



# MUSIC AT SHAKESPEARE'S GLOBE

**Claire van Kampen, Original Practices and Theatrical Experimentation**  
**A research paper by Simon Smith, commissioned by Globe Research**  
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## *Introduction*

Music at Shakespeare's Globe is synonymous with Claire van Kampen. As Director of Theatre Music (1997-2005), she has shaped the soundscapes of the theatre since its inception. As Master of Theatre Music and Composer, she has provided music for a series of productions under the 'Original Practices' rubric; her work on these shows is perhaps the most ambitious practical experiment in historical music practice for Shakespearean performance that has ever been attempted. Van Kampen continues to spearhead historical music practices as Globe Associate (Early Modern Theatre Music), composing for productions each season, as well as providing expertise for projects such as the construction of the Sam Wanamaker Playhouse. In 2012, van Kampen was Composer for three productions: *Henry V* (dir. Dominic Dromgoole); *Richard III* (dir. Tim Carroll); *Twelfth Night* (dir. Tim Carroll). This report offers an account of her work on these productions from conception through to opening night, based on observation of the rehearsal process (*see Appendix 1*), and extensive interviews with van Kampen (*see Appendix 2*).

Of the three 2012 shows that this report examines, *Richard III* and *Twelfth Night* were 'Original Practices' productions, whilst *Henry V* drew upon historical source material in a slightly different way. It is appropriate to explore van Kampen's work under the OP rubric alongside concurrent work with a different brief, for two reasons. First, it has long been her practice at the Globe to combine the particular experimental possibilities of OP with other approaches to

music use in this unique theatre space. Second, even when not working under the OP rubric, van Kampen often works nonetheless with early modern musical sources and instruments; such productions are thus very much part of the practical experiment in historical music practice that her work at the Globe constitutes. Henry V demonstrates precisely this, employing a band playing period instruments (primarily cornetts, sackbuts, lute, drum, rauschpfeifes and recorders), with van Kampen's score ranging more freely in its source material than for the OP shows. In some productions, such as 2001's *Macbeth* (scored for jazz band), or 1997's *A Mad World, My Masters* (utilizing a harmonium), van Kampen has explored sound worlds radically distinct from that of early modern music on period instruments. However, in productions such as *Henry V*, she uses period instruments and early modern musical sources, under a slightly freer rubric than that of OP.

The three productions had contrasting origins. *Richard III* was an all-new production, begun from scratch for 2012. *Henry V* was also a new production, but with a pre-history to its first performance at the Globe on 7 June 2012. The creative team of van Kampen, director Dromgoole, and designer Jonathan Fensome worked together on 2010 productions of *1 & 2 Henry IV*, with Jamie Parker (Prince Hal/Henry V) among cast members returning for *Henry V* in 2012. As well as being in one sense a sequel to these 2010 shows, the *Henry V* production also toured extensively around the UK in 2012 before arriving at the Globe in June, to take its place as both the sole English-language play of the Globe to Globe event, and the opening production of the in-house Globe Theatre Season 2012. *Twelfth Night* had a similarly complex pre-history, as a revival of a 2002 production that began in Middle Temple Hall before moving into the Globe the same year, then returning for Globe performances in 2003 before touring the USA; the 2002-3 creative team consisted of Carroll (Master of Play), Jenny Tiramani (Master of Clothing, Properties and Hangings), van Kampen (Master of Theatre Music) and Keith McGowan (Master of Music), McGowan arranging most of the music for that originating production. In 2012, Carroll (Director), Tiramani (Designer) and van Kampen (Composer) returned to collaborate both on an entirely new production of *Richard III*, and on a reworked *Twelfth Night* revival, with van Kampen changing the latter production to include some new musical sources and creating new arrangements of all the music herself.

In 2012, *Henry V* toured before arriving at the Globe, and both *Richard III* and *Twelfth Night* transferred to the Apollo Theatre in the West End following their runs, and will transfer again to Belasco Theater, New York in November 2013. However, this report is concerned with van Kampen's work composing and rehearsing for the Globe performances of all three productions, rather than their appearances elsewhere before and after their runs at the Globe.

This report is in two sections. The first, 'Creating a Score', outlines van Kampen's initial process when composing, arranging and selecting music for a Globe production, up to the point at which rehearsals begin. This section examines her use of source material, contrasting the rigorous boundaries that she applies to her OP work with the freer experimentation pursued in *Henry V*. This section also notes the significance of her working relationship with the rest of the creative team (Director; Designer; Composer) on each show. She has collaborated many times both with Dromgoole and Fensome, and with Carroll and Tiramani. Intimate knowledge of one another's working practices is key to these relationships, allowing van Kampen to work in a particular way when composing for Globe shows. These teams work extremely closely together in a process of fruitful artistic exchange, yet have such mutual trust that van Kampen can use her expertise in music, her unparalleled experience of the Globe as a performance space, and her creative talents to shape the score that she envisions. Moreover, many Globe Musicians return for multiple productions. Similar relationships of trust and familiarity allow her to compose and arrange with the notable capabilities and flexibilities of particular players in mind, resulting in musically challenging scores with maximal theatrical potential.

The second section, 'The Rehearsal Process', describes van Kampen's work in the

rehearsal room and in Technical Rehearsal in the theatre itself. Significantly, she does not simply compose a score that is then rehearsed and performed. Her creative, compositional process continues throughout the rehearsal period, when she tries out potential material with the band, listens to the musicians' feedback about what may or may not fit the particular instruments that they are playing, and adapts her cues in collaboration with the rest of the creative team as the production evolves and crystallizes in Company rehearsals. The first part of this section explores her working practices in Band Call with Globe Musicians. The second part notes her work with actors in Company Rehearsal, requiring a different set of skills. The final part considers the practicalities of getting the production into the theatre space. In all of these contexts, her expertise not just as a musician and composer, but also as a theatre professional is always evident.

## ***Creating a Score***

### ***Sources; References; Arrangements; Compositions***

This section outlines the process by which van Kampen assembles musical material for both OP and non-OP productions, up to the point at which she begins rehearsing with the band. As mentioned above, she does not pre-compose a set of finished cues to be rehearsed by the musicians in Band Call, and then slotted into the full production in Technical Rehearsal. Her creative work continues throughout the rehearsal process, as explored in Section 2.1 below. Before rehearsals commence, then, van Kampen selects, arranges and composes a body of musical 'raw material' from which the cues will be drawn. Some of this material may already be in the form of a specific cue for a particular line of the play; other material may simply be a book of consort music, or van Kampen's own arrangement of a piece of music, that she wishes to explore further in the rehearsal room before shaping particular cues from it. As she explains,

*In the [first] Band Call, I won't have a lot of [cues] written at all, but stuff is forming in my mind about where we're going, and when I hear them playing it, I will then know very precisely where we're going to go. So the next Band Call, they will have cues, and I will talk them through the geography of how this works with the text.*

*(A2, 22/3/2012)*

Precisely what are these 'cues', and how do they relate to the evidence surviving from the early modern theatre? We have a mass of sources for the texts of Shakespeare's plays, surviving in the form of early printed playbooks published during and shortly after Shakespeare's own lifetime. However, we have no such sources extant for the music used in Shakespeare's theatres. Early play-texts preserve the words for some, but not all, songs, and contain sporadic cues for music that occasionally specify an instrument. Sometimes the words of the songs printed in plays can be married up with contemporary sources preserving both words and music of a song, but we do not have any sources of musical notation surviving from Shakespeare's lifetime with a direct link to the playhouses. Composing a score for a production at the reconstructed Globe therefore involves both deciding where in the text music is required, and sourcing or composing music for these cues. In the case of OP, this music must have been available at a particular historical moment in the sixteenth or seventeenth century, to be deployed in the show according to the known practices of the early modern playhouse. Van Kampen arrived at rehearsals for Henry V with 48 musical cues planned, including trumpet and drum calls and fanfares; this number would shift over the course of rehearsals (A2; 22/03/2012). For thematic continuity, musical material is often reworked or reprised in multiple cues, but nonetheless, a substantial quantity of music is required for each production that she composes for at the Globe. It is perhaps helpful to think of the pre-rehearsal process as being partly about breadth—gathering a range of possible source materials—before the rehearsal process allows van Kampen to finalise precisely how this historically chosen source material will become particular cues for a production.

An early decision that has to be made—central to all further choices of music—is the instruments that will be available for a production. The Henry V band had five players (including four wind players and a lutenist/percussionist), whilst both Richard III and Twelfth Night had six (each with five wind players and a drummer/timpanist (RIII) or lutenist/percussionist (TN)). The number of players determines the repertoire available, and thus the OP shows require the extra player in order to play five-part early modern compositions and arrangements. As van Kampen notes, with a band of four wind players, ‘that [often] means you can’t do consort music’, although ‘sometimes [...] you can find Elizabethan music for four parts’ (A2, 10/10/2012). In order to use the historically sourced music required for OP shows, it is far more convenient to have the larger band of five wind players and lutenist/percussionist.

The ‘primary’ band formats were: two cornetts, two sackbuts and drum for Henry V (A1, 22/03/2012); three shawms, two sackbuts and drum for Richard III (A1, 20/06/2012); and, three cornetts, two sackbuts and drum for Twelfth Night (A1, 07/09/2012). These instruments are all historically appropriate to the 1590s and 1600s contexts in which the three plays were first performed, yet the shawm band has a sound distinct from that of the cornett band. Van Kampen deliberately chose these contrasting sound worlds for Richard III and Twelfth Night as a way of communicating contrasts between the two plays more generally:

*My starting point was that I really wanted them both to be instrumentally very different [...] because I think people who don’t know about Elizabethan music think it’s all ‘shawmy’, and it’s rather out of tune, not played very well [...]. If we were going to use shawms, we’d put them with sackbuts, we’d make it a proper consort, and we’d make it very solid in that way. And so I thought for Richard, shawms were so appropriate because it’s an earlier play than Twelfth Night, and shawms also have this connotation with an Elizabethan audience of being with malevolent intent, or marginalised instruments.*  
(A2, 10/10/2012)

The cornett band offered a contrasting sound world for Twelfth Night, in a departure from the original 2002 production which utilised a mixed consort at Middle Temple Hall, and a shawm band at the Globe:

*I decided [in 2012] that, because we’ve got shawms on Richard, I also wanted to support the fact that the music for Twelfth Night has a different character. We’re talking about music basically happening in noble households. [...] Orsino clearly has a lot of music in his house, and that was our starting point. So I thought we’d go with cornetts and sackbuts, because the cornetts are like a human voice. They can play softly—they can underscore very well, and so can sackbuts.*  
(A2, 10/10/2012)

These decisions about instrumentation draw upon knowledge of early modern understandings of musical signification, upon detail understanding of the acoustic properties of particular instruments, and upon van Kampen’s prior experience of using different instrumental arrangements in the Globe.

Returning briefly to Henry V, whilst van Kampen has used a wide variety of later instruments in Globe productions, her choice of period instruments for Henry reflects a view that she has arrived at about the best sounds for the theatre space:

*I don’t think modern instruments work so well in the space as Renaissance instruments, and I like the purity and cutting edge sounds of rauschpfeifes and natural trumpets and all of that, I think they work much better.*  
(A2, 22/03/2012)

The rubric of ‘Original Practices’ might specify the use of period instruments, but the lesson learnt from over fifteen years of experience at the Globe is that the space itself perhaps requires these instruments anyway.

The other extremely significant point about instrumentation, a point returned to in

Section 2.1, is that the Globe hires musicians with extraordinary versatility to play different instruments. The cornett players all double on rauschpfeifes, offering an excess of volume when required; all three wind bands double on recorders, providing a completely different sound world when required. Many of the musicians are asked to sing on occasion, to provide additional percussion, or to play trumpet fanfares. The flexibility of Arngeir Hauksson to play a whole range of plucked string instruments across *Henry V* and *Twelfth Night* provides another dimension to the sound world available on those shows. Thus, van Kampen has both a core 'band sound' on each show, and a remarkable range of alternative textures and acoustic worlds to bring in when required, considering that just five or six players are on each show. Even before the musicians arrive at rehearsals, then, they are already central to van Kampen's compositional process and choice of material, in the different sounds that they can provide.

The most significant distinction between an 'Original Practices' show and a freer production is the way in which historical source material is handled. In an OP production, the idea of 'sources and references' underlies all decisions, drawing upon the surviving evidence of what would have been available in terms of music, clothing and other elements in a particular year in the late sixteenth or early seventeenth century. The creative team, particularly Tiramani as Designer, will be 'very specific about the year that we're basing [each production] on, because she [i.e. Tiramani] maintains (quite rightly) that fashions change hugely between 1593 and 1603' (A2, 22/03/2012). Van Kampen's cues will therefore be drawn from musical sources available in that particular year, with cultural currency in early modern London. Notably, the year chosen for both *Twelfth Night* and *Richard III* was 1603. *Richard* was probably first performed approximately ten years earlier, but appears to have been a staple of the King's Men's repertory for decades afterwards, accompanied with an extraordinarily large number of quarto edition reprints. The play also appears to have been very present in the wider public consciousness in the early 1600s; the infamous joke about Burbage playing *Richard* (punchline: 'William the Conqueror was before *Richard III*') was recorded by Middle Templar John Manningham in his 'Diary' in March 1602.

In the case of *Twelfth Night*, there are extant, period-appropriate tunes available for some of the songs preserved in the text; 'Ah Robin', sung by Feste as 'Hey Robin', survives in the 'Henry VIII Manuscript' of c. 1510-20, attributed to William Cornish, whilst possible settings of 'O Mistress Mine' appear in both Thomas Morley's *First Booke of Consort Lessons* (1600), and (as keyboard variations by William Byrd) in the 'Fitzwilliam Virginal Book' (1609-19). These sources were available in 1603, and were thus used for the production. However, other settings often used in productions of *Twelfth Night* were not compatible with the OP rubric:

*One of the examples of that is the song at the end of Twelfth Night, 'When that I was', and the only extant tune we have for that is [...] quite late [C18th]. That doesn't mean that that's the wrong tune—it just means that that's the earliest printed version that we have, the earliest reference that we have. And it may not be the wrong tune, it may be based on a folk song of the period in which the play was written. However, for [the 2002] production, I felt it was more appropriate to pick a tune by Morley that was from all the part books for the mixed consort—his mixed consort books—because it ties in with a lot of other music from the production.*  
(A2, 22/03/2012)

In the 2012 production, van Kampen used the Morley tune, 'Lavalto', both for Feste's song and for the closing jig, just as in 2002.

Instrumental music, unlike song, leaves little to no trace in the printed texts that we have for Shakespeare's plays. Van Kampen therefore selects appropriate sixteenth and seventeenth musical sources from which to shape cues for instrumental music in OP productions. Sources including Claude Gervaise's *Sixieme Livre de Dancieries* (1555), Thomas Morley's *First Booke of Consort Lessons* (1599) and *First Book of Ayres* (1600) were used for the *Richard III* and

Twelfth Night productions. It is important to note that, whilst the Twelfth Night production was a revival, van Kampen felt that ‘it would be a very different show’ from the previous incarnation, with a ‘fresh’ feeling generated by the combination of returning actors (such as Peter Hamilton Dyer, Liam Brennan, Paul Chahidi and Mark Rylance) and new cast members (A2, 10/10/2012). To support this feeling, van Kampen ‘completely rearranged the music throughout’, bringing in new material as well as rearranging and re-using retained elements such as Dowland’s ‘Lachrimae Antiquae’ that opens 1.1, and the jig at the end based on Morley’s ‘Lavolto’.

Cues for drum and trumpet calls are often recorded quite precisely in printed play-texts, and van Kampen has a number of particularly rich sources from which to construct such cues. There is no reliable English source for early modern military music—sometimes called ‘points of war’—but a number of contemporary continental texts survive. These include a manuscript source, ‘Magnus Thomsen: Music book for trumpet, 1598’, held by the Royal Library of Denmark, and two printed sources, Marin Mersenne’s *Harmonie Universelle* (France, 1637), and Cesare Bendinelli’s *Tutta l’arte della Trombetta* (Italy, 1614). Van Kampen uses these sources for military and courtly trumpet cues in both OP and non-OP productions, including entrance fanfares for noble characters, and battle signals. In particular, she will draw upon Thomsen for courtly cues, such as sennets indicating a royal entrance, and on Bendinelli for battle scenes, including the various alarms, charges, retreats, flourishes and other signals included in the ‘points of war’.

Finally, musical sources and references are not just limited to the compositions selected by van Kampen; the musicians themselves are an extremely visible and integrated part of the performance, particularly when they are playing from the front of the gallery above the stage. The musicians were costumed by Tiramani in both *Richard III* and *Twelfth Night*, according to her process of work within the OP rubric. However, there was slightly different thinking behind the costumes and placement of the musicians on the two shows:

*[In Richard III,] they come out wearing livery, as if they belong more to the theatre, or to a society of waits, than characters in the story. So they’re behaving more like house musicians, who can then dive into the story by going on stage, or just provide incidental music.*  
(A2, 10/10/2012)

The *Richard III* band is thus presented to the audience primarily as a group of musicians who might be hired by an early modern playhouse to provide music for a performance. In contrast, the *Twelfth Night* band had a significant role within the dramatic world of the play:

*As they are [often portraying] house[hold] musicians [of Orsino and Olivia], we decided to have them play around a four-sided music stand, created based on period references. So sometimes they may play at the front, when they are being theatre musicians, or when they’re announcing the end of an act, or something like that. But generally, they will play round this stand, as if they are of the noble lord’s house.*  
(A2, 10/10/2012)

The idea that these musicians are within the world of the play was further supported by the pre-show, which ‘consists of Feste coming out and playing the pipe and tabor, and he’s joined by two other musicians on the stage also playing pipe and tabor and hurdy-gurdy’ (A2, 10/10/2012). This means that later in the show, not only do ‘we see [Feste] popping between two noble households’, but ‘we [also] see the lute[/hurdy-gurdy] player and the wind player who was the other pipe and tabor player playing in the gallery, and they’ve made it: they’ve made it into the house, [...] they’ve got jobs’. (A2 10/10/2012)

Van Kampen’s work on *Henry V* contrasts with that on *Richard III* and *Twelfth Night*, utilizing a range of sources rather than being drawn from a particular, narrow date range. Much material for *Henry* was drawn from fifteenth century sources, relating to the historical period of the narrative, rather than that of the play’s first performance at the end of the sixteenth century. This is not something that would be appropriate for an OP show, as there is no evidence of

'period music' being used for history plays on the early modern stage. Whilst Cornish's 'Ah Robin' setting used on *Twelfth Night*, and Gervaise's book of dance music used on *Richard III* were both still current in 1603, in *Henry V* Van Kampen used pieces from the 'Old Hall Manuscript', an early fifteenth century collection of sacred music that has no clear relationship with the early modern stage of the late sixteenth century. This would not have been compatible with the OP rubric. For Henry however, this source provided a wonderful opportunity: van Kampen was able to draw freely on material attributed in the manuscript to 'Roy Henry' (i.e. King Henry V, or perhaps King Henry IV), making new connections to the historical character dramatized in the play. Thus, the jig takes a cell from bar 63 of 'Gloria' by Roy Henry, and reworks this radically into a new composition (A1, 22/03/2012). Van Kampen is a great admirer of the heavy metal band Iron Maiden, and took inspiration from the way that they draw upon medieval musical sources in their work: 'they take a lot of plainchant and give it a tremendous cranking up into their particular brand' (A2, 22/03/2012). Thus, the Henry V jig became an extremely contemporary composition of van Kampen's, with origins in Roy Henry's fifteenth century sacred music:

*I can't make it a heavy metal piece because it isn't amplified, but it will be a [...] carnivalesque version of the Gloria, so put into quite heavy drum beats, quite raucous sounds in a way that you hear in contemporary carnivals all over the world, but particularly in the Caribbean—one island in particular uses drumming that perhaps has the purest root of all; it has varied very little from the days of slavery when the first African drummers arrived from the slave ships in the seventeenth century. I have constantly referred to the unique style and rhythm from their drum patterns in my own compositions; it is intriguing to think that Londoners in the early seventeenth century would also have been exposed to African music from the same sources – off the very slave ships controlled by the owners of the East India Company – some of whom were also wealthy patrons of the theatres...*  
(A2, 22/03/2012)

As well as using source material pre-dating the early modern theatre, van Kampen also drew on more recent influences for *Henry V*. In one case, this stemmed from a staging challenge posed by the possible confusion arising from actors doubling roles in the English and French camps. Van Kampen notes that 'there's a cue where the French and English scenes keep interchanging, which is a fantastic dramaturgical effect. So the music really does have to change to reflect that very quickly' (A2, 2/03/2012). As David Hargreaves was doubling as the King of France and Sir Thomas Erpingham (as well as playing Nym), van Kampen wanted her cues to clearly delineate the two separate settings, 'because otherwise the audience was at the point of getting really confused—he didn't look that different' (A2, 22/03/2012). To do this, van Kampen composed an original cue for the English scene with a distinctive musical characteristic:

*And so, I wrote a piece for the same ensemble, but it sounded very Northern—it sounded almost like a colliery band somehow. And we supported that character who was speaking in a Northern accent, and I thought it was very helpful, and it was very present, very topical. The audience would have 'got it'.*  
(A2, 10/10/2012)

One challenge posed by 'Original Practices' approaches to music is that contemporary audience do not share the cultural expectations and experiences that early modern subjects would have brought to the theatre, through which they made sense of musical cues in the early modern playhouse. Particular trumpet calls conveyed very precise meanings to early audiences, for instance, but these meanings are not available to a twenty-first century audience. Van Kampen's intentions with this cue in *Henry V*, then, is to find an analogue for early responses to music, rather than utilizing a known original practice: music recalling the sound of a colliery band draws upon contemporary audiences' frameworks for comprehending music today in a way that supports the communication of theatrical meaning in the playhouse. This is completely different from an early audience knowing that an army has won a battle in a play simply by hearing a certain trumpet call, but it requires the same interaction between an audience's expectations of music and a particular theatrical cue.

## *The Rehearsal Process*

### *The Band*

Van Kampen will direct a series of Band Calls in the weeks before any Globe production opens. These fulfil a number of purposes; the band of five or six players can rehearse the music together, developing ensemble; van Kampen can experiment with and shape music cues through practice, particularly in the earlier Band Calls; the band and van Kampen can discuss and adjust parts that might be unwieldy on certain instruments for a range of reasons; the band can make a recording of the jig for the company rehearse to; finally, not insignificantly, they allow van Kampen and the band to develop their personal and professional inter-relationships in the build-up to the performance run.

When directing these sessions with consorts of five or six musicians, van Kampen often moves between a role similar to that of a conductor rehearsing a much larger orchestra, and something rather more like the leader of a string quartet, with all of the musicians contributing to a 'chamber music' atmosphere. Van Kampen's flexibility both to give extremely clear direction to these sessions, and to allow the musicians' voices to be heard, is essential to her creative process. Not only does she respond dynamically to the musicians' expertise with their individual instruments, but she also uses the sessions as a literal sounding board for her source material as she shapes it into final cues.

Perhaps most interesting from an 'Original Practices' point of view is the fact that instruments from the early modern period require this process of practical experimentation to determine what can and cannot work in a theatrical context. Technological developments in the last four centuries, and particularly in the last fifty years, have resulted in contemporary instruments with intonation, dynamic range, pitch range, tuning stability, and true chromatic capabilities that could not have been dreamt of in the early modern period. The Globe employs professional musicians of the very highest calibre, but period instruments have inherent limitations that cannot be avoided. As a result, a necessary part of van Kampen's process when working with period instruments on an OP (or indeed non-OP) show is to test out material with the band in practice, to see what will enhance the instruments' strengths, rather than expose their limitations.

Thus, for instance, van Kampen tried one piece, Michill's Galliard, with the Twelfth Night band playing cornetts, sackbuts and theorbo in two different keys. Both van Kampen and the band agreed that Am worked better than Gm, and so this was the version used (A1, 07/09/2012). Likewise, when the Richard III band tried a piece for shawms, sackbuts and drum, van Kampen spent fifteen minutes experimenting with a range of different keys in order to get the texture and articulation that she wanted to hear (A1, 20/06/2012). Being professional wind players, the band could transpose at sight, without van Kampen writing out new parts in other keys; this is another example of how the particular capabilities of the musicians are integral to van Kampen's compositional process. The piece was initially in G, but this required the alto shawm to play top A's that were beyond the comfortable range of the instrument. Van Kampen suggested trying it a tone down (in F), but this caused substantial fingering problems for the shawm players (whilst shawms are technically chromatic, they are not like modern pianos, or even modern oboes; they are simply not designed to facilitate comfortable jumps between certain notes, or even to play in certain keys). Next, van Kampen suggested moving down a fourth from the original key of G, to D. This was more comfortable from a technical point of view, but now sounded rather low. Finally, van Kampen rewrote the alto and soprano shawm parts on the fly, moving the offending top A's onto the soprano shawm with a range that comfortably covered the note (A1, 20/06/2012). Later in the same Band Call, van Kampen rehearsed a pavane in G, but was unhappy with the way it sounds at that pitch. She asked the band to transpose it down a fourth at sight, into D, which she found 'much warmer' (A1,



20/06/2012). Having established the best key to use through this straightforward practical experiment (straightforward, that is, when musicians are available with the capability to sight-transpose), van Kampen re-arranged the piece after the Band Call, transposing it into D, and reworking the inner parts of the arrangement to better fit the instruments, once again in response to feedback from the musicians. Just as OP costumes have a profound effect on the way actors move, so period instruments require van Kampen to shape her cues in such a way that emphasises the strengths, and remains within the limitations, of these reconstructed objects of early performance. This is a dialogue between composer, musicians and rehearsal.

Van Kampen also uses Band Calls to experiment with possible sound palettes, before determining the final orchestration to use for a particular cue. Thus, for instance, one early Twelfth Night Band Call saw the musicians rehearsing a series of pieces, each one played first on cornetts and sackbuts, then on recorders, and (in some cases) finally on rauschpfeifes and sackbuts (A1, 07/09/2012). Arngeir Hauksson accompanied these various orchestrations with drum, theorbo or cittern, offering further variation to the aural palette available.

One cue that van Kampen does complete at a fairly early stage in the rehearsal process is the jig for each show. This is for a practical reason: 'I always start with the jig, because the company have to learn that first of all, and we usually record that pretty early on' (A2, 10/10/2012). Whilst most of the music cues are rehearsed separately from the company until Technical Rehearsal in the theatre, Choreographer Siân Williams begins teaching the jig to the full company in the first weeks of rehearsal. This means that a significant focus of early Band Calls on each show will be rehearsing and recording the jig for Williams to use in choreography rehearsals; approximately half of the second Band Call for the Henry V musicians, for instance, was dedicated to precisely this (A1, 30/3/2012).

### ***The Company***

One significant feature of van Kampen's work that must be noted is the number of distinct roles that she fulfils on a single production. Section 1 outlined the first stage of her work in which she is principally a composer and music historian; section 2.1 saw a continuation of these roles in Band Call, adding to this the role of rehearsing with professional musicians. Section 2.3 will point to a further role that is particularly theatre-focused, but this section looks briefly at her work with the Company of actors on each show. Whilst rehearsing music with the band and with the actors might be nominally similar, the two roles require completely different approaches, and completely different skill sets. Globe musicians bring many years of professional training and experience in music, just as Globe actors are similarly skilled and gifted in stage acting. However, not all actors have benefitted from such opportunities in music, and thus a different approach is required in Company music rehearsals:

*It's a very different language [...] very occasionally some actors are skilled with music, like Jamie [Parker] and James [Lailey ...]; Brendan [O'hea]. But it's very unusual that they can do that. [...]. So it's got to be easy and fun from day one, and you got to make it feel like it's so easy, what you're doing with them. And the good thing is, if you pick something simple, you get them all singing, [...] they sound great, and there's a tremendous relaxing of effort, which opens up all the right areas of vocal vibration, and suddenly they're singing.*  
(A2, 22/03/2012)

Henry V in particular was noticeable for the amount of Company singing in the production, which van Kampen rehearsed with considerable success. However, this was a completely different process of rehearsal from her work with Globe musicians; whilst she might spend less than ten minutes rehearsing a song with the band (A1, 30/3/2012), it could take more than an hour of work with the Company to teach them the same song (HV Company Rehearsal, 29/03/2012). Van Kampen is noticeably supportive of, and successful with, actors in such rehearsals. This is perhaps related to the particular care that she takes to think not just from the perspective of a professional

musician, but also from that of an actor when working in these contexts:

*Always, you've got to understand: if I was stuck on the stage and told to act, it would be terrifying. [...] The fact that I'm married to an actor is very helpful, because I do tend to think that way. I can get inside an actor's mind and think what they're feeling. You've always got to be supportive and realise that what they've got to do [musically] is so much more terrifying than you can imagine.*

(A1, 22/03/2012)

### **The Theatre**

Van Kampen's work putting her music into the actual theatre space happens both in the early stages of working on a production with Designer and Director, and on the fly in Technical Rehearsals, in the week or so leading up to opening night. Van Kampen has spent her career working with music in theatres, and therefore brings substantial expertise and experience not just in the music itself, but also in how that music can best work in a particular theatre space, not least in the Globe. This will be informed by wider collaborative decisions about how to use the theatre space. There are much-noted differences in the way that OP productions will do this, when compared to Dromgoole's distinctive work in recent years:

*In Dominic's productions, the yard is used, so there are fanfare calls and even music cues that happen from the piazza, and in the yard. And when it's raining they go to the bottom of the stair towers. But that's unusual—in Original Practices you wouldn't really have that.*

(A2, 22/03/2012)

Van Kampen sees the virtue of working under both rubrics, both from a specifically musical point of view, and in broader theatrical terms:

*This is another very big point with the way we do OP; we don't use the yard for entrances and exits; we don't come off the stage area, because we know they couldn't do that. [...] In Henry, they do use the yard for entrances and exits, and I think the audience really loves it, because they are not used to that in their modern theatre environment. They're used to being very passive and in the dark; and Elizabethan audience wasn't used to being passive and in the dark. [...] So although I wouldn't do that with an OP show, I think when you're half OP, like Henry, bits of this and that, you can do it.*

(A2, 10/10/2012)

Van Kampen and Dromgoole made memorable use of the yard as a site of musical performance in *Henry V*: the English army marched through the yard from the piazza as though marching to war, singing 'Hey Ho, Nobody Home' with support from members of the band. This is another example of Director and Composer collaborating in order to shape the musical theatricality of a production.

Use of the yard is a productive form of musical experimentation with the space that is not founded in the historical 'sources and references' approach of Original Practices. OP shows locate musicians and music in equally significant, but far more specified and controlled, ways. In *Richard III*, for instance, 'there are three positions' for the musicians, which 'share being onstage and offstage'. Musicians appeared on the stage with Richard himself in 4.4; they played 'just behind the music gallery, offstage' for unseen music cues, and they appeared 'at the front of the music gallery, and they play[ed] in a line' for visible cues (A2, 10/10/2012). As discussed in Section 1, the *Richard III* band were costumed by Tiramani in livery suggesting that they might be a group of musicians hired by the theatre, such as the city waits. This ostentatious display of costumed musicians is strongly supported by internal evidence in early printed play-texts, and distinguishes theatrical experience—for both audiences and actors—from conventions at most modern theatres:

*We're talking about music that's centrally placed, in the most important place really—visually—and you can't get away from it, and when music's played it's heard, seen, and it's meant to be there. [...]*

*I assume that when actors come here they're very comfortable, but I've assumed very wrongly, actually, because they're coming from a world [at other London theatres] where music is very unseen, and so their vocabulary is not that. And often they're very thrown by seeing five bodies, or six bodies just come out—or coming out towards the end of the scene [...]. And I can understand why they think that, and I think often, in the early days, I probably just didn't do that very well. Now, because I work with very much the same musicians [from season to season], it's quite seamless. [...] Where the action has to overwhelm, you can't put a cue in. And if you try and do that, then you will be visually distracted. So it's a question of feeling the tempo of the text and the story.*

*(A2, 22/03/2012)*

The 'Original Practices' rubric strictly defines how the theatre space can be used for musical performance, but it is emphatically not the case that this limits the choices that van Kampen must make about where and when to deploy musicians. To illustrate the different decisions that might be made within an OP rubric, in the musical 'pre-shows' for Richard III and Twelfth Night, van Kampen took extremely different decisions both about musician location, and about the underlying rationale, putting the Twelfth Night pre-show on the main stage itself, and the Richard III pre-show in the musicians' gallery above:

*I decided that we wouldn't put a pre-show on the stage [in RIII], because I wanted to start with the timpani and have a very arresting trumpet fanfare kind of piece. They start with a piece by [John] Bennet, and it's for timpani and shawm band, and we felt that it would be very arresting for the audience. And I think it is, because of the timpani. So we drew the audience's focus immediately up to that place [the front of the gallery].*

*(A2, 10/1/2012)*

This decision was thus partially based in practicality—the timpani stand on the floor, so would be impractical to carry down from the upper tiring house onto the stage and back just for the pre-show. However, there was an additional conceptual reason for drawing attention to the musicians in the gallery even from the pre-show, thus emphasising their place above:

*For Richard, I thought about doing a pre-show—in fact we [CvK & SS] discussed it—having a character come out and sing songs, or have some kind of rougher street music on stage. But I think it was the right choice not to, because it's not really a street show; there isn't really anything where we're really looking at the whole spectrum of life [and society] in the way that you do in Twelfth Night.*

*(A2, 10/10/2012)*

Richard III is concerned almost exclusively with the world of royalty and nobility; musicians playing stately music, dressed in livery, from a position of literal height would thus reinforce the play's setting, whereas a more playful, rougher stage pre-show would have been extremely entertaining but, ultimately, incongruous with the drama to which it should provide an apt overture.

In contrast, a pre-show of rougher music on the stage was entirely appropriate for Twelfth Night; Section 1 noted the format of this pre-show, with Feste and two musicians on the stage. Just as on Richard, van Kampen shaped this pre-show in order to introduce and frame the following drama in an extremely precise and considered way:

*I felt that last time we did the show, not enough was done to really support Feste's role—the fact that he and the musicians are looking for preferment. They're living from hand-to-mouth through their wit; through their talents. All the stuff that he says about, 'give us another coin', that literally is how they earned their living. I felt it just wasn't shown enough that there was a world in which these people lived, roughly. And so when they come out, in a space like the Globe, there's a lot of people talking, a lot of noise going on, I said, 'don't worry if no-one listens to you, just coming out and playing to the groundlings, that's your culture. Don't worry about the people in the galleries; they're nothing to do with your culture; they're posh. But these people, they're for you.' And in actual fact, more people to listen to them than that. I think that's very successful because then when he [Feste] goes into the play, we've got*

*a connection with him. So when he sings to us at the end, we feel we've come full circle, and that there's been a contract between him and us, to allow that to happen. We understand why he's singing to us; why he addresses us; why he says, 'why, some are born great'. He makes statements that come between the play and us. I felt that last time, I didn't really get a handle on that, I didn't really understand his role as well as I do now.*

*(A2, 10/10/2012)*

This is a fitting thought to end this report with, for it demonstrates many of the different aspects of van Kampen's work as Composer for an OP show. Period music is performed in the pre-show by Globe musicians and a musically talented actor, all rehearsed by van Kampen. The location of the music is informed both by the spatial practices adhered to under the OP rubric, and by a very clear and specific understanding of the theatrical purpose of the pre-show, and the wider dramatic world of *Twelfth Night*. Music is the first thing encountered by an audience attending this production, and the last thing that they will encounter, in Feste's final song segueing into the jig, reminding us of the central place of music in the early modern playhouse and in Shakespeare's dramatic works. It is thus fitting that van Kampen's work plays such a central and significant part at the third Globe.

## Appendix 1: Transcripts of Rehearsals

### Drumming Workshop on 20th March 2012 at Shakespeare's Globe

Present: CvK; DD; Corinna, Full Henry V Company (1 absentee); No musicians

4.32: Company gathers together. Corinna is introduced who will run the workshop. Brief historical account of the drums and sticks—that they were used in battle etc. NB the full acting company will participate in the workshop together, even if they are not in the scenes in which the drums will be used. DD situates this within his wider directorial vision—speaks of ‘revolving-doors battle scenes’, which will have lots of drumming noise.

4.35: Corinna begins an exercise to introduce the rhythms that will be used, and to start developing ensemble (actors listening to each other). First, in a circle, actors say names and clap around the circle. Then the volume of the clapping comes down—the aim is to ‘sound like an ensemble’.

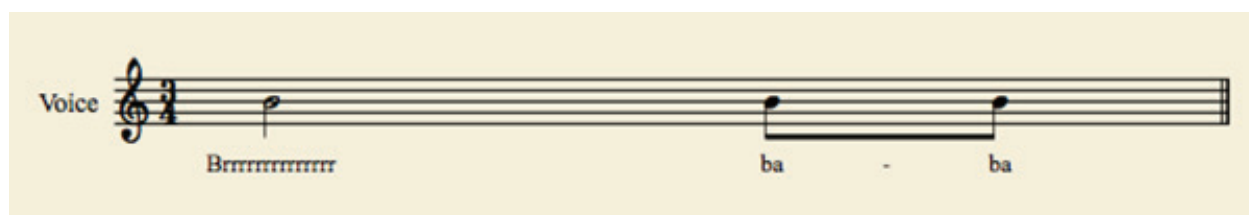
4.37: Start building up a rhythm across the body, using feet, belly, thigh, chest, clap. Gradually build up the different elements across the body towards the following rhythm:

	1	2	3	4
Feet	R	L	R	L
Thigh	XX			
Belly		XXXX		
Chest			XX	
Clap				OX

Always working towards low, controlled volume and ensemble.

4.41: Begin working with the actual drums, introducing stick technique (still all company together). First, M explains how to grip stick (as per conventional hold). Then start with slow strokes, ‘R, L’. Emphasises the importance of letting the stick bounce on the drum (good drum technique is all about the stick bouncing on the head in a controlled way—you don’t grip the stick tightly; it almost balances in your hand). Then ‘R, L, R, L’, with each stick free to bounce. Gradually move towards faster strokes.

4.50: Move to a vocal exercise in 3. (The drum rhythm that they are ultimately working towards involves bars of 7 and six, which both subdivide into 3 beats, but in seven, two of the beats are duple and one triple. This is something that musicians are trained in early on and becomes second nature—but it is actually quite counter-intuitive if you’re not used to it). This involves stamping and chanting ‘Brrrrrrrr, ba-ba’.





CvK steps in to pick out an actor who needs a little more support—shows him how to stamp on the beat and move from side-to-side as way of internalizing the rhythm. This kinaesthetic approach helps them a lot.

5.12: They try playing the (non-simplified) rhythm without counting the beats for a while—then put the counting back in to stabilize—then take it back out again.

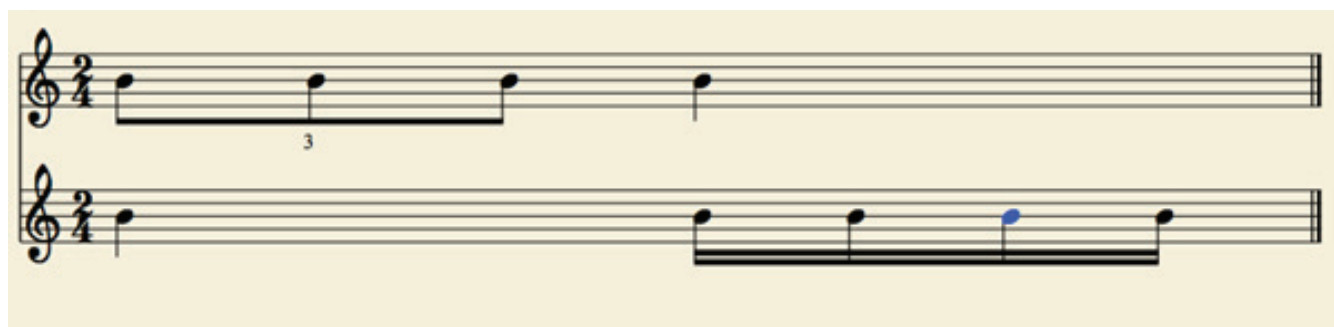
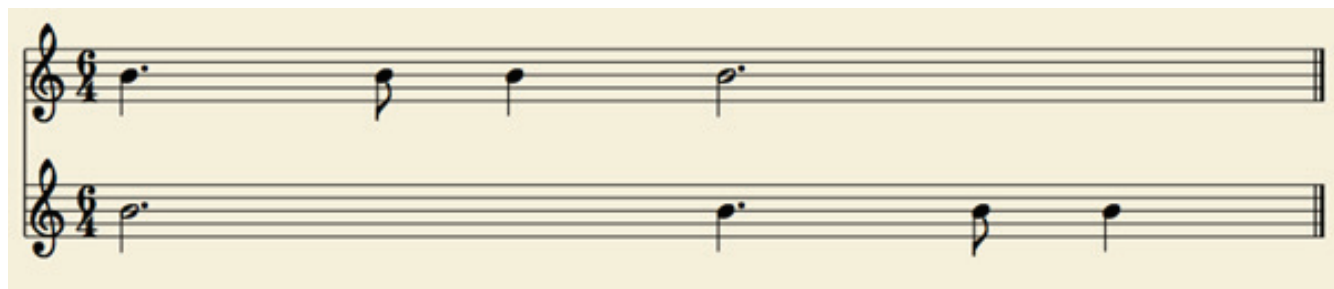
5.12: Now a drum is introduced—Corinna plays the rhythm on the drum whilst the company clap the rhythm. Then the company play the rhythm on drums too. Rehearse and consolidate this at some length.

5.20: Now Corinna works on ending the rhythm. The 7 and 6 bars alternate, concluded with a drum roll that diminuendos to nothing.

5.24: Now work on the opening—begin with a drum roll for 4 beats, then play bars of 7,6,7,6,7, then roll to nothing at the end.

5.27: Moving on to a different task altogether—start by returning to rhythm from (4.50). An actor recalls this as 'ba ba brrrrrrrrr'.

5.30: Simple strokes on the drums—L,R,L,R, no rolls. First two minims followed by four crotchets, then the company is divided in two and the two rhythms are played together, getting faster and faster and faster. Then a series of interlocking rhythms are played together:



Then various rhythms of 2 vs. 3; 2 vs. 3 vs. 4. Then off drums and back to voice work.

5.46: Move around the room in time to the beat. CvK provides words for the rhythms being used. Then move into a round of four, 'Hey, ho, nobody at home', which was used for the entrance of the English as they marched to war at the end of the first half in the final show. CvK plays drum to accompany the singing—all kinds of challenging rhythms with 3s against 2s etc, as the company sing the song with a fairly straightforward rhythm.

### ***Band Call on 22nd March 2012 at Shakespeare's Globe***

***Present: CvK; Full Henry V band, led by Adrian Woodward (Musical Director)***

5.00: Band introductions/catch up (this was the first band call for the production). This evening will be about familiarising the band with the music, and about Claire hearing the sounds available from the group, and sounding out some cues that she is experimenting with.

5.12: CvK distributes a list of cues to players and begins introducing some of these.

5.15: Discuss the 'Te Deum'—possibility of having actors singing with this. This is needed for a cue at the end of a section; a bit of it will be used previously in the show; it will end unresolved.

Band needs to run it to see if the parts fit well onto cornetts. Play through on 2x cornetts; 2x sackbuts; 1 cittern; 1 bass voice. CvK is testing for any odd cadences/jumps result from this arrangements.

5.17: AW and others mention that the Cm key is difficult (in 3 flats). CvK suggests going to Dm. Cornett players say that a higher pitch is slightly more comfortable & naturally a little louder. Players will sight-transpose for today, and CvK will transpose & issue new parts.

5.22: Playthrough in Dm.

5.24: CvK mentions possible pitch issues for soprano line in Dm—actors will be singing 1 or to a part, so can't be too exposed.

5.25: Another playthrough.

5.28: CvK asks band to play 'more legato and blasted out'. Musicians raise a side-issue—where will they be playing from (on tour and in the Globe), and what opportunities will there be to place the music? This piece will probably need to be played from notation, not memory.

5.32: Third playthrough. CvK suggests adding bits of the alto line into the second cornett part in its rests.

5.36: Experimentation with some of the different sound palettes that will be available on the show—Arngair plays the symphony—tries out some improvisation over the symphony's drone.

5.38. Fourth playthrough—this time with symphony decoration & drone together with Claire's written parts. Cut short when CvK has got a sense of the sound. This is being trialled for possible use as another cue.

5.40 Fifth playthrough—now play to the end with symphony. Conclude that this sound may indeed work well for another cue.



5.42: Turn to work on 'Gloria', which is from a C15th MS, where it is ascribed to 'Henry Roy' (scholars are not clear whether this means King Henry IV or V).

CvK has arranged for 1x cornett, 2x sackbuts, 1 tenor voice.

5.47: Playthrough.

5.50: Playthrough again—this times with pages of music in the right order...

5.52: Brief discussion about how this medieval music differs from EM and later compositions—is it driven by rhythm? accents? words? CvK decides from these playthroughs that this can provide material for further cues.

5.55: Another playthrough from bar 35. CvK is experimenting with some tempo shifts mid-piece.

5.58: Turn to Jig that is based on the Gloria (CvK has taken a cell from bar 63 with quite exciting rhythm and odd harmony and expanded this into an extremely distinctive jig).

This is arranged for 2x rauschpfeifes (1 sopranino, 1 soprano); 2x sackbuts, 2x drums. Today will use cornetts rather than the rauschs (mercifully quieter...).

On the first time through the jig, the two rauschs will play in unison; on the repeat, they will play separate parts.

6.05: CvK discusses Eastern/North African roots of the rhythm patterns she has utilised in the drum parts.

6.08: First playthrough (2x cornetts; 2x sackbuts; 2x drums).

6.10: Second playthrough.

6.12: CvK wants to push the tempo up as far as possible—go to 98 bpm for Third playthrough.

6.15: Fourth playthrough focusing on the two upper parts in the repeat—so take the last 3 bars as a run into the repeat—cornetts are playing a fourth apart in this arrangement (this produces a really bold tonality).

6.17: Leave rehearsal room & go into the main underglobe space to try with drums and a long trumpet (getting very loud now). CvK is experimenting with trumpet/drum pitches and tunings.

6.22: CvK explains that there will be a section of the jig when actors will add in a drum part—she plays this part (now 2x cornetts; 3x drums; 1x trumpet).

6.30: Tea break.

7.04: Restart. Return to jig, focusing on the actors' drumming part.

7.10: SS joins CvK playing actors' parts on drums. Playthrough.

7.12: CvK asks drums (4 playing now) to vary & improvise—drop in and out; shape parts of the rhythm and suggest others. Playthrough.

7.16: Another playthrough, this time with one drum doubling on the cowbell.

7.20: A second playthrough with the cowbell.

7.23: Return to 'Gloria', with gittern added in (played with a quill rather than with the fingers).

7.28: Playthrough. Claire suggests that that this piece could replace another 'in France' cue. The piece can be split in half—one for English scenes, one for France.

7.32: Arngeir & CvK suggest possibility of using a 6-course lute instead, but played with the quill. The lute is after a c. 1450 design.

Move on to St Crispian's Day song. 2x Cornetts; soprano sackbut; alto sackbut.

7.33: First playthrough.

7.35: Second playthrough, this time much slower. CvK does this because she 'just wanted to hear some of my more clashing harmonies'. There is a possible 9 bar cue that could be extracted from this piece.

7.38: Third playthrough with a section in the alto sackbut part up an octave. This is all material that CvK 'needs to hear' on the instruments in order to judge whether it will work as she hopes, and whether thus to use it.

7.42: Fourth playthrough, this time on recorders. top part an octave down on tenor recorder; second part (the tune) at pitch on treble recorder; soprano sackbut on tenor recorder; alto sackbut still plays lower part. Arngeir on cittern.

7.46: Fifth playthrough, on recorders.

7.47: Sixth playthrough, this time faster, with top part now at pitch on descant recorder.

7.49: Need to rehearse cittern/lute with just one recorder for a scene in the English army camp. Discuss whether cittern is a more appropriate instrument for a soldier to be carrying? Lute however can play more helpful chords than the cittern can.

Try playing in Gm with cittern & tenor recorder, then with descant recorder. The tenor is too mellow & doesn't work. CvK is trying to hear different possible sound worlds that the band can provide.

7.58: End.

### ***Fight Choreography on 27th March 2012 at Shakespeare's Globe***

***Present: CvK; Corinna; 5 members of Henry V Company (inc. JP); No musicians***

3.15: The actors have already done c. 30 mins of choreography—this is then put with a recording of CvK's Te Deum arrangement. May now be performed just by band, not with actors singing, due to its technical difficulty.

The routine is running longer than CvK expected, so she will not need to make any further cuts to the cue.

3.30: Corinna works on shortening the routine. It is partly in slow motion, and partly at normal speed, but all actors are at the same tempo as one another at any given moment.

Next, try a different format—actors at the front in slow motion, with full speed behind.

3.36: Runthrough twice with music (48 seconds long).

3.42: Final pattern is established—the actors begin in a straight line at the back of the stage, and end up in a V shape with JP front centre.

Discussion of how to then get the actors of the stage—the scene is immediately followed by a new entry from the discovery space. Suggestion of ending with a forward line with weapons pointed down, then a walk off.

3.48: Work on syncing the forward movement with the line ‘in God we trusted’ in the ‘Te Deum’, with a pause in movement before.

3.55: Third runthrough, geared towards the final exit. Fourth and fifth runs as Corinna works on this.

3.58: Sixth runthrough putting it all together—music back in. Runs to 1.10 (the cue is currently 1.03).

4.00: End.

### ***Band Call on 30th March 2012 at Shakespeare’s Globe***

#### ***Present: CvK; Henry V band led by Adrian Woodward (Musical Director)***

5.30: Introduce today’s aims—most important of all is to record the jig for the company to use. Jig is arranged for 2x rauschpfeifes, 2x drums, 1x long trumpet. As rehearsed on 20/3/2012, but today will use the actual rauschs, rather than the substitute cornetts.

5.45: First runthrough, well under tempo. This is to familiarise everyone with the piece again, and to get warmed up. CvK has a few notes—it needs lighter drumming, and will go at a much faster tempo. The percussion needs to have little bits & pieces added around what is written, a little like Cuban-style percussion (w/ swing).

5.52: Second runthrough, with lighter drums and a ‘multi-rhythmic’ feel to the percussion. CvK discusses the functional range of trumpet, and how it suits the piece.

5.58: Third runthrough—musicians polishing the tricky passages and balancing the ensemble further.

6.01: CvK and band discuss the final section of the piece—it needs slight rearrangement to better suit the range of the rauschpfeifes. CvK listens carefully to the rausch players’ remarks about what does and doesn’t fit comfortably, then rearranges on the fly.

6.05: Band runs through the final section (from K) in the new arrangement, very slowly. CvK leads some detailed rehearsal on this section to get it all together—the group dynamic at this point is almost like CvK is leading a string quartet rehearsal, with all the players contributing to the process.

6.17: Fourth runthrough of the whole jig, with the newly rearranged final section. It is now sounding extremely accomplished.

6.25: Move on to the ‘day of peace’ (St Crispian’s Day) song, which CvK has been rehearsing with the company. The band sing it through twice, with no problems.

6.32: Next, the Te Deum (CvK has done a new version since 20/3/2012). 2x cornetts; 2x sackbuts; 1x bass voice. First runthrough—CvK mentions that the parts will be more highly decorated—the current parts lay out the harmony of the arrangement.

6.38: CvK explains the dramatic context that follows the song, then second runthrough.

6.41: Third runthrough. CvK decides that she wants to rewrite one bar, having heard it played by the full band.

6.45: The next section of the rehearsal is CvK 'constructing the prologue' by trying things out, listening to the band playing possible pieces, and making changes to her arrangements and compositions on the fly.

CvK has a large selection of pieces from which the prologue will be drawn—mixture of song & instrumental music, but mostly C15th material. Emphasis in the prologue is on the musical world of the historical Henry V, rather than that of the C16th theatre.

6.58: Band try a piece, 'Alleluya pro Virgin Maria' (no. 29). AW suggests improvising around the rhythms of the tune.

7.00: Try various instruments with the piece to see what works—11 course lute then gittern in D; band playing 2x cornetts (one treble; one alto); 2 sackbut.

Next, piece 48 – 'Riu, riu, chiu'. Song sung by George; rest of band playing 2x cornetts; sackbut doubling tambour; 11 course lute. Runthrough—too low both for George's voice & Helen's cornett—CvK will put it up a fourth.

7.30: Tea break.

7.58: Rehearsal restarts, with band standing in a tight semicircle. Try item 7, 'Dieux sont en cheste maison'. (in 3). For 2x cornett; 1x sackbut; tenor voice; 11 course lute.

Next, item 22, 'Omnis mundus jucundetur'. For 1x cornett; 1x tambour; 1x sackbut; 1x descant recorder; 1x 11-course lute. Then try with D gittern, rather than lute. Then, with symphony instead of lute. Then, with 2x cornett; 1x sackbut; 11 course lute; tenor voice.

Next, item 35, 'singe we to this mery company'. Treble cornet; sackbut; tenor voice; lute.

8.35: The rest of the rehearsal will be recording the jig for the company. This is done out in the underglobe due to the volume of the rauschpfeifes (they can't be used in the small rehearsal room). Three good takes recorded, one using an earpiece click-track for the drummer.

9.00: Rehearsal concludes.

### ***Get-in on 6th June 2012 at Shakespeare's Globe***

***Present: CvK; Henry V band led by Adrian Woodward (Musical Director); Full creative team; Full company***

3.00: Music for the death of Falstaff (II.3). This cue uses musical material from the Henry IV productions, making a link back to Roger Allam's Falstaff. Musicians are playing from the upper gallery, stage left.

(II.4), cue Q11 played by George on trumpet from front, centre of the gallery.

Q12 is difficult to co-ordinate—musicians are offstage, without a line of sight to the action. Therefore they are using 2 monitors in the music room to pick up the cue. On tour, the band was at the side of the stage and could see. This is the type of logistical challenge that the get-in has to solve when a tour show comes into the Globe space.

Q19—begins outside the theatre, then moves through into the yard.

DD directs the blocking for the English army marching and singing ‘Hey ho, nobody home’.

Q21—Singer on the centre of the Globe stage, with musicians onstage too, scattered around.

(IV.1—night in the English camp). Arngeir is on the gallery stage extension playing the lute, as a member of the army.

### ***Band Call on 20th June 2012 at Shakespeare’s Globe***

#### ***Present: CvK; Richard III Band led by Phil Hopkins (Musical Director)***

10.25: CvK introduces the pre-show music. Various items to rehearse and run. The pre-show will run for 10 minutes, and the aim is to have no silence in the preshow, to avoid conversation from starting too much.

Begin with item 2—arranged for 3x shawms (S,A,A); 2x sackbuts, 1x drum. High shawm part was included by CvK in order to cut through the texture of pre-show chattering. Item two played through three times.

Then item 3—Bransle. Again, SAA shawms; 2 sackbuts. Played through once. This item is from the Gervaise book of dances—originally in four parts—CvK has written a fifth part in keeping with the rules of harmony & instrumentation of the period.

Next, item 4. This is another bransle that segues from item 3. Begins with drum only, before full band comes in.

Rehearse segues from 3 to 4 several times. Tempo comes up to c. 120 bpm. Playthrough of item 4 again at the higher speed.

10.50: Move on to the end of the preshow, and the first item of part one. This is a piece in 6 from a manuscript associated with the court of Christian IV of Denmark.

1 playthrough—CvK decides it is too fast.

Second playthrough much slower, to hear texture and articulation of notes better.

Slight problem with top A’s—too high to play comfortably. Try the piece down a tone (into F major), but now the fingering doesn’t work. CvK suggests trying it down in D. CvK then decides to try it again in G, but with the top As moved from the alto shawm part to the sop part. Played through again—worked very well. Final playthrough a little slower in order to clarify texture (effective).

11.17: Tea break.

11.50: Restart with another piece—a Galliard. CvK tries 3 playthroughs at different speeds in order to find the tempo that will work best for the cue.

12.00: Rehearse some of the later bars much slower in order to clarify the tune.

12.10: Band try a possible pavane. CvK doesn't like it at the pitch that it's currently at (in G). Band tries it again in D—better. 'Much warmer'. CvK will rework the inner parts a little to make them work well on the instruments.

12.30: CvK introduces another possible piece from the Christian IV-related collection. First playthrough at normal speed; second playthrough under tempo. Some detailed rehearsal follows with just the three shawms and the drum—need to get a really close ensemble between the shawms here.

12.45: Band playthrough the whole piece together and up to speed—now sounds fantastic.

12.50: Move on to music for part two of the production. Will use timpani for a number of the following pieces when they arrive. First piece is based on a galliard from the Gervaise book—band run through once and move on.

12.52: Next, CvK returns to the pavane played earlier (12.10), this time on recorders. First arrangement tried—2x sackbuts; drum; 3x recorders (G alto, G alto, bass). Second arrangement tried—AAB recorders replaced with 2x Sopranos, F Alto. Very high. Third arrangement—SSAT recorders; one sackbut, drum.

1.20: The 2 bransles from the preshow (items 2&3) are also run through on recorders.

1.25: CvK introduces a cue for Clarence in the Tower. This is on 4 recorders. Bands try out standard SATB arrangement, followed by a TTTB version (lower).

1.30: Rehearsal concludes.

### ***Technical Rehearsals in Theatre on 11-12th July 2012 at Shakespeare's Globe***

***Present: CvK; Richard III Band led by Phil Hopkins (Musical Director); Full creative team; Full Richard III company***

For this show, the whole balcony is exposed. There is a music stand in the central gallery, and space for five of the band in a row at the balcony front. PH stands behind them on drum.

2.45: (II.4.43-4)—rehearse cue, 'The mighty dukes, Gloucester and Buckingham'. 3x shawms; 2x sackbuts; 1x drum.

This music then becomes entry music for prince Edward (III.1).

3.25: Rehearsal of the steps for the jig with Corinna. Jig has fairly ferocious running notes, esp. in the shawm parts. The music plays through three times:

1. 3x shawms; 2x sackbuts; 1x drum
2. 3x tambours; 2x sackbuts; 1x drum
3. as 1.

4.15: (III.5) Rehearse an offstage recorder cue that moves into the following scene. Musicians playing in music room.

(IV.2) begins with a sackbut fanfare into a piece for the full band (shawms; sackbuts; drum). This is the coronation procession, rehearsed first without, then with music. R3 walks to the front of the stage and then back again.

There is a tucket as Richard comes down off his throne at the end of the scene, having denied Buckingham (I am not in the giving vein).

5.20: end.

### ***Technical Rehearsals in Theatre on 7th September 2012 at Shakespeare's Globe***

#### ***Present: CvK; Twelfth Night Band led by Adrian Woodward (Musical Director)***

6 Musicians on this show: 3x cornetts; 2x sackbut; 1x plucked strings/drum. Cornetts double on rauschpfeifes; all wind players double on recorder.

First, CvK trials a number of arrangements for cornett and sackbut band:

1. 'All Creatures Now' and 'Mrs Winter's Jump' trialled—3x rauschpfeifes; 2x sackbuts; 1x drum.

2. CvK outlines pre-show—Arngeir, Nick Perry & Peter Hamilton Dyer will be on the stage performing together.

3. 'Hollis berrie'—2x alto cornett; 1x tenor cornett; 2x sackbut; 1x drum.

4. 'Hey, ho, holiday'—3x cornetts; 2x sackbuts; 1x theorbo lute. CvK tries it first in Am, then in Gm, to hear rangangange & comfort of parts.

5. Michill's Galliard (same instruments as (4)). First in Gm, then in Am. CvK & band prefer Am. CvK has added the upper sackbut part to an extant 4-part arrangement.

6. Rowland (Whitethorpe) (3x cornetts; 2 sackbuts).

7. Tomkins Bransle

8. Wanton (Anthony Holborne)

Next, CvK introduces some alternative arrangements with rauschs:

9. Spring Tanse 2—first with 3x cornetts; 2x sackbuts; 1x drum. Then CvK introduced a version in 4 parts—2x rausch; 2x sackbuts.

10. 'Will you buy a fine dog?'

Next, various recorder arrangements tried out:

11. Hollis Berrie again, now for recorders and 11 course lute. Recorders SAATB.

12. Wanton again, same arrangement as (10).

12. Waltham Green (Cittern w/ quill; recorders; tambourine). Cittern is v/ quiet, even against recorders. CvK also experiments with a curtal on this piece.

## ***Appendix 2: Transcripts of Interviews with Claire van Kampen***

### ***Claire van Kampen Interview on 22nd March 2012 at Shakespeare's Globe***

#### ***Interviewed and transcribed by Simon Smith***

SS: So this is Henry V we're talking about, and when did you first agree to do this? How long ago was that?

CvK: Well, I suppose it must have been about 8 months or a year ago.

SS: So from that point, have you had ideas from the very start?

CvK: No, absolutely not. The thing is, you're plotted in about a year before you need to do the job, simply because we're all very busy with other work, but the difference about working at the Globe is that the parameters are pretty much a given, that you know not creating the world from scratch, as you would be in a black box. Obviously with an original practices production, they're much much tighter, and you're only using sources and references—for the most part. And we must be very careful around that, because when there isn't a source and reference, we will construct something that we feel is based on sources and references, if we don't perhaps have that.

And one of the examples (I'm going to be, sort of, dotting around a bit), one of the examples of that is the song at the end of *Twelfth Night*, 'When that I was', and the only extant tune we have for that is, I think, by Arne, and it's quite late. That doesn't mean that that's the wrong tune—it just means that that's the earliest printed version that we have, the earliest reference that we have. And it may not be the wrong tune, it may be based on a folk song of the period in which the play was written. However, for that production, I felt it was more appropriate to pick a tune by Morley that was from all the part books for the mixed consort—his mixed consort books—because it ties in with a lot of other music from the production. So I was imagining that Thomas Morley had kind of done the production, you know, in 1602. Absolutely no references to that—but we do have books of mixed consort music by him, and we know that that would have been used in an indoor performance, very like [MTH]. So that's an example of where I would have tried to have a best guess.

Henry V is a different thing entirely, it's a different animal, because although it's in the Globe, and although we're using period references to clothing, it's not tight on a freeze-frame of a year or even, you know—Jenny on Richard III and *Twelfth Night* is very specific about the year that we're basing this on, 1603, because she maintains (quite rightly) that fashions change hugely between 1593 and 1603. So it can't be loose or vague. In Henry V, if you look at the costume drawings, I think you'll find there are references that go back into the fifteenth century. So it's not a tight freeze on that, or a tight focus, tight lens, on that period (the period in which the play may have been performed at the Globe), that's not what we're doing. However, the environment of the Globe does inform the construction of the sound world, and how we bring the story and the text into focus for the audience using sound. And we would only use instruments that were around in 1600, we're not using any—well it's possible that we will be using more historical instruments than that, from the fifteenth century, or even earlier, like a gittern and a symphony. Now, I've no evidence for those being used in the Globe, and it's very very unlikely—though you can't say never ever—we just don't have any references for people using historical material in that period, as you probably know. Everything was used as a modern expression, a topical expression. So certainly for Richard III and *Twelfth Night*, I wouldn't be using anything older than 1600. [CvK noted after completing work on these productions that 'in actual



fact, I did decide to use French music from the middle part of the sixteenth century at some points in the production, notably to underscore the ghosts' appearance to Richard on the eve of battle (Pierre Attaignant) and for the jig at the end (Claude Gervaise). This was a choice that indeed could have been made by the Globe company of the 1600s, and the reference to the dying Norman empire on the eve of the birth of the 'new Tudors' 'felt meaningful to me in this context.'] On Henry V, I think because the clothing world does have references to the age of chivalry, I think I may, in fact I know I have references to the age of chivalry, musically. Because you have to support the image, in a sense. So that's where it's a much wider understanding.

How much of this the audience will know, I don't think they will. And whether they're told this or not, I don't know. I think it's always helpful if an audience reads the programme and sees that the brief is much wider, that Shakespeare wouldn't have necessarily ever seen a production like that. And there's no evidence for a set being put on the Globe stage, just hangings and properties. But in Henry V there will be a constructed, a piece of wooden scaffolding, that comes out from the frons scenae, where there will be both actors and musicians using it quite freely, as we did in, you could see it in the film of Henry IV parts 1 and 2. And I think that because Dominic wants to connect to those two plays, we're using the same kind of [set], and also the heraldic imagery that's going right round the Globe.

So in a nutshell, what you do when you're engaged with a production, you talk through, usually, the design world, what we call the world of the play, but I think because Dominic, Jonathan and I have worked extensively before, we don't need to have those conversations very much, because we know what we're doing. Normally you would, normally you'd have quite a lot of conversations with a director, and you'd play lots of pieces of music as references to say, 'look, shall we go in this direction, or that direction', but I would have a very quick (two seconds) conversation with Dominic about that, because he would know what I'm doing.

SS: Okay. So, you're composing for this production. What sort of quantity of material is that?

CvK: Well at the moment, it's something like 48 sound cues. They're all music, it's not anyone else making sound. And they may be very short, I think a fanfare, or a sennet or something like that, a drum call, I count as a music cue. So there are at least 48 moments that you've got to think [about].

SS: And where are you going with your starting point with those pieces? Do you have a particular process in terms of where you might go for inspiration, or musical material?

CvK: Well, things happen, you know in a production. You've got to keep your ears open. The Te Deum was very early on because he [Henry V] specifies 'let non nobis and te deum...', all of that. We decided that, unlike every performance of Henry V, we wouldn't then have that being sung at that point, because we feel—and I think this is a very good point (although Dominic didn't say this)—but I think that sometimes if Shakespeare tells you that something's going to be done, it's because it doesn't need to be done [staged]. So we can assume that that was done, it doesn't need to then be shown to the audience, they would have known what that was. So, it's often when he [Shakespeare] doesn't specify that, for example, the dance, the masked ball in *Much Ado About Nothing*, he doesn't say 'let us have the music of so-and-so to dance to', you will just hear them going offstage to a piece of music. So you don't generally have that double kind of information—it's one or the other.

So, quite early on, Jamie (who's playing Henry V) said 'Oh, there's a piece that he [Henry V] wrote, called 'Gloria', and you know that I got in touch with you [i.e. SS as music researcher], and I thought, 'well that would be from the wrong period, because I was thinking we'll link this show very much to Henry IV part 2. It's Henry V the sequel. And then I thought, we've got this very different component which is the French. It's not wars between English factions, it's about one country against another country, and the French are all about chivalry, and glamour, really, and England are all about technology and the dirt of war. So I thought, well, let's have a look at that, and you [SS] sent me the

music, and I listened to a recording of it, and Dominic is quite excited by the idea of us setting up quite early this kind of pious person. When we first see him [Hal] in Henry IV part 1, he's in The Boar's Head with Falstaff. And now, the first time we see him, he's coming in to talk with the Archbishops. So he's gone from one end of the spectrum to the other... So we wanted to kind of establish that with the audience, that this is someone who lives amongst churchmen, not brothel-keepers. So we're going to have a piece, we're going to have that Gloria as it is, played and sung behind him as he enters. How much of it, I don't know. But I'm going to ask James Lailey to sing it, because he's not on stage, and he can read music, and he has a nice voice. So, I think that will be good with some instruments, and obviously, the instruments we're using will be cornetts and sackbuts, which are deeply religious instruments (as well as being secular instruments).

Other inspirations—now, the jig. Where does the jig come from? Well, we had to find our way into the Chorus. And the Chorus is all about, 'let us summon up this muse of fire', 'let us invoke the muse of fire', to aid our imagination, so that when we talk of horses we really do see them and hear them, and all the rest of it. So the beginning of the play has to be some kind of invocation. And we always do a prologue, we always do a pre-show, and in a sense, I think this is very (to use a terrible word) authentic practice, because with varying degrees, depending who the fool of the company was, there used to be quite a long pre-show, perhaps a couple of hours of preshow, as the audience came in before the "big picture" started at two. So in a sense, it has several different functions. One is to warm up the space; and to keep people entertained when they're coming and standing in the yard (of course); and the other one is to open their ears up, to start to get them away from the outside world, and to start focusing their ears on the very specific acoustic properties of the Globe. So we've always had a pre-show. In the original practices pre-show, it's always an ensemble of instruments, like the city waits, playing pieces of music. In those shows, actors can be seen changing, getting ready into their clothes, dressing, on stage—or in fact just behind the frons, because the frons is all open, so you can see it. So that's a whole different kind of pre-show.

For this one, we've yet to really work on it, but in my mind, it will include that stuff that we heard in drum workshop [March 2013], stuff with 3's and 2's [CvK demonstrates some rhythms moving between duple & triple times]. Now that rhythm, that is taken from one of these in here—we sat down and went through some of these field drum calls. Corinna's taken something from there. So, what I'm going to have is actors on stage, building up quite a kind of, sense of power in the drumming, starting with quite a simple framework, and then adding and adding to it, and maybe some—I've got these amazing navelurs that are wooden trumpets, for which there are actually references for 850, 800 AD, and they were found in Viking graves, things like that. And they're still used in Sweden and Norway—we used them on King Lear and things like that—there's a lot of evidence that they may well have been used in the North of England, and Scotland. So we'll probably have a couple of those coming in just before we kick off—'O for a muse of fire'. And in a sense, this replaces the very traditional way of kicking off a show, which was to do three trumpet calls, which I used to do, and I probably will do on the original practices shows. So it's a twist on that. And then the chorus will just step forward out of that, very humbly—you expect 'O!!' [a la Brian Blessed]—she's just going to step forward, and very simply undercut all that by going, 'O for a muse of fire' [calmly and wistfully], just very quietly. So, I think that's going to work very well.

So what I'm going to do in the jig, which we will just crack into a little bit today, and I don't know how long the band call will go on for today, because I just want to touch base with the musicians, and hear all the instruments we might use—the colour palette, the type of skill set. We'll tap into the jig. And I want to use 'Gloria' arranged for 2 rauschpfeifes, possibly a slide trumpet, if not a slide trumpet (because I will definitely use a slide trumpet in the opening), then I will stick the slide trumpeter and one of the other players on drums, and use the navelur to play just a drone, because they just play the harmonic series. And then, I want that to kind of go off the edge. Do you know the group Iron Maiden? I've gone to quite a few of their gigs. And I really like the way that actually they take a lot of plainchant and give it a tremendous cranking up into their particular brand that they do.

And I think that's the other way I'd go, when I talk about original practices: to this audience, that is absolutely topical for them. Rather than parping away with 16th Century music, which would never have been done—to play 400 year old music at the [first] Globe—we come back with something absolutely [topical]. So what we'll do—I can't make it a heavy metal piece because it isn't amplified, but it will be a cross between a carnivalesque version of the Gloria, so put into quite heavy drum beats, quite raucous sounds in a way that you hear in contemporary carnivals all over the world, but particularly in the Caribbean—one island in particular uses drumming that perhaps has the purest root of all; it has varied very little from the days of slavery when the first African drummers arrived from the slave ships in the seventeenth century. I have constantly referred to the unique style and rhythm from their drum patterns in my own compositions; it is intriguing to think that Londoners in the early seventeenth century would also have been exposed to African music from the same sources – off the very slave ships controlled by the owners of the East India Company – some of whom were also wealthy patrons of the theatres.... So that's where we're going with that.

SS: I don't want to put words in your mouth, but it sounds like you're saying that, when you're talking about the purpose of the pre-show stuff in the period, seems like it's very much that you're thinking about the function of that music, and then you're trying to find a new way of doing that now?

CvK: Yes, that's exactly right

SS: That's what makes it relate to the original context, rather than what instrument you might use or something?

CvK: That's always how I approach shows that I do here really, I do think it's an authentic practice to play Shakespeare in modern dress using modern instruments and this kind of approach—I don't think modern instruments work so well in the [Globe] space as Renaissance instruments, and I like the purity and cutting-edge sounds of rauschpfeifes and natural trumpets and all of that, I think they work much better. But it's about the function of the pre-show and the jig—what is the function? And it's something that the audience have to recognise. The fact that they start clapping and stamping and all the rest of it—I don't know if they would have done that, but it doesn't really matter, the point is that it's something that has come out of the play that is a coda, that they are very familiar with, and that's very grounded. And the jigs from Shakespeare's period that are extant, like 'Singing Simpkin', they are unsatisfactory because they don't really give us any information, and also their subject matter is no longer topical, amusing or interesting to us as a theatrical experience. This would negate the reason to use it, as the Elizabethan jig's very core purpose was to be both entertaining and topical! My impression is that because, certainly once the plays became Jacobean there are increasing problems about the difference between magic and reality, for example, and sorcery, and in a sense, you need a jig to bring people down to earth, and say, 'this is only make believe, it never really happened', and for all I know, there may have been an elaborate antimasque—taking wigs off, or—to show the audience it wasn't sorcery, it's just play acting, and there's a big difference. I think contemporary references like, people trying to climb onto the stage when Burbage was dying, because Burbage was Hamlet, because they really thought he'd died, really do support that, this very thin edge between being shut down for sorcery. So there's some sort of theatrical device that the jig became, to support that the theatre was pretend.

SS: In terms of the physical space of the theatre, in terms of where the musicians are going to be in the production, that sort of thing, is that something which you talked about with Dominic beforehand? For example, using actors on the stage, and you say there's going to be this extension and so on, what's the process about deciding how you are going to use that space for music?

CvK: Well, this is a very good question, because I assume—quite wrongly—that when directors come and work at the Globe, they take on board the fact it's very site-specific, and they're going to use it in a Renaissance way. So we're talking about music that's centrally place, in the most important place really—visually—and you can't get away from it, and when music's played it's heard, seen, and

it's meant to be there. And if it's an offstage cue because you hear a trumpet afar off, or further off, they're physically moving back, and they're not seen then. But if you go through the texts of the plays, Shakespeare makes it quite clear which it is. And I do argue with Andy [Gurr] that the players played behind a curtained room; it really doesn't make any difference putting a curtain in front really, but what it takes away is the player's ability to cue. And more and more, the [musical] players absolutely rely on a lot of information connecting them with the stage, often visually, and certainly aurally. It's very difficult if you can't see something to hear it—it's very difficult.

SS: I remember you were talking about that to the actors when they were drumming; you were talking about giving visual signals for where the beat is.

CvK: Exactly. So I assume that when actors come here they're very comfortable, but I've assumed very wrongly, actually, because they're coming from a world where music is very unseen, and so their vocabulary is not that. And often they're very thrown by seeing five bodies, or six bodies just come out—or coming towards the end of the scene, six people suddenly walk out onto the gallery. And I can understand why they think that, and I think often, in the early days, I probably just didn't do that very well. Now, because I work with very much the same musicians, it's quite seamless. There are points in the text where it's appropriate for them to come out, where Shakespeare starts the winding up process at the end of particular scenes where there's obvious music cues. Where there are not obvious music cues, there probably shouldn't be any. Where the action has to overwhelm, you can't put a cue in. And if you try and do that, then you will be visually distracted. So it's a question of feeling the tempo of the text and the story. But some designers design a set to go on the space that has no room for the musicians! And it's been a real problem in the past, because there's nowhere else for them to go, and they're not amplified—they just don't tend to think about it.

SS: So, are you going to use any musicians on the stage in this production?

CvK: Yes, definitely they'll be on the stage, in lots of different cases. They'll be appearing as soldiers; there'll definitely be some on stage in the prologue; I don't think the jig because they will have just played a cue up there [the upper stage]; I think they'll be in the camp with the soldiers—trumpeters; there's one cue where there's a cittern player playing in the camp. So quite a lot. And in Dominic's productions, the yard is used, so there are fanfare calls and even music cues that happen from the piazza and the yard. And when it's raining they go to the bottom of the stair towers. But that's unusual—in original practices, you wouldn't really have that. Sometimes if something's very very far off, I might put it in the piazza and stair tower, to try and get the distance. Because I don't think we've got the back of the Globe quite right for the sound position, I don't really understand how they did some of those things. All I know is you need them, you need to move people far away, and you need to separate them a bit for some of the sound cues.

SS: This is something that struck me—If you're a director, directing actors, they all know to act. But a lot of what you have to do involves working with people who aren't professional musicians at all, in terms of the actors. So maybe you could say a little bit about how you do that compared with working with musicians?

CvK: Oh yes, it's a very different language. You saw, when the excellent percussionist came in the other day, and she's very actor friendly, she's worked on many shows here, so it's not like bringing in someone from the West End with a drum pad—she's very unusual in that way. But you can see how she was saying, 1, 2, 3, 1, 2, 3, 1, 2, and 1, 2, 3, 4, 5, 6, and they have no relationship that. It's like saying 'green, blue, banana, apple'. It doesn't mean anything to them. Anything abstract is very difficult for actors because they're very kinesthetic, and they feel things and they move. Of course they move and they speak, and often, the way people remember lines is because they're moving, or they learn them

through movement. So you've got to take this on board. Very occasionally some actors are skilled with music, like Jamie [Parker] and James [Lailey] can sing and read; Brendan [O'hea]. But it's very unusual that they can do that, and generally you have to approach group singing—you see I do a lot of that [demonstrates hand gestures moving up and down with pitch, but not using e.g. Kodaly signals]—well, what does that mean, really? It doesn't mean anything—if someone did that to me I'd say, 'well, what are the intervals?' But it's almost telepathic—they know, by the way your hand has been here the last time you sang it, that that's the note, sort of, and if you go above here [moves hand up], that's the top note. They will remember that, because they're very visual, and they'll not be thinking and judging that they can't remember; they'll be out of their bodies watching something, and they will have absorbed it. So you have to go over things a great deal. You have to keep the repetition going—you can't teach it to them one week, and then leave it a week. You have to keep doing it. They often can't tell when they're out of tune, or they can sense something's out of tune, but they don't know why. And so often, you'd have to say things like, 'you're sounding a bit depressed on that last night, just sound happier', and the note will actually lift. If you 'you're sharp', or 'flat', they don't know what that means—generally. And they would be anxious because they don't know—they can't understand what you mean. So there's lots of different techniques. And always, you've got to understand: if I was stuck on the stage and told to act, it would be terrifying, and you've got to understand music is generally terrifying; they've had very bad experience at school, so they're coming already not very well disposed towards it.

So it's got to be easy and fun from day one, and you've got to make it feel like it's so easy, what you're doing with them. And the good thing is, immediately, if you pick something simple, you get them all singing, like the round we did ['Hey, ho, nobody home'], immediately, they sound great, and there's a tremendous relaxing of effort, which opens up all the right areas of vocal vibration, and suddenly they're singing; suddenly they're earthed and rooted; they're singing. Siân the choreographer is very crucial here, because Siân and I have worked together for fifteen years, and we have a very symbiotic relationship like that. She'll come in and reinforce my work, and I will then use hers to take mine a step further. But it's a challenge and it's a skill. The fact that I'm married to an actor is very helpful, because I do tend to think that way. I can get inside an actor's mind and think what they're feeling. You've always got to be supportive and realise that what they've got to do is so much more terrifying than you can imagine, and vulnerable. So you just have to appreciate that they're giving you that kind of vulnerability.

But you can't teach music technique—you can't teach it like that. It's very odd when an actor will pick me up on musical detail—there's an actor in the company who is quite precise; he says, 'well do you mean us to hold it on for an extra quaver', and I go, 'oh, right', because suddenly I'm in band mode with him—'absolutely, come straight off at the end of that', and it's very weird, because if I got that precise with everyone, they'd be scared. So he performs the note as a musician or trained singer would, and because he is an actor in their company, the others feel it, and they therefore copy him.

SS: Have you had experience working with amateur choirs, or younger people before, anything like that?

CvK: No, not amateur choirs, I mean as a teenager, I've been in lots of amateur choirs myself, and orchestras. I play the violin, and from the age of fourteen I was working in semi-pro orchestras. So I'm used to ensemble work with amateurs, but actors are not musicians—even amateur choral singers they're not. And also, they're in character, so when you're working with them you're dealing not just with the actor but with the character they're playing, which is going to change them. So you've got that as well. So whilst an actor might start off at the beginning of the rehearsal process being very happy and jolly, their character may grip them, so that by the end of the process, they really don't want to do the song, they don't want to be part of it. You've got to be very sensitive to that, and let them go, if they're playing Richard II and get stabbed—they may not want to be jolly!

SS: In terms of the rehearsal process, at the point when you start rehearsing, do you come in knowing more or less what you're doing musically, or to what extent does the rehearsal process inform the music?

CvK: It used to inform everything. It's almost by osmosis. I don't come in on day one of rehearsals knowing what I'm going to do, no. I need to be absorbing the way it's going, I don't know who the people are, I've got to work with all of that stuff, actors-wise. You'll see in the band call today, I won't have a lot of stuff written at all, but stuff is forming in my mind about where we're going, and when I hear them playing it, I will then know very precisely where we're going to go. So the next band call, they will have cues, and I will talk them through the geography of how this works with the text. In that sense, I'm beginning to have a real shape of the show. It's very different from how I thought it would be—I thought it was really going to be like *Henry IV* part 2, and it's a different play, a really different play, and I just think in many ways we're going in another direction. Where we end up at the end of this play—it's like no other play that I really know. In an odd way, you sort of want to do *Love's Labours Lost* at the end of this play, because of the French and the English connection, and the fact that there's a romantic scene, really you almost want to do a more domestic piece that's still courtly, but is different. Whereas at the end of *Henry IV* part 2, this [*Henry V*] is the only thing you could do after. There is no end to *Henry V*.

***Claire van Kampen Interview on 10th October 2012 at Shakespeare's Globe***

***Interviewed and transcribed by Simon Smith***

SS: Let's start by talking about *Richard III*. So *Richard III* was a brand new original practices production. Is it a show which you've done music for before?

CvK: Yes, in 2003, when I was Director of Music here, I worked with Director Barry Kyle on the musical sources and references and style of the all-female *Richard III*, though I brought in Keith McGowan to arrange all the instrumental music for the band, and Belinda Sykes to find, arrange and teach songs – which had a Macedonian basis – to the company. Belinda also led the all-female band on shawms and sackbuts, so was very key in shaping and leading the music on that very pioneering production – the first all-female Shakespeare production in the Globe Theatre. That was its own particular experiment, and worked wonderfully well, I thought. The principle was pretty similar, in that it was to be no scenery or settings on stage, clothing from the period (which was done by Jenny Tiramani), but for all women. There were some slight elongations, and introductions of things into the text. Like for example, the staging of the battle, which of course isn't there in Shakespeare's play, and which our contemporary productions nearly always do, as they do with the Battle of Agincourt in *Henry V*. And that was just something that director decided he wanted to show, and I'm not sure it did much—it lengthens the play (which is already long).

But this production that we've done here, we decided to make some major cuts. We wanted to bring it in well under three hours; we didn't want people to have to stand through what they may think is a very long, boring history play, and coming here with trepidation. We didn't want that, we wanted it to be fleet-footed, fleet of story. We didn't want a lot of 'family tree-ing' in it: 'if you don't know about the Dorsets you're going to be stuck on this scene'. Lots and lots of exposition cut. We cut Margaret; because it's an all-male company, we felt that—and I think some of the lines went to the other female characters—that was a good cut. Because you've actually tracked Margaret through the earlier plays, the *Henry VI*'s, she just comes on as a kind of loony. You think, it should be a bravura performance, particularly in our modern culture for an older female actor—of which we have many wonderful ones—and that's the cameo role; people probably go to see *Richard III* to see who's playing Richard, and who's playing Margaret. But in an all-male production, you've already got an issue with men playing the older women in it, because it's not our theatrical tradition any more. You could end up being a kind of 'buffa' character, a bit like the Duchess of York becomes in *Richard II* when played by a man.

Maybe that's intentional in that play, but in Richard III we felt that wouldn't be the right way to go, and it could be that way. So we decided to take her out of it, and I think that was a very good decision actually—to just focus on the 'Richard' story much more.

SS: So, you've done this show before. You came to do it again in OP terms; what were your starting points in terms of where you were getting your musical sources from, and the types of music that you were using in this show, for that specific approach?

CvK: I actually thought of them [TN and RIII] together, because apart from being done together here within the repertory season, they're then going on into the West End, where people will buy a double ticket to see Richard III in the afternoon, and Twelfth Night at night. So my starting point was that I really wanted them both to be instrumentally very different—to have two very different kinds of bands, because I think people who don't know about Elizabethan music think it's all 'shawmy', and it's rather out of tune, not played very well, and a few natural trumpets. And I just wanted to do something a bit different, that if we were going to use shawms, we'd put them with sackbuts, we'd make it a proper consort, and we'd make it very solid in that way. And so I thought for Richard, shawms were so appropriate because it's an earlier play than Twelfth Night, and shawms also have this connotation with an Elizabethan audience of being with malevolent intent, or marginalised instruments. These instruments are not particularly heralding a great outcome. So I thought that was a very good palette to use, and I thought rather than have just one sackbut, we'd support three shawms with two sackbuts, and make that low sackbut a bass sackbut, which we've never used here before. I think that was a very successful idea. So then I thought, well I always start with the jig, because the company have to learn that first of all, and we usually record that pretty early on. So I wanted to find something—I took a risk really, because I picked something that was instrumentally very challenging for the players, because you can often just end up parping away with a lot of drumming. Because the audience at the Globe claps very loudly, and as you hear on Twelfth Night, they're all busting a gut on rauschpfeifes, but you can hardly hear it, unless you're near it. So I thought, well, I'm going to take a risk, and I'm going to pick this piece by [Claude] Gervaise, which is one of the dances in a collection of his. It was actually for four instruments and I put a fifth in there, which is quite difficult really, to try and actually stick with his style and see what he's doing, to try and make sure that line really works. So it's very challenging [to play], and so I thought, at the end of an evening it's very exciting for the players to have that. And the odd thing about this jig is that, actually, more times than not the audience doesn't applaud. So I think on the first preview, it was 'rabbit in the headlights' for the musicians, because I'd said 'they probably won't hear it anyway—everyone will be clapping', but suddenly it was dead silent and everyone was listening to them, and there's a really, really difficult sackbut section, it's very fast semiquavers, and thank goodness he'd practised it! But it is challenging, and I'm pretty thrilled about that.

So then after that piece, I then worked backwards really. I also wanted to stick with dance forms, because dance was such an important part of the Elizabethan world, particularly the royal world, the courtly world. And even though we were using shawms, I didn't want the music to be street music, I wanted it to be noble, in a sense, because you don't really move out of that noble world, apart from to go to battle. So I found a collection of galliards (mainly). That is a collection by [John] Dowland, but it's probably printed in Germany. And it must have been after Dowland—or when Dowland—went to the court of Christian IV of Denmark, because there are a lot of composers like [William] Brade [in the collection], that went with him. I found some very fascinating pieces in there that are very unknown, and we've never played. So I thought, that gives us a freshness of approach, and there are also very, very good shawm consort pieces. So, then I went to the pre-show, and I thought, that's what we'll do. There's a wonderful galliard—there's two actually—one is by 'Anonymous', whoever that is, and the other one is by [Michael] Praetorius. I really felt that with these two pieces, a lot of the music for the rest of the play could come. Now I don't know if that's an original practice; there's nothing to say it couldn't be, we don't really know how incidental music was used throughout the show at the Globe, other than people playing where it specifies, for a song or a dance. But I felt that this is very justified where we

needed to bring on a table, for example. There's that nice long tract of 'anonymous' Galliard, that people may have heard if they've got to their seats a bit early, and if they haven't heard it, it would be fresh. So I thought, let's just use that material as much as we can.

So that's where the basic sources for Richard came from. Of course we don't have any trumpets in the band, but we do have sackbut players who use a cut-down version of a natural trumpet mouthpiece that is organised for them by a member of the band, Nick Perry. And they play the trumpet calls that we need, and all the fanfares in battle. So we're very covered on all bases with that kind of consort. But the players, too, felt that they'd never played in a consort like that at the Globe, and they really look forward to it, it's a very, very challenging ensemble. The other big diversion was that we decided to use Renaissance timpani with it, and we'd never used that before, and why I decided was again, to just give that edge of royalty. There's only a couple of moments really, when kings come on. One of them is Edward IV, and he's clearly on the way out, so he doesn't get quite as much of royal pomp as Richard does when he comes on after the coronation. But it's almost like for Richard's pomp march, the ante has been upped for that one, because it's as if he's said 'I want it to be irrefutably royal—I don't want anyone to have any truck with me being king'. So it's out in full force, sackbuts and drums and timpani and shawms. So the timpani is a revelation, it worked very, very well; it's in the pre-show and it's in those places where you are announcing a royal personage, so it differentiates from the other nobles in the play. That's often quite a problem because to the public, everyone's coming on in what looks like incredibly rich clothing, and there are little details which Elizabethans would have been incredibly aware of, to do with colour for example, as well as the material people wear, to say what their status is. Modern audiences don't know that, they only know if someone's wearing a crown that they're king, so the music really does have to demonstrate that we've moved up a notch in terms of people's deference and status on the stage. So for Richard, all of those things became very vital; the kind of status play that you're giving characters on stage, as well as the narrative of the story. The music's responsible for that.

Now the other thing on Richard is that of course it's very natural for them to double on recorders, and there are quite a few recorder moments. Recorders signify death and the supernatural in the Elizabethan world picture, and that works very, very well on Richard, particularly in that long 'ghost scene' the night before the battle, where all the ghosts come back. They're in the discovery space, so a lot of people in the theatre can't see them, but they hear this beautiful recorder cue that plays over and over again. So you get, very distinctly, the fact that Richard's asleep and you know it's a dream, and you know it's a dream about people who have died, as you hear their voices, but it [the recorder cue] supports the supernatural world. It's the same music—that's French again—that we use for the scene where they're setting up the bed for Clarence in the tower. So it links beautifully with Clarence being killed, and murders and so on.

SS: The other thing that I thought was an interesting musical moment in this play is when the drums are on stage, and Richard is getting his drummers to shut up his mum.

CvK: Yes, again a demonstration of great power. To do this to a parent in Elizabethan England, a former queen, the dowager queen, is a terrible act, and the audience would have been horrified by that. But the use of trumpets and drums, the most powerful military force that you can have, is again reinforcement—bringing musicians on stage who are entirely justified as characters then in the story, in his [Richard's] world. As we know that trumpets and drums—certainly, we know that there were lots of trumpeters on the roll of the royal household, more trumpeters than could ever be used were on that roll—and they used to play in the play houses to supplement what income they (weren't) getting from the royal household. So it would be wonderful to know more about that actually, more records if there are—more evidence—about who they were, and where they came from. But they were all people that knew battle calls. So all the calls we use—all the trumpet and drum calls—are from real battle calls of the period. Mersenne, [Magnus] Thomsen, and some Italian calls [by Bendinelli] in there as well. They're all actual calls—I haven't made any of them up. Again, an Elizabethan audience would



have known that, and what they meant. Our audience doesn't, but they get the general idea I think, because the story marries beautifully with what the calls are.

SS: I'll just ask you a little bit about location of musicians—could you just say a bit about where musicians are in this play, in terms of when you've got them out on the stage, and when they're not on the stage, where they are?

CvK: Well there are three positions in this show. They share being onstage and offstage. So, unseen music is quite important in this play, simply because (again) of the supernatural, and the atmosphere of death that surrounds the play, really from the end of the first soliloquy, when he says, 'I'm going to kill him', and you think, well here we go! So, for all the unseen music, which is mainly recorders, recorder consort with bass sackbut, that's played just behind the music gallery, offstage. And what we do at the Globe to try and deal with the fact that recorders can't modify their volume, they're either on or off, we have to do that by how we use their location. So we can't move them further off, because they're sitting down to play, but what we can do is open the doors at the back of the music gallery when they start, and then close those doors if we want it to feel that the sound has become softer, or they've moved further off. There are some cues that we do—its very effective—particularly, there's an underscore cue where Queen Elizabeth has come out and is talking about her children that have been killed. Again, I felt that I wanted these recorder pieces to stitch under that. It comes in from another scene from before that has a higher, more volatile energy, and she has to come on stage and bring everyone to this place where she, a mother, has lost her children, and her power, really. Which is an incredibly dangerous place for a royal woman to be in, in that period. And so, I underscored by keeping the doors shut, and then it doesn't necessarily interfere with the text. So that's one place. They also play backstage in that position when Richard is actually in the music gallery as a monk, and they're singing a Catholic chant—which is unusual, to ask a band to do that, and they were very happy to do that. And of course, it becomes a wonderfully comic energy in the scene, by having that happen. So the music gallery is also of course an acting space, so it's interesting: if you need music at the same time, what would happen? It would be interesting to look at texts and see, if music is happening at the same time as a character is up there, usually it seems to me that music happens from the stage. But if it's unseen, that would be a fascinating discovery.

So the other place that musicians play in Richard is at the front of the music gallery, and they play in a line. So they come out wearing livery, as if they belong more to the theatre, or to a society of waits, than characters in the story. So they're behaving more like house musicians, who can then dive into the story by going on stage, or just provide incidental music. The other place they play from is onstage, as we discussed. No other places than that, in this show.

SS: Is the preshow on the stage?

CvK: No, I decided that we wouldn't put a preshow on the stage, because I wanted to start with the timpani and have a very arresting trumpet fanfare kind of piece. They start with a piece by [John] Bennet, and it's for timpani and shawm band, and we felt that would be very arresting for the audience. And I think it is, because of the timpani. So we drew the audience's focus immediately up to that place. For *Twelfth Night*, I thought we'd have a problem, because cornetts and sackbuts are so soft, I thought we're really not going to be able to be heard, so we've really got to do something where we've got the audience's intense focus on the stage. But for Richard, I thought about doing a pre-show—in fact we discussed it—having a character come out and sing songs, or have some kind of rougher street music on stage. But I think it was the right choice not to, because it's not really a street show; there isn't anything where we're really looking at the whole spectrum of life, in the way that you do in *Twelfth Night*—you don't ever go to a royal personage; you stop at a countess, she's probably the highest earner in that whole world.

SS: Shall we think a little bit about Twelfth Night now? So you did this show in 2002 and 2003, and started indoors at Middle Temple, then came here to the Globe. So this is a revival, but that is not to say that it's simply the same music again?

CvK: What I wanted to do was—we have got some different actors, so I felt it would be a very different show. And Jenny was also approaching it in that light, that she didn't particularly want to just design the same clothes. In fact, she's changed the twins' outfits; we've got a new Malvolio; the twins are different. In fact, I think there are only three actors from the original MTH production, and maybe a couple more [from the 2002 Globe run]; Liam [Brennan] came to the Globe playing Orsino. Peter Hamilton Dyer [playing Feste] was one of the originals; Paul Chahidi [playing Maria] was one of the originals. But all the others are pretty fresh, and I felt I wanted to reflect that and not turn out the same score. Again, the original score when we moved from MTH, which was an Elizabethan mixed consort, very beautiful and quite perfect for that kind of indoor space. After all, we only seated 250; it was small. Even though it's a big hall, it's actually an intimate experience. When we moved to the Globe [in 2002], it was a shawm band—playing exactly the same music, that had been arranged for that shawm band, although not by me (although some of the songs were by arranged by me—'come away death'; 'when that I was').

But I decided [in 2012] that, because we'd got shawms on Richard, I also wanted to support the fact that the music for Twelfth Night has a different character. We're talking about music basically happening in noble households. Not royal, which is very different, but the music of the house. Orsino clearly has a lot of music in his house, and that was our starting point. So I thought we'd go with cornetts and sackbuts, because the cornetts are like a human voice. They can play softly—they can underscore very well and so can sackbuts. I'm very lucky in that the team we've got are very happy playing recorders, so that is a natural double, and then one of our team (and his dep[uty]) is incredibly proficient on lots of different instruments. He plays anything from the tenor cornett through to all the recorder family, as well as the curtal family. So in some of the cues, the cues that were Sir Toby Belch coming on, the 'Belch's World', the bass curtal breaks that convention of the noble consort, and it becomes a little bit more rumbustious, and tavern-like. We've used music that is not quite as high class as the Dowland galliards for those kind of cues.

There are some things that, although I completely rearranged the music throughout, some things were the same pieces [as were used in 2002], like 'Lachrimae' (again, a different arrangement); the jig at the end, where they change to different instruments called rauschpfeifes. They start the pre-show on rauschpfeifes from the gallery, because cornetts and sackbuts are too soft to play 'loudly'. As they are house[hold] musicians, we decided to have them play around a four-sided music stand, created based on period references. So sometimes they may play at the front, when they are being theatre musicians, or when they're announcing the end of an act, or something like that. But generally, they will play round this stand, as if they are of the noble lord's house.

We do have a pre-show on Twelfth Night. It consists of Feste coming out and playing the pipe and tabor, and he's joined by two other musicians on the stage, also playing pipe and tabor and hurdy-gurdy. I felt that last time we did the show, not enough was done to really support Feste's role—the fact that he and the musicians are looking for preferment. They're living from hand-to-mouth through their wit; through their talents. All the stuff that he says about, 'give us another coin', that literally is how they earned their living. I felt it just wasn't shown enough that there was a world in which these people lived, roughly. And so when they come out, in a space like the Globe, there's a lot of people talking, a lot of noise going on, I said, 'don't worry if no-one listens to you, just coming out and playing to the groundlings, that's your culture. Don't worry about the people in the galleries; they're nothing to do with your culture; they're posh. But these people, they're for you.' And in actual fact, more people listen to them than that. I think that's very successful because then when he goes into the play, we've got a connection with him. So when he sings to us at the end, we feel we've come full circle, and that there's been a contract between him and us, to allow that to happen. We understand why he's

singing to us; why he addresses us; why he says, 'why, some are born great'. He makes statements that come between the play and us. I felt that last time, I didn't really get a handle on that, I didn't really understand his role as well as I do now. And now of course, it's lovely when we see him popping between two noble households, and then we see the lute player [who played the hurdy-gurdy too] and the wind player who was the other pipe and tabor player playing in the gallery, and they've made it! They've made it into the house, that's great; they got jobs. So there's a little story there that I liked.

There are quite a few new pieces. Last time, when we moved into the box-tree scene, we had the whole cast singing a round—'come follow', which is an Elizabethan round—for some reason, we thought this was charming last time. This time, I felt it was slightly weak as a choice, maybe because you couldn't see them singing. And why I think it was weak this time, is because I think the music is stronger, and it's more substantial. You see six people coming out and playing over and over again, and when they don't, you're used to that force, and you miss it. So they're playing this wonderful piece called 'Hollis Berrie'. Again, some of the tunes are very appropriate, they're to do with the winter season, or Christmas, that sort of thing. The song that Peter at the end sings is my arrangement of 'when that I was', to a tune by Morley, which is part of his consort pieces. We then segue into the jig—exactly the same piece, arranged for rauschpfeifes.

SS: This is an interesting one in the sense that there are specific musical references in there for things like 'Ah Robin'; the catch; 'O Mistress Mine'. So this is an interesting show in the sense that you've got those specific tunes that you know you can use from the period, and yet you've also got the space to use different music elsewhere?

CvK: It's interesting, isn't it, because when something's extant, you do have the choice. If there's a tune that's extant, you do have the choice not to use it, because there's no such thing as a snapshot taken in 1602 that was the same in 1610, or 11. Music changed week by week and kept, I think, very popular, certainly in the outdoor theatres. But, it's so interesting that there isn't an extant tune for 'when that I was'. The one that we know, that's much later, so I don't know why we use it, it's 18th century, by perhaps [Thomas] Arne, who was a popular composer for the theatre in the mid-1700s. So it's totally inappropriate. It has nothing Elizabethan about it whatsoever. So I thought we should dig a little deeper, and find something that really worked, in terms of getting into the Morley, of which we use quite a lot, and consort music.

SS: You did Henry V as well this season. Do you find that there's anything useful or interesting about having something like Henry on the one hand where you are able to look in slightly other ways, and then having OP shows at the same time?

CvK: When we use this term OP, it's a consensus that you've made a decision that we will look at somewhat of a snapshot, of 1602, from our perspective. From everything that we know, and as I said before, we don't do anything without sources or references. We don't make anything up, in other words. If we can't find the reference for it, then we don't do it. That's how that consensus has been built up. But what it ignores is the fact that, to this audience, it's archaic. There's nothing modern about it. Yet what's very modern and liberating about OP is it's so fabulous and exotic, particularly an all male cast, in some ways the audience finds it easier to lift totally into their imagination. Imaginary forces work on them in a very magical way, and I think that's the virtue of OP. I'm not saying that it always works best all male, I think that we could have done Richard with women, and it still may have had that magic, but there is something so exotic about the all-male that it helps that process even more. It's so extraordinary, you feel, 'I'm in an Elizabethan world, and therefore I'm not worried about anything; the swords are there, all the references are there, the hats are there, the bowing's there'. It's a world that's entire and complete, from the way people come on and bow, the way they take their hats off. Enormous work (and care) has been done by the actors; the way they speak the verse, huge attention to detail, and I think the audience recognises that.

Now a play like *Henry V*, for a start we have six musicians on the OP shows, we have five on the others. That means you can't do consort music, not if one of you has to double lute and drum. You've got four people. Now, sometimes that's fine, you can find Elizabethan music for four parts, as I've found. I've had to put a part in to some of the ones we've used, so that's okay, particularly if they're simple dances. But you get into an area sometimes, where you simply don't quite have enough resources to do what you know would have been done. On the other hand, you are liberated to respond yourself with something, without thinking, 'Oh, I need a source and reference for this'. Good example of that was, in *Henry*, there's a cue where the French and English scenes keep interchanging, which is a fantastic dramaturgical effect. So the music really does have to change to reflect that very quickly. We had a song that changed from French to English, which was fine, but it's not as powerful as a band, and quite late in the process I decided to write a cue, a very quick cue, that sort of changed the lighting, as it were, on the French going out, and the English coming on. And because one of the English noblemen also played the French king, it had to be very different, because otherwise the audience was at the point of getting really confused. He didn't look that different. And so, I wrote a piece for the same ensemble, but it sounded very Northern—it sounded almost like a colliery band somehow. And we supported that character who was speaking in a Northern accent, and I thought it was very helpful, and it was very present, very topical. The audience would have 'got it'. And in a sense, that is far more OP, to do that, that is an original practice. There are all kinds of things like that; to use the song at the end of *Henry V*, I took a fairly modern, probably 19th century, folk song, an extant song, and arranged it for the whole company. That is an OP thing to do (not to think about things quite as historically as all that), to take an extant folk song and arrange it. So it depends where you're coming from. Probably the most OP thing you could do would be to put everyone in modern dress, in this [sense]. Not in designer modern dress, but in real clothes on stage, modern clothes. You probably couldn't do it with the *frons scenae* as it is, because the two things are strange, and you'd probably have to do it in a space that's completely undecorated. As we know, the Globe was highly decorated, every single surface, to reflect the Elizabethan world. So it's a fascinating one. The whole consensus of what we think OP is, is very fascinating. There's no doubt that it works, but it is a construct.

It depends what construct you like, at the end of the day. I think if you don't go thoroughly with one idea, you then open the audience to think, 'oh, it says sword, but he's using a gun'. Or metaphor starts to become tricky. When an audience starts struggling with metaphor, then they're being knocked out of the play. It's go to add up. You've either got to make it completely modern, and we go, 'right, it says Sicily, but actually, we're in Wimbledon, and I'm fine with that. That's where I'm going.' But you can't do half and half. So I think it's a very interesting challenge. I thought with *Henry*—and again, this is another very big point with the way we do OP; we don't use the yard for entrances and exits; we don't come off the stage area, because we know that they couldn't do that. There's no way they'd get down into a yard in that period in those clothes, so we don't do it. In *Henry*, they do use the yard for entrances and exits, and I think the audience really loves it, because they are not used to that in their modern theatre environment. They're used to being very passive and in the dark; an Elizabethan audience wasn't used to being passive and in the dark. So we're trying to break down all kinds of barriers, and I think *Henry* was very effective in doing that, both on tour—where people are seated, and they kept the auditorium light on, on tour—and here, where people are standing, but terribly excited when an actor comes past. So again, for that reason, I think that's an original practice, of things being far closer, and far more visceral and physical; the physical world, not an abstract, cerebral world, a very physical environment. So although I wouldn't do that with an OP show, I think when you're half OP, like *Henry*, bits of this and that, you can do it. And it's a different idea—Dominic calls it 'Renaissance'. I don't know that that's the right term for it, because it isn't really Renaissance, but it is a construct that uses elements of a Tudor world, and a modern world.

### ***Appendix 3: Index of Company Members Cited***

Allam, Roger: Falstaff (2010 1 & 2 HIV)

Askew, Emily: Shawms/Dulcian/Recorders (RIII)

Barclay, Bill: Music Manager (HV; TN; RIII)

Bartle, George: Sackbuts/Recorder/Slide Trumpet/Natural Trumpet/Percussion/Voice (HV)

Belsey, Hilary: Sackbuts/Voice (HV)

Brennan, Liam: Orsino (TN)

Carroll, Tim: Director (TN; RIII)

Chahidi, Paul: Maria (TN)

Dromgoole, Dominic: Director (HV)

Dyer, Peter Hamilton: Feste (TN)

Fensome, Jonathan: Designer (HV)

Hargreaves, David: King of France/Sir Thomas Erpingham/Nym (HV)

Harwood-White, Andy: Sackbuts (RIII)

Hauksson, Arngeir: Lute/Cittern/Symphony/Drum/Voice (HV); Lute/Theorbo/Hurdy Gurdy (TN)

Hopkins, Phil: Musical Director (RIII); Drum/Timpani (RIII)

Humphrys, Sarah: Shawms/Dulcian/Recorders (RIII)

Lailey, James: Earl of Westmoreland/Captain Macmorris (HV)

Lees, Tom: Sackbut/Recorders (RIII)

McGowan, Keith: Master of Music (2002-3 TN; 2003 RIII)

McIntyre, Claire: Sackbut/Recorder (TN)

O'hea, Brendan: Captain Fluellen/Bishop of Ely (HV)

Parker, Jamie: Henry V (HV)

Perry, Nicholas: Shawms/Dulcian/Recorders/Bagpipes (RIII); Rauschpfeife/Cornett/Recorder (TN)

Roberts, Helen: Cornett/Recorder/Natural Trumpet/Voice (HV); Rauschpfeife/Cornett/Recorder (TN)

Smith, Simon: Music Researcher (HV; TN; RIII)

Sykes, Belinda: Master of Singing (2003 RIII)

Tiramani, Jenny: Designer (TN; RIII)

van Kampen, Claire: Composer (HV; TN; RIII); Globe Associate, Early Modern Theatre Music; Director of Theatre Music (1997-2005)

Waters, Kate: Fight Director (HV)

White, Emily: Sackbut (TN)

Williams, Siân: Choreographer (HV; TN; RIII)

Woodward, Adrian: Musical Director (HV; TN); Cornett/Trumpet/Recorder/Hurdy-Gurdy/Voice (HV); Rauschpfeife/Cornett/Recorder (TN)