

MUCH ADO ABOUT SHAKESPEARE

A FESTIVE-CONFERENCE: FRI. JULY 31 – SUN. AUGUST 2, 2009

CONCORD LIBRARY & MASONIC HALL, CONCORD, MA

*"The man that has no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treason, stratagems, and spoils,
The motions of his spirit are dull as night,
And his affections dark as Erebus:
Let no such man be trusted: mark the music."
--Lorenzo, The Merchant of Venice*

FRIDAY EVENING:

*"... water cools not love."
--Sonnet 154*

7:00 – 9:00: Opening Presentations & Conversation: Concord Free Public Library

I. Celebrating 400 years of 'SHAKES-SPEARES SONNETS' (1609) & Songs in Royal English Style!

- * 'Hark, hark the lark', from *Cymbeline*
- * Sonnet 65: 'Since brass, nor stone, nor earth, nor boundless sea'
- * 'Full fathom five': Ariel's song from *The Tempest*
- * Sonnet 116: 'Let me not to the marriage of true minds'
- * Launcelot Gobbo's monologue, from *The Merchant of Venice*
- * 'Puck's dance', from *Preludes Book I* by Debussy

*Patrick Dixon, Actor, Graduate of London's Royal Academy of Dramatic Art
Maren Stott, Eurythmist & Co-Director of the Eurythmy Training, Stourbridge, UK
Alan Stott, Pianist & Co-Director of the Eurythmy Training, Stourbridge, UK*

Eurythmy is a performing art, which reveals the language of movement: "visible speech" and "visible singing."

SATURDAY MORNING

*"Absent thee from felicity awhile,
And in this harsh world draw thy breath in pain
To tell my story"*

--Hamlet - 5.2: 350

*Note: Saturday & Sunday's events are held at the Masonic Temple
on Monument Square in Concord Center, next door to the Colonial Inn*

9:00 –10:30: Presentation & Conversation: *An Uncommon Noble Tells All*

Oxford's Seventeenth Earl talks with Lady Mary (Sydney) Wroth in 1604 about his life and what he feared would be forgotten about himself, his queen, his family, his writings and his times.

Joseph Lippincott Eldredge, Architect, Author, Editor, Critic, Poet, Student of Shakespeare Authorship.

10:30 – 11:00: *Break*

11:00-12:30: Presentation & Conversation: *"Who Are You?"*

Over the years the traditional identification of "William Shakespeare" with a gentleman from Stratford-upon-Avon has been extensively questioned. Often the work draws upon intensely personal details of the writer and those about him, a potential source of embarrassment if the writer's identity were revealed. Such could well be the case for the most prominent alternate identity of "William Shakespeare" – Edward de Vere, Earl of Oxford.

Richard Desper, retired scientist and independent scholar on the Shakespeare Authorship Question

12:30 – 2:30: *Lunch in Concord*

SATURDAY AFTERNOON

"Sweets to the Sweet."

--Hamlet Act V, Scene 1

2:30 – 4:00: Presentation & Conversation: *Shakespeare's Women: Why Do They Have to Die?"*

In Hamlet, King Lear and Othello we witness the moving, tragic deaths of Ophelia, Cordelia, and Desdemona. Why do these young women have to die and the heroes outlive them in each play? Is there an inspirational archetype, which can increase our understanding of these events?

Robert Horner (Yale B.A.) has taught high school English and theatre for many years. He resides in the City of Brotherly Love and lectures on American literature and esoteric studies, as well as on the work of the Bard.

4:00-4:30: *Break*

4:30-6:00: Performance & Conversation: *The Dramatic Play & Comic Work of Human Life*

Six characters, each trying to take the lead role in the Dramatic Play and Comic Work of Human Life, perform the roles destiny has given them, questioning and arguing with the Author and acting out the inner temptations, conflicts, and resolutions that reveal themselves in the Theatre of the World. Followed by a discussion about the future of theatre.

Patrick Dixon, Actor, Graduate of London's Royal Academy of Dramatic Art

6:00-8:00: *Dinner*

SATURDAY EVENING

*"All the world's a stage,
And all the men and women merely players."
Jaques As You Like It*

8:00: Evening Fest & Open Stage into the Wee Hours: *Music, Merriment, Verse, Dance & Good Spirits*

Friends and lovers of Shakespeare are invited step up and present their favorite sonnets, speeches, melodies, scenes from the plays, and related gems in celebration of the 400th anniversary of blessed bard's Genius.

SUNDAY MORNING

*The purest treasure mortal times afford, is spotless reputation:
That away, Men are but gilded loam and painted clay.
--Thomas Mowbray, Richard II*

9:00 – 10:30: Presentation & Conversation: *Richard II: The Art and the Politics*

Richard II gives us an opportunity to experience Shakespeare's awareness of what is at work in political intrigue in a form that can only compel awe at the play's combination of insight into humanity and dramatic and poetic mastery. Characters act upon suspicions or impulses aroused by what has been said and done by other characters in ways that, with no clear or intentional villain in sight, bear massive historical consequences for the destiny of the English people.

Charles Boyle, Author, Actor, and Director

John Stirling Walker is a poet and librettist whose collaboration with San Francisco composer David Conte has resulted in a number of choral-instrumental and stageworks. As a co-founder of the Institute for Hypostatic Science and its related Brotherhood Project, he works to further the interests of the anthroposophical movement founded by Rudolf Steiner (1861-1925.)

10:30 – 11:00: Break

11:00 – 12:30: Presentation & Conversation: “Shakespeare/DeVere: The Monetary Backdrop”

The virtually unrecognized thread of monetary history and the economic ferment of the Elizabethan era provide a backdrop against which the life and works of the celebrated English bard (Edward DeVere?) were played out. The dramas sound with a moral timbre that is not merely behavioral, legal, or economically self-interested, but allegorical; a temporal tale of the Gods. Is this the elixir they hold for this “post-modern” era, soon to metamorphose (dare I “prophesy”) into a post-commercial age?

Richard Kotlarz, Inquirer of the Economic/Social Order, Minneapolis, Minnesota

12:30 - 2:30: Lunch in Concord

SUNDAY AFTERNOON

*We are such stuff as dreams are made on;
And our little life is rounded with a sleep.*

--Prospero, *The Tempest*

2:30 – 5:00: Presentations, Performances & Conversation:

I. *Three Shakespeare Songs* by Ralph Vaughan Williams.

David Conte asserts that Ralph Vaughan Williams's "Three Shakespeare Songs" represent a supreme achievement in the repertoire of twentieth-century choral composition. Moreover, the songs brilliantly fulfill the original pedagogical purpose: to provide a challenging and grateful work for choral singers, using texts of the highest literary and spiritual quality. David Conte will illuminate how the unique character, color and structure of Shakespeare's language inform one

composer's musical choices regarding melody, harmony, rhythm and meter, and form as expressed in these songs.

David Conte, Professor of Composition, San Francisco Conservatory of Music, & Award-Winning Composer. David's recent performances and commissions include: a piece composed from President Obama's victory speech and performed at the inauguration; "Homecoming" in honor of the 40th Anniversary of the death of Dr. Martin Luther King Jr., performed by Chanticleer at the Metropolitan Museum in New York City; and "Lincoln" commissioned for Concord's Bicentennial Celebration of Lincoln's birth.

II. Shakespeare in a Tarnhelm

The "tarnhelm" was the golden helmet in Wagner's Ring Cycle that allowed its wearer to assume any form or even become invisible; so it has been for several centuries with composers doing an interpretive tarnhelm to twist some of the great works of Shakespeare to assume a new form – along the way, some were so changed as to become nearly invisible. Brian Luedloff explores the evolution of Shakespeare's work through the operatic form, including masterworks and rarely-performed and unknown works. Is the Shakespearean text illuminated or obscured by the element of song? How do character arcs differ in the transition to the operatic form? Discussion will include amusing anecdotes of hits and misses throughout the centuries as composers try their hand at adapting the work of the Bard of Avon.

Brian Luedloff is Assistant Professor of Music and Director of Opera Theatre for the University of Northern Colorado. He has directed operas across the country and served on the staging staff of San Francisco Opera, Lyric Opera of Chicago and Houston Grand Opera, among others. He received his MFA in Directing from Boston University where he held a Directing Fellowship in the School of Theatre Arts and taught and directed in the Opera Institute."

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A WARM WELCOME TO ONE AND ALL!

Contributions, as your fortunes allow, are invited to cover our costs, as we look ahead to the "Third Annual Concord Shakespeare Festival."

For further information visit: www.concordshakespeare.com