performing these texts. Byrd’s collection sets selected psalms alongside more complex texts, texts that would largely be familiar only to the educated classes. Yet the work foregrounds singing as a means of making it accessible to many rather than to an elite few: the settings are preceded by eight

“reasons... to persuade every one to learn to sing,” and that universal persuasion depends largely on an appeal to auditory memory. Byrd’s preface suggests that readers may in fact be familiar with many of the subsequent melodies, since he has not composed *new* songs, but adapted existing, widely known instrumental works for vocal performance. “To learn to sing” through this collection is to recall and reproduce existing musical sounds; an act of memory rather than one of new apprehension. It is through this emphasis on memory, I suggest, that Byrd, Sternhold and Hopkins, and other early modern composers presented vocal music-making as not only desirable but easily attainable.

Sarah Williams

“Sing the burden of our times”:

Ballad refrains and collective memory in early modern English performance

The boundaries between commercial and alternative performance spaces in early modern England—from closet drama to the public stage and the street—were fluid. Performative works of all kinds *relied* upon their audiences’ collective memory for, among other dramatic goals, allusion, satire, and didacticism. One of the most powerful devices available to the poet, dramatist, or ballad-monger in achieving these goals was the burden, or refrain, of a song. For instance, references to “Welladay,” the burden of a doleful 1570 broadside, appear in the works of John Marston, Richard Brome, Robert Herrick, and countless others. Shakespeare’s Ophelia speaks ballad references but sings the burdens to well known street tunes. These most memorable portions of ballads—as is evidenced by the frequent metamorphosis of ballad tune titles from burdens—were often sung communally with many texts imploring the listener to “come then and sing with me.” Likewise, refrains were often printed in a contrasting typeface and abbreviated in subsequent stanzas, requiring memorization and implying performance.

Through an analysis of patterns in typography, contemporaneous reports of communal song performance, and diverse examples from seventeenth century street tunes to the ballad and stage versions of *The Raree Show*, this essay will focus on the role song burdens play as memory triggers. Burdens blur the porous boundaries between performance and print, high and low entertainments, public and private performance spaces. Using the memory arts—and their connections to play-acting and music—I investigate the communicative properties of seventeenth-century musical cross-reference and intertheatricality.

Byeongkee Yang

My paper's working title is "Music, Alchemy and Irrational Rationality in *The Tempest*," and its ultimate goal is to contribute to scholarly discussions on modernity and rationality by reading a play standing on the borderline between pre-modern magical world and modern scientific world. The paper problematizes that borderline and suggests how we approach the highly complex and contradictory ideas of modernity and rationality.

The Tempest is a revenge play in which the protagonist Prospero exercises his magical power to make penitent his enemies who betrayed and deposed him, to regain his

dukedom of Milan, and to marry his daughter Miranda to Ferdinand, the Prince of Naples. The paper describes Prospero's power in terms of Neoplatonic alchemical theory based on magical memory system, discussed by Frances Yates. My paper is concerned with the way in which magical memory system creates the epistemological world of alchemy which produces correspondence between various psychological, biological, social, and philosophical discourses; it attempts to describe the complex *process* in which those various kinds of discourses come to form irrational correspondence with each other through the logic of the magical memory system and which ultimately becomes a vehicle of epistemological violence. It argues that the discursive process implied in the magical memory system reveals how modern rationalist discourses appropriates and instrumentalizes irrational discourses, rather than denies and suppresses them.

Music, another central subject of the paper, plays a crucial role in Neoplatonism, alchemy, and the mystical correspondence between macrocosm and microcosm. And among all Shakespeare's plays *The Tempest* is a play in which the playwright uses music most. The island itself is saturated with music throughout the play, and Ariel and Caliban sing quite frequently. My paper discusses music as an art that on the borderline between rational and irrational in the discourses of music of the late sixteenth to early seventeenth century; it suggests the necessity of reconfiguring the relationship between modern rationality and pre-modern irrationality from supplantive one to but surrogate; modern rationality does not supplant but surrogate pre-modern irrationality.

Many critical essays on *The Tempest* have so far interpreted *The Tempest* in the context of colonialism, in which Prospero is the allegory of the colonizer, and Ariel and Caliban the allegory of the colonized. However, my paper attempts to read the play in a context in which the preconditions of colonialism are emerging. In other words, the paper suggests that the play dramatizes, not merely colonialist discourses, but more importantly the early modern political discourse of domestic government, which anticipates and provides with the context of the early modern colonialist discourses. What is happening on the island of *The Tempest* is dramaturgical allegory of discursive power working in the colonialist England as well as in its colonized territories.

My reading of *The Tempest* is largely based on Michel Foucault's theory of modernity, which understands power not as visible power such as state government and police but as matrix of various discourses of family, economics, biology, politics, science, ethics, etc. I will also discuss scholarly studies on the relationship between music and (mathematicized) modernity by Timothy J. Reiss, David Lindly, Gary Tomlinson, D. P. Walker and Frances Yates. Ultimately my paper is a small but meaningful gesture to re-enchant the idea of modernity that has been disenchanting by and since Max Weber's theory of modernity.

Matthew Zarnowiecki

Where is the Air? *Love's Labor's Lost* and the Transmigration of Song

In *Love's Labor's Lost* 3.1, there is, and is not, a song by Moth. In early printed editions, it consists of a single, cryptic word: "Concolinel." Although there are conjectures as to the origins of this song, it, like so many other songs in Shakespeare's dramas, has vanished into the air of lost performance practice. Perhaps it was once notated on paper,

but it may never have been. The “air” was in vogue in England at this time, exemplified by Dowland’s printed books of airs, the first of which was printed in 1597. The same year, Morley’s *Plaine and Easie Introduction to Practicall Musicke* emphasized the solitary musical learner over ensemble practice. If the vogue for madrigals (in the late 1580s and early 1590s in England) brought polyphony and part-books into the English mainstream, then perhaps the subsequent vogue for airs creates a new possibility for a more fragile kind of song, one that is more easily lost to time and memory if it is reducible to a single voice. Yet certain passages of *LLL* also display the resilience of intertextuality: they are re-copied in *The Passionate Pilgrime* (1599) along with other “Sonnets to Sundry Notes of Music.” This essay examines the opposition between fragility and resiliency of airs, sonnets, canzonets, and other short poetic forms with presumed melodic components. Perhaps *LLL*’s relentless textual and musical referentiality should encourage us to revise our sense what is gained, and what lost, when words and songs are in the air.