

-99  
-100  
-101  
-102  
-103 THE TEMPEST  
-104

-105 BY

-106 WILLIAM SHAKESPEARE  
-107  
-108  
-109  
-110  
-111  
-112  
-113  
-114  
-115  
-116  
-117

-118 THE CEDARS SCHOOL  
-119

-120 *November 24th, 25th, 26th*  
-121  
-122  
-123

# THE TEMPEST

BY

WILLIAM SHAKESPEARE

*Dramatis Personae*

PROSPERO, <i>the rightful Duke of Milan</i>	.. .. .	P. B. LEACH
MIRANDA, <i>his daughter</i>	.. .. .	GILLIAN COSTIN
ARIEL, <i>an airy spirit</i>	.. .. .	CHRISTINE COALES
CALIBAN, <i>a monster</i>	.. .. .	G. J. SEAR
FERDINAND, <i>son to Alonzo</i>	.. .. .	A. G. YIRRELL
ALONZO, <i>King of Naples</i>	.. .. .	B. G. CHESHIRE
GONZALO, <i>an honest old counsellor</i>	.. .. .	D. A. KENT
ANTONIO, <i>the usurping Duke of Milan</i> <i>brother to Prospero</i>	.. .. .	P. A. SAVILLE
SEBASTIAN, <i>brother to Alonzo</i>	.. .. .	D. W. JOHNS
ADRIAN	} <i>Lords</i>	R. MAYCOCK
FRANCISCO		J. H. SMITH
BOATSWAIN	.. .. .	T. ROBERTS
TRINCULO, <i>a jester</i>	.. .. .	B. EDWARDS
STEPHANO, <i>a drunken butler</i>	.. .. .	R. M. MOON
IRIS	.. .. .	TESSA BRACE
CERES	.. .. .	ANGELA SMITH
JUNO	.. .. .	THELMA GASKIN

SPIRITS, NYMPHS and HAYMAKERS:

JOY METTAM, JILL GARDNER, KATHLEEN WRIGHT,  
JANET WOODWARD, MARION PANTLING, SHIRLEY  
STUART, B. LITTLE, A. QUINN, N. ROSS, R. GURNEY.

*Part I:*

*Scene i.* The Island before Prospero's Cell.

*Scene ii.* Another part of the Island.

*Scene iii.* Another Part of the Island.

*INTERVAL*

*Part II:*

*Scene i.* Before Prospero's Cell.

*Scene ii.* Another part of the Island.

*Scene iii.* Another part of the Island.

*INTERVAL*

*Part III:*

*Scene i.* Before Prospero's Cell.

*Scene ii.* Before Prospero's Cell.

The Play produced by MR. DAVID UDY.

Music played by the CROXFORD Quartet.

Dances arranged by MISS MARGARET BEVERLEY.

Scenery designed by MR. J. SMITHWHITE and MR. DAVID UDY, painted by  
MR. J. SMITHWHITE and constructed by MR. H. J. ADAMS.

Costumes for Miranda, Ariel and the Spirits made by MARGARET JACKSON,  
ROSEMARY OWEN, BARBARA MELLOR and ANN HEADY from designs by  
MR. J. SMITHWHITE.

*Stage Manager*     ..     ..     ..     ..     ..     MR. H. G. TRILL

*Electrician*     ..     ..     ..     ..     ..     MR. M. A. H. CATLING

#### A NOTE ON THE TEMPEST

In 1609 Shakespeare's Company moved to Blackfriars, an indoor theatre close to the Court at Whitehall. In the following three years he wrote his last Plays, "Pericles," "A Winter's Tale," and "The Tempest."

It is believed, with some reason, that the change from the popular open air theatre to the select and intimate Blackfriars, and the proximity of the latter to Whitehall, where the Masque was the dramatic form then in vogue, did much to influence the style and method used in "The Tempest"; indeed, in this Play we find spectacle, much music and dancing, the presentation of mythical deities and symbolical figures (for Prospero, Miranda, Ferdinand, Ariel and Caliban are fundamentally symbolic in significance), all of which are salient features of the Masque.

However, while these considerations must affect the presentation of the Play, and suggest a different approach from that which we make to his earlier Plays, we are mainly concerned with what Shakespeare made of this material, not the material itself. For in "The Tempest" the ephemeral material of the Masque is transmuted by some strange alchemy into a vision of a convincing permanence. The atmosphere of enchantment which surrounds this magic island, the tempest imagery, "the aery charms," "the heavenly music," give a breadth and strange reality to this vision. As the tempest dies down at the beginning of the Play, in this subsiding echo of the tragic past the separateness of the magic island is complete; the everyday world has become "far off and rather like a dream than an assurance" in this remote island of the spirit. Throughout the Play we are given visions or glimpses of a vision of the supernatural harmony which informs and gives reality to these "dreams," ourselves, and which rounds with the sleeping ocean of death this enchanted island, "our little life"; but it is left to us individually to shape this hazy loveliness, and perhaps, to go beyond to an imagination of Shakespeare's dreaming mind, or is it his "prophetic soule . . . . . dreaming of things to come . . ." ?

#### THE MUSIC

The music in the Tempest is never merely incidental. It is an integral part of the atmosphere, and of the action of the Play, for the supernatural charms operate through it's agency; it's harmonies correspond to these harmonising influences of love and forgiveness which resolve the discordant elements within the Play.

Little survives from the first recorded performance of 1612. The settings of "Full Fathom Five" and "Where the Bee Sucks" alone remain, and are sung by Ariel in the present production. They are by Robert Johnson, one of the King's Musicians for the Lute under James I and Charles I.

John Christopher Smith, Handel's pupil and manager, adapted Shakespeare's Tempest to an Opera in 1756, and the setting of Caliban's song "No more dams" comes from it.

Apart from these songs, all the music used in the present production is by Purcell. The "heavenly music" of his divine genius perfectly matches the spirit of enchantment which permeates the Play, and, appropriately, the bulk of the music is taken from his Operas, for Restoration Opera is the legitimate child of Stuart Masque. In the absence of any traditional setting, his minuet for strings from "The Virtuous Wife" has been arranged for the goddesses song in Act IV.