

One may smile, and smile, and be a villain...



Hamlet

Hamlet by William Shakespeare

Starring Whitgift students alongside eminent professional actors, with a live orchestral performance of the William Walton/Laurence Olivier film score.

Sunday 4 December 2016, matinee 2.30pm

Monday 5 – Thursday 8 December 2016, 7.30pm

Saturday 10 December 2016, 7.30pm

Big School

T H E
Tragicall Historie of
H A M L E T,

Prince of Denmarke.

By William Shakespeare.

*collated
Perfect.
1798.*

Newly imprinted and enlarged to almost as much
again as it was, according to the true and perfect
Coppie.

First Edition.



AT LONDON,
Printed by I. R. for N. L. and are to be sold at his
shoppe vnder Saint Dunstons Church in
Fleetstreet. 1604.

Introduction from the Headmaster

To see our young actors perform with professionals has been a long-held ambition of mine, which I am delighted will be fulfilled in this production. The idea brings to Whitgift drama, for the first time, the same concept and similar, high-level opportunities to those provided for our young musicians by the joint concerts and side-by-side performances with the Royal Philharmonic Orchestra, and those special performances of Bizet's *Carmen*, in 2010, which involved talented young professional soloists. The Whitgift production of Tchaikovsky's *Eugene Onegin* will continue this exciting theme next term.

Such an approach facilitates another cherished personal goal, that of seeing a production of *Hamlet* which stresses the generational nature of so much that unfolds. Horatio, Laertes, Ophelia, Hamlet himself, his schoolfellows, Rosencrantz and Guildenstern, are amongst the youngsters, and Claudius, Gertrude and Polonius, the adults. This age-related fault-line brings some special insights into, and reflections on, the play all of its own.

It has been one of the greatest pleasures of the past twenty-five years to see Whitgift drama develop in so many ways and with so much quality, stand-out productions and individual performances. *Hamlet* has always been my favourite amongst Shakespeare's plays, ever since an immense amount of work put into studying the play, as an A Level set text, helped to win the offer of a place at Oxford University. Having first performed at school in *Under Milk Wood*, then in *The Crucible*, and next as Andrei in *Three Sisters*, I still vividly remember the thrill of being cast as Hamlet in my Upper Sixth year, and the crushing disappointment when the Director made a late decision to switch the choice of play to Marlowe's *Dr Faustus*, and offered me that lead role instead. Whenever I see other Hamlets tread the boards, I always wonder how my own might have been. *Hamlet* has also taken on added significance following research undertaken for my *John Whitgift* biography, published in 2015, discovering the barbs added in the play by Shakespeare to attack the recently-deceased Archbishop.



Now, in my final year as Headmaster, I congratulate and thank most warmly all those who have worked so hard to give me, and all of you, the production of my dreams.

Dr Christopher Barnett
Executive Producer

Whitgift and *Hamlet*



The School's Founder, John Whitgift, was a major figure in Church and State in the late 16th century, a confidant of Queen Elizabeth I who nicknamed him her 'little black husband'.

Archbishop Whitgift has a fascinating connection to the literary world of the 1590s and beyond, and an extraordinary one to *Hamlet*. Edmund Spenser, one of the finest writers of the age, produced a warm, 'cameo' portrayal of Whitgift in his great allegorical work, *The Faerie Queene*, in which the Archbishop appears in the character of a black-clad pilgrim, with exceptional, magical

powers for good. Whitgift had the chief responsibility for censorship in England in the 1590s and had allowed the publication of *The Faerie Queene*, together with a large number of Shakespeare's most important works, including *A Midsummer Night's Dream*, *Macbeth*, *Romeo and Juliet*, *Richard II*, *Richard III*, and *Hamlet*; this despite their political or erotic content and the fact that he had ordered works by other writers, such as Christopher Marlowe, to be burnt.

Shakespeare, rather than showing, like Spenser, any gratitude for escaping censorship of his work, chose to side instead with those whose work the Archbishop had suppressed. When a new, Second Quarto edition of *Hamlet* was published soon after Whitgift's death, in 1604, Shakespeare marked the Archbishop's demise by inserting additional lines into one of the Ghost's speeches; ostensibly directed solely at Hamlet's uncle, Claudius, the lines carried a barely-veiled, personal attack on Whitgift. The previous version read:

*'Yea he, that incestuous wretch,
wonne to his will with gifts
O wicked will, and gifts...'*

The new text attacking Whitgift reads:

*'Ay, that incestuous, that adulterate
beast,
With witchcraft of his wits, with
trayterous gifts, –
O wicked wit and giftes, that have
the power
So to seduce; wonne to his
shamefull lust
The will of my most seeming
vertuous Queene
...a wretch whose naturall gifts were
poore
To those of mine!'*

The new and emphatic repetition of 'wit', 'wits' and 'gifts', unusually laboured for Shakespeare, ensured that contemporary audiences would not miss his meaning.

(For more information, see *John Whitgift*, available in the School Shop)

Dr Christopher Barnett
Executive Producer

Director's note

The groundlings at the Globe would not have missed the attack on Whitgift to which the Headmaster refers. When the Ghost speaks these lines in Act One, Prince Hamlet, isolated and adrift in his depression, has his 'motive and the cue for passion' when he learns his father has been murdered by his uncle, who has married his mother and assumed the throne of Denmark. To invoke the late Archbishop Whitgift at such a crucial moment of revelation crystallises not just the crime committed, but also the enormity of young Hamlet's task.

Thankfully, the task of putting on *Hamlet* did not require any such bloody or lusty incantations. Whilst it could have seemed intimidatingly enormous, our stellar company has been able to meet the challenge every step of the way. Dr Barnett's ambitious idea of having professional actors play the older parts, in order to highlight the generational differences in the play, has proved a master-stroke. Witnessing our younger actors match the professionals has been a true delight. We knew what we were getting from the professionals: technique, experience and polish, but they have also shown generosity in spades. They were forever helping, encouraging and praising our students; for that I thank them whole-heartedly.



So what have the professionals learned from our students? Fearlessness. The way the younger members of the company have thrown themselves into this production has been wondrous. Some you will recognise from the recent, superb productions of *Journey's End*, *Sweeney Todd* and *Treasure Island*. Some will be new to you. Most have never acted in verse before. Indeed some have never acted before. None have performed in traverse or with a live orchestra accompanying them. Scared? Not a whit! They are a credit to us and to you, and I am honoured to have directed them in my first play here at Whitgift.

I believe everyone should see a few productions of *Hamlet* in their lifetime. And I was adamant from the outset that this company would own this version of *Hamlet*; that in years to come they will remember 'their' *Hamlet*, still know this play inside out and yet find new treasures in it. Whether this is your first *Hamlet* or your hundredth, I welcome you on behalf of 'The Hamlet Company'. We are humbled and thrilled in equal measure to share our show with you.

So without further ado, if I may invoke Shakespeare's lesser known Porter...

"These are the youths that thunder at a Playhouse"

Mr Daniel Pirrie
Director

Hamlet in rehearsal



Hamlet



Cast

(in order of appearance)

<i>Barnardo</i>	Julius McClymont
<i>Francisco</i>	Alex Fitzgerald
<i>Horatio</i>	Ben Goldby
<i>Marcellus</i>	George Jaques
<i>Ghost</i>	Jack Hill
<i>Claudius</i>	Mr Marcus Gilbert
<i>Voltimand</i>	Josh Grey
<i>Cornelius</i>	Jonny Shuttleworth
<i>Laertes</i>	Harry Seager
<i>Polonius</i>	Mr Keith Bartlett
<i>Hamlet</i>	Jude Willoughby or Oscar Nicholson
<i>Gertrude</i>	Ms Wanda Opalinska
<i>Ophelia</i>	Fiona McNevin
<i>Reynaldo</i>	Findlay Harrison-Phipps
<i>Rosencrantz</i>	Mia Kelly or Iman Navqi
<i>Guildestern</i>	Ed Nelson
<i>1st Player/Player King</i>	Macauley Keeper
<i>Player Queen</i>	Piers Bellman
<i>Prologue</i>	Rex Elliott or Kit Connor
<i>Lucianus</i>	Alfie Tunney
<i>Players</i>	Jai Shah, Jonny Shuttleworth, Josh Grey
<i>Young Players</i>	Sam Parkes and Sebastian Oshisanya or Jonah Torode and Jude Keeper
<i>Fortinbras</i>	Sam Webber
<i>Captain</i>	Matthew Willson
<i>Osric</i>	Adrien Chatriot
<i>1st Gravedigger</i>	Charlie Barber
<i>2nd Gravedigger</i>	Daniel Horsley
<i>Priest</i>	Reverend Alan Bayes

All other parts played by members of The Company

Creatives

<i>Director</i>	Mr Daniel Pirrie
<i>Producer</i>	Miss Rosanna Seal
<i>Executive Producer</i>	Dr Christopher Barnett
<i>Musical Director</i>	Mr Phillip Winter
<i>Creative Consultant</i>	Mr Paul Wilson
<i>Master of Text</i>	Mr Adam Alcock
<i>Master at Arms</i>	Mr Pavel Rynes
<i>Technical Director</i>	Mr Peter Crook
<i>Lighting</i>	Mr David Jenkinson
<i>Technical Supervisor</i>	Mr Alex Hill
<i>Stage Manager</i>	Miss Rosanna Seal
<i>Deputy Stage Manager</i>	Mr Henry Parritt
<i>Costume Designers</i>	Mr Daniel Pirrie Miss Rosanna Seal
<i>Costumes Supplied by</i>	National Theatre Costume Hire Birmingham Costume Hire Angels
<i>Stage Crew</i>	Isaac Banton Siddharth Bhatt Tom Campos-Cornell Zachary Gideon Henry Griffiths Anton Iwaniuk Rob Levins Tyrese Mayne Harry Peachey Sumatera Saragih Simarmata

A large amount of work has gone on behind the scenes to organise this production of *Hamlet*. Particular thanks go to Miss Siobhan Flesher, Mrs Miranda Merrett, Mr Graham Maudsley, Mrs Gaynor Delger, Miss Becky Relf, Mrs Lesley Goucher, Ms Rebecca Parker, Mrs Ticky Pirrie, Miss Anna Cook, Mrs Felicity Hewson, Mrs Tates Lisoire, Mr Ben Prestney, Mrs Natalie Herman, Mrs Emily Crook, Mr Bill Buckhurst, Miss Amielia Katze, Bouquets Florist, Ms Penelope Watson and all members of the Music Department who have assisted with the Symphony Orchestra in preparation of the Walton Film score being used in this production.

The Hamlet Company



Charlie Barber



Alan Bayes



Piers Bellman



Adrien Chatriot



Kit Connor



Rex Elliott



Alex Fitzgerald



Ben Goldby



Josh Grey



Findlay Harrison-Phipps



Jack Hill



Daniel Horsley



George Jaques



Jude Keeper



Macauley Keeper



Mia Kelly



Julius McClymont



Fiona McNevin



Iman Navqi



Ed Nelson

Hamlet



Oscar Nicholson



Sebastian Oshisanya



Sam Parkes



Harry Seager



Jai Shah



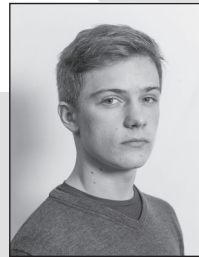
Jonny Shuttleworth



Jonah Torode



Alfie Tunney



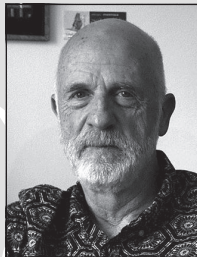
Sam Webber



Jude Willoughby



Matthew Willson



Keith Bartlett

Keith has worked at the RSC, the Royal National Theatre, Shakespeare's Globe and in the West End, where he appeared as The Wizard in the musical *Wicked*. He has just completed two years with the Shakespeare's Globe to Globe production of *Hamlet*, which toured 197 countries and performed for former President, Barack Obama.



Marcus Gilbert

Marcus is a film, television and theatre actor. Films include *Rambo III*, *Biggles*, *Army of Darkness*, *Legacy* and *Freebird*. Television includes *A Hazard of Hearts*, *Riders*, *Dr Who*, *The Lazarus Man* and *Jonathan Creek*. Theatre includes *The Rocky Horror Show* and *The Ideal Husband*. He is also the Producer for Touch the Sky Productions.



Wanda Opalinska

Wanda has appeared on TV in *Coronation Street*, *Peaky Blinders*, *Poet in New York*, *Silent Witness*, *Man Down* and *Raised by Wolves*. Her theatre credits include *The Vote* (Donmar) and *Truth and Reconciliation* (Royal Court). She also appeared in the film *A Monster Calls*.

Music and Shakespeare



Music and Shakespeare are very closely linked, both in the sense that Shakespeare uses music at key moments in some plays, notably Ophelia's songs in *Hamlet*, and because Shakespeare's plays have inspired such a huge amount of music by composers as diverse as Verdi and Johnny Dankworth. The majority of Shakespeare's plays have been turned into operas, some undisputed masterpieces, such as Verdi's *Otello* and *Falstaff*; indeed, it could be argued that the fat knight achieves his apotheosis in Verdi's work, combining as it does the spirit and profundity of *Henry IV* Parts One and Two and the broader comedy of *The Merry Wives of Windsor*, the latter also being the inspiration for Otto Nicolai's delightful *Die Lustige Weibe Von Windsor*.

Shakespeare's plays have also attracted a good deal of 'incidental music', that is to say, music that is

played before, after or during the spoken word in order to set the scene or underline and enhance a specific mood. Such music was particularly popular in the Victorian period and Mendelssohn's *A Midsummer Night's Dream* is probably the best known, and in my opinion the best, example of this.

In the 20th century, Sir William Walton (1902 – 1983) is particularly known for his music for film versions of Shakespeare's plays, working in close collaboration with Sir Laurence Olivier (1907 – 1989), whose performance of *Hamlet* in the 1948 film set a benchmark by which all other portrayals are judged.

Walton and Olivier had met in 1936 on the set of *As You Like It* (another Shakespearean film featuring music by Walton), and again at a BBC recording of *Christopher Columbus*. By 1944, when he was approached to write the film score for *Henry V*, Walton had already made a name for himself with his ceremonial and dramatic music (including *Crown Imperial March* for the Coronation of George IV in 1937), and music to accompany various patriotic films during World War II. Olivier and Walton were to work together on three films: *Hamlet* (1948), *Richard III* (1955), and their most successful partnership, *Henry V* (1944).

All three film scores were highly acclaimed in their day, with *Henry V* and *Hamlet* attracting Oscar nominations. What made them

so very successful was Walton's unerring ability to reflect the nature of each play in his music; he knew exactly how and when to heighten emotions, create tension, and provide moments of light relief. The scores for both *Richard III* and *Henry V* rely heavily on pastiches of 'Shakespearean-style' music, including folk songs (at the suggestion of another OUP composer, Ralph Vaughan Williams), brass-heavy battle fanfares, and the use of the harpsichord, whilst *Hamlet* has a darker, motif-led, more brooding score, again reflecting the mood of the play. In particular, the music accompanying the great soliloquies 'O That This Too Too Solid Flesh Would Melt' and 'To Be or Not to Be' is a perfect example of how the very greatest poetry can be complemented by music of genius. The author of this article has vivid memories of playing and re-playing a '78 record of these 'accompanied' speeches – perfect fusions of words and music.

It is always wrong to tempt providence, but Whitgift seems to be the first school to perform *Hamlet* with the Walton music. Of this, as with so much concerning this production, there is every reason to be proud.

Mr Paul Wilson
Creative Consultant

Orchestra

Conductor

Mr Philip Winter

Flute

Matthew Munks
Arjun Gobiraj

Oboe

Karl Sachs
Albi Gruda
Miss Fiona Myall

Clarinet

Henry Xiong
Stef Van Bockstaele
Mr Chris Goodman

Bassoon

Mr Ashley Myall
Mr Ben Exell

Horn

Joseph Barber
Cai Evans
Miss Gillian Jones
Miss Tracey Golding
Mr Kevin Elliot
Miss Jane Hanna

Trumpet

Hajane Anbukumar
Josh Nurse
Gus Bradford
Mr Ian Lynch
Mr Jim Marshall
Miss Claire Duncan

Trombone

Maximillian Brown
Harry Raffaitin
Jude Ratnayake
Mr Danny Scott
Miss Lorraine Temple
Mr Robert Maslin

Tuba

William Jasper
Mr John Elliot

Keyboard

Mr Jack Oades

Percussion

Rohan Bahl
Joseph Bainbridge
Hristiyan Hristov
Mr John Rockliffe
Mr George English

Violin

Ion Moşneaga – Leader
Marlon Barrios Araya
Nathanael Chan
Harry Coomber
James Darsley
Calvin Kong
Samir Lambert
Bardh Lepaja
Andrei Mamară
Daniel Munks
Maximilian Sitter
Uriel Vilchez Meza
Andrew Young
Konrad Zielinski

Viola

Mr Clement Harper
Mr Andrew Harper
Mr Michael Posner
Mr Michael Bennett

Cello

Jean-Baptiste Adams
Louis Agranoff
Dominic Alting Von Geusau
Alex Ciulin
Archie Coomber
Finn Froome-Lewis
Ashwin Gobiraj
Benjamin Lindsay
Euan Lowson
Theo Nisbett
Edward Reynolds

Double Bass

Mr Enrique Galassi
Mr Jack Oades



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meals

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to world hunger

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The offer of a good meal attracts children to school, where they can get an education that could one day free them from poverty.

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to feed a child for a whole
SCHOOL YEAR

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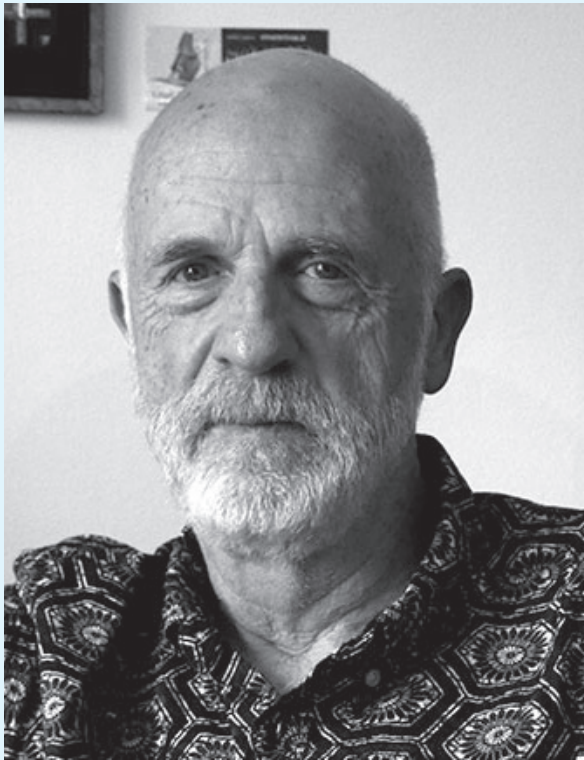


MORE THAN
ONE MILLION
CHILDREN
every school day

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OF EVERY POUND

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charitable activities

At most seven
pence covers
fundraising and
governance costs



Hello, my name is Keith Bartlett, and I am delighted to be playing Polonius alongside the multi-talented young cast of this Whitgift production of *Hamlet*. *Hamlet* is a play I am getting to know quite well, as I have just had the good fortune to be in the Shakespeare's Globe to Globe production that, over two years, travelled to nearly every country in the world – 197 to be precise, and in the course of that tour I became increasingly aware of the inequality that exists on our earth. I was very struck by a quote from Theodore Roosevelt that I saw at the wonderful Roosevelt Memorial in Washington. He said, “The test of our progress is not whether we add more to the abundance of those who have much, it is whether we provide enough for those who have little.”

I then came across the work of an amazing charity called **Mary's Meals** that feeds over a million hungry children per day, in their local school, using local food and local labour for the princely sum of £12.20 per child, per year! That's two coffees and a bun to us! Attendance rates and attention spans have shot up and the children are able to

get much more from their education. I am spending this year working for **Mary's Meals**, and my fee for these performances will go directly to them. I have also produced a booklet about the Globe to Globe production of *Hamlet* that will be available for sale at the School.

All proceeds will go to **Mary's Meals** and Whitgift have very kindly offered to give 20% of their fundraising work this year to **Mary's Meals**.

For more information, please visit:
www.marysmeals.org.uk

If you have any other ideas as to how I may be able to raise money for **Mary's Meals**, please email me at:
keithbartlett891@gmail.com

Enjoy the Show!

Mr Keith Bartlett

**mary's
meals**

a simple solution
to world hunger

EUGENE ONEGIN



Eugene Onegin

Sunday 12 March 2017, matinee 2.30pm

Tuesday 14 March 2017, 7.30pm

Thursday 16 – Saturday 18 March 2017, 7.30pm

Big School

Tickets: £8, Concessions £4*

(Ticket price includes a drink during the evening)

For more details and information on how to book, please visit:

www.whitgift.co.uk/events

*Children 16 and under, Over 60s, Students (17-25 in full-time education)

These performances are given by permission of Boosey & Hawkes Music Publishers Limited
Composer: P.I.Tchaikovsky
English translator: David Lloyd-Jones