

NAXOS
AudioBooks

**CLASSIC
DRAMA**

William Shakespeare
Twelfth Night

with **Stella Gonet • Gerard Murphy** and full cast



NA218112D

-
- 1 **Act I Scene 1**
Orsino's Palace
Enter Orsino, Duke of Illyria, Curio and other Lords
ORSINO: If music be the food of love, play on; 3:44
- 2 **Act I Scene 2**
The sea-coast of Illyria
Enter Viola, a Captain
VIOLA: What country, friends, is this? 3:31
- 3 **Act I Scene 3**
A room in Olivia's house
Enter Sir Toby Belch and Maria
SIR TOBY: What a plague means my niece to take
the death of her brother thus 6:33
- 4 **Act I Scene 4**
Orsino's Palace
Enter Valentine and Viola in man's attire
VALENTINE: If the Duke continue these favours towards you, Cesario 2:01
- 5 **Act I Scene 5**
Olivia's house
Enter Maria and Feste
MARIA: Nay either tell me where thou hast been 7:39
- 6 OLIVIA: Give me my veil 5:00
- 7 VIOLA: Make me a willow cabin 2:37

8	Act II Scene 1	
	The sea-coast of Illyria	
	<i>Enter Antonio and Sebastian</i>	
	ANTONIO: Will you stay no longer?	2:36
9	Act II Scene 2	
	A street near Olivia's house	
	<i>Enter Viola and Malvolio</i>	
	MALVOLIO: Were you not even now with the countess	0:48
10	VIOLA: I left no ring with her	1:38
11	Act II Scene 3	
	A room in Olivia's house	
	<i>Enter Sir Toby and Sir Andrew</i>	
	SIR TOBY: Approach Sir Andrew	2:11
12	FESTE: O Mistress mine	3:25
13	MALVOLIO: My Masters are you mad	5:08
14	Act II Scene 4	
	Orsino's Palace	
	<i>Enter Duke Orsino, Viola, Curio</i>	
	ORSINO: Give me some music	2:37
15	FESTE: Come Away Death	2:37
16	ORSINO: Once more Cesario	1:24
17	VIOLA: My father had a daughter	1:15

18	Act II Scene 5	
	Olivia's garden	
	<i>Enter Sir Toby, Sir Andrew and Fabian</i>	
	SIR TOBY: Come thy ways, Signior Fabian	1:35
19	MALVOLIO: 'Tis but fortune; all is fortune	10:07
20	Act III Scene 1	
	In Olivia's orchard	
	<i>Enter Viola and Feste, playing on a pipe and tabor</i>	
	VIOLA: Save thee, friend, and thy music!	3:05
21	VIOLA: This fellow is wise enough	1:41
22	OLIVIA: Give me your hand sir	3:42
23	Act III Scene 2	
	A room in Olivia's house	
	<i>Enter Sir Toby, Sir Andrew and Fabian</i>	
	SIR ANDREW: No, faith, I'll not stay a jot longer!	4:08
24	Act II Scene 3	
	A street	
	<i>Enter Sebastian and Antonio</i>	
	SEBASTIAN: I would not by my will have troubled you,	2:30
25	Act III Scene 4	
	Olivia's garden	
	<i>Enter Olivia followed by Maria</i>	
	OLIVIA: I have sent after him	7:30

26	FABIAN: More matter for a May morning	2:43
28	OLIVIA: I have said too much	0:45
28	SIR TOBY: Gentlemen, God save thee	4:37
29	ANTONIO: Put up your sword	4:14
30	Act IV Scene 1	
	The street outside Olivia's house	
	<i>Enter Sebastian and Feste</i>	
	FESTE: Will you make me believe that I am not sent for you?	2:13
31	OLIVIA: I prithee, gentle friend,	0:59
32	Act IV Scene 2	
	A room in Olivia's house	
	<i>Enter Maria and Feste</i>	
	MARIA: Nay, I prithee put on this gown and this beard;	4:08
33	FESTE: Hey Robin, jolly Robin	2:17
34	FESTE: I am gone sir	0:26
35	Act IV Scene 3	
	In Olivia's garden	
	<i>Enter Sebastian</i>	
	SEBASTIAN: This is the air, that is the glorious sun	2:01

36 Act V Scene 1

In Olivia's garden

Enter Feste and Fabian

36	FABIAN: Now, as thou lov'st me, let me see his letter.	4:20
37	OLIVIA: What would my Lord, but that he may not have	3:36
38	SIR ANDREW: For the love of God, a surgeon!	2:36
39	SEBASTIAN: Do I stand there? I never had a brother;	2:53
40	OLIVIA: Fetch Malvolio hither	5:57
41	FESTE: When that I was and-a little tiny boy,	1:50

Total time: 2:15:08

William Shakespeare

Twelfth Night

CAST

Orsino	Jonathan Keeble
Curio/Second Officer	Daniel Philpott
Valentine	Nick Fletcher
Viola	Stella Gonet
Servant/Captain/Priest	Peter Yapp
Sir Toby Belch	Gerard Murphy
Maria	Jane Whittenshaw
Sir Andrew Aguecheek	Malcolm Sinclair
Feste	David Timson
Olivia	Lucy Whybrow
Malvolio	Christopher Godwin
Fabian	Brian Parr
Antonio	Adam Kotz
Sebastian	Benjamin Soames
Director	David Timson
Producer	Nicolas Soames
Engineer	Simon Weir
Stage Management	Alison Mackenzie
Scribe	Beth Hammond
Recorded at	Motivation Sound Studios

William Shakespeare Twelfth Night

Or

What You Will

Twelfth Night, nowadays one of Shakespeare's best-loved and most-admired comedies, was not always so regarded: Samuel Pepys saw the play three times in the 1660s and judged it 'silly'. Modern audiences, critics and directors seem better attuned to its delicate counterpointing of romance and realism, to its ambivalent ending and to the poetic suggestiveness of Feste's songs.

Date and Sources

Leslie Hotson's attractive theory that the play was specifically composed for the visit to court of Don Virginio Orsino, on 6 January 1601, has now been rebutted: Elizabeth Story Donno (New Cambridge Shakespeare) suggests that Shakespeare wrote his comedy 'sometime *after* the visit of the duke in January 1601, and that the mood Shakespeare established in the play prompted him to recall both the name of the visitor and the time of his visit'. *Twelfth Night* is nevertheless undoubtedly festive – almost anarchic at times – in spirit, and thus

suits its title's suggestion of the celebrations marking the last night of the Christmas season. The alternative title – 'What You Will' – also implies a mood of careless mischief, even misrule. The season Shakespeare actually intends for the setting of his play is in fact early summer – 'more matter for a May morning' – which is appropriate for the prevailing atmosphere of youthful excitement and passion.

Shakespeare's immediate source for *Twelfth Night* was probably 'Apolonius and Silla' in Barnaby Riche's *Farewell to Military Profession*, first published in 1581 and itself based on the Italian play *Gl'Inganni* (1562). Here the themes of disguise, deception and cross-wooing all appear. Shakespeare softens some of the more outrageous or shocking elements, but is perhaps at one with Riche's claim that his tale is 'forged onely for delight, neither credible to be beleved, nor hurtfull to be perused'.

Synopsis of the Play

Act I Scene 1: Orsino, Duke of Illyria, is sick

with unrequited love for the beautiful Olivia who is in mourning for her father and brother and has vowed to veil her face, nun-like, for seven years. *Scene 2:* Viola, shipwrecked in a hostile country and fearing that she has lost her identical twin brother Sebastian in the storm, is helped by the kindly Captain and decides to enter the Duke's service disguised as a page. *Scene 3:* Sir Toby Belch, disreputable uncle of Olivia and staying in her house with his foolish friend Sir Andrew Aguecheek, is warned by the serving-gentlewoman Maria to moderate his behaviour. Sir Andrew, it seems, intends to court Olivia. *Scene 4:* Viola, calling herself Cesario and already a favourite with the Duke, is asked to woo the unyielding Olivia on his behalf. *Scene 5:* Feste, the Clown (or Fool), has reappeared in Olivia's household in spite of the disapproval of Malvolio, Olivia's pompous steward. Viola (Cesario) talks her way into the presence of Olivia, who almost immediately falls hopelessly in love with the attractive page.

Act II *Scene 1:* Sebastian, followed by the faithful Antonio, mourns the loss of his sister and resolves to go to Orsino's court. *Scene 2:* Malvolio delivers a ring to Viola, supposedly dropped by her. *Scene 3:* Sir Toby, Sir Andrew and Feste, noisily drinking and singing late at night, are interrupted

by Malvolio in a vain attempt to restrain their behaviour. Affronted, they seize on a plan of Maria's to humiliate Malvolio by convincing him through a forged letter that Olivia is in love with him. *Scene 4:* Viola and Orsino exchange intimate reflections on love; Viola must painfully suppress her own growing infatuation with the duke. *Scene 5:* Malvolio, walking in the garden, discovers the forged letter, is convinced by it, and decides to follow its instructions: he will 'be strange, stout, in yellow stockings, and cross-gartered...', he 'will smile'.

Act III *Scene 1:* Viola, paying her second visit on the Duke's behalf, is forced to reject an outright declaration of love by Olivia. *Scene 2:* Sir Andrew, jealous of Viola's effect on Olivia, is incited by Sir Toby to challenge the page to a duel. *Scene 3:* Antonio has followed Sebastian to the town in spite of the danger to himself: he is wanted by the Illyrians for grievous damage inflicted on them in a sea-fight. *Scene 4:* Malvolio appears before his lady, grotesquely obeying the injunctions in the letter. He is judged mad by Olivia, and his enemies take advantage of this to have him effectively imprisoned. Mischievously provoked by Sir Toby, the two equally reluctant and incompetent duellists (Aguecheek and Viola) are forced to draw their swords but are prevented from fighting by the sudden

appearance of Antonio, who imagines that he is saving Sebastian's life. A baffled Viola prompts his bitter resentment by saying (truly) that she does not know him as he is arrested and carried off by Illyrian officers.

Act IV *Scene 1*: Sebastian and Feste are interrupted by an enraged Sir Andrew who, striking Sebastian in error for Viola/Cesario, is soundly beaten. Further brawling is prevented by the arrival of Olivia who, seeing Sebastian and likewise mistaking him for Cesario, leaves with him. *Scene 2*: Feste, disguised as a priest, torments Malvolio in prison but finally agrees to provide him with pen and paper so that he may write to Olivia. *Scene 3*: Sebastian is readily persuaded by Olivia (who mistakes him for Cesario) to enter with her into a ceremony of betrothal.

Act V *Scene 1*: All are now present at Olivia's house and the disguises begin to unravel: Antonio, pointing out Viola as the 'most ungrateful boy' he has been accompanying for the last three months, prompts the discovery of true identity, but not before both the duke and the Countess Olivia have been briefly enraged by the apparent perfidy of their followers. Orsino then belatedly realises what has been hinted to the audience before – namely, that he in fact loves Viola/Cesario rather than Olivia. All appears to end happily, if we discount the rejected Sir Andrew – even Sir Toby and

Maria are now married – but the celebrations are marred by the furious departure of Malvolio who, now released, cannot forgive his tormentors and vows 'to be revenged on the whole pack of [them]'.

The Play

The play revolves – humorously, affectionately, sometimes painfully – around the follies of youth as it pursues love and happiness in a world which is half-fantasy, half-real. Disguise and deception may paradoxically lead to truth, as in the infatuated Orsino's eventual discovery that he really loves Viola/Cesario, not Olivia, but they are equally capable of producing pain and humiliation: Malvolio, 'sick of self-love', is tricked by his own vanity into believing that his lady is besotted with him, and must suffer for this foolish presumption. Sir Andrew Aguecheek, the butt of everyone's humour, was 'adored once'; and what are we to make of the enigmatic, melancholic Feste? Some directors like to develop the faint hints that he nurses a hopeless passion for Olivia (who certainly seems dependent on him), and his songs lend a distinctively plangent note to the play, with their stress on transience and death – 'youth's a stuff will not endure' – 'for the rain it raineth every day'. His often sardonic, reductive commentary on the behaviour of those

around him is, however, challenged by Viola, who seems to promise a maturity and constancy not found in others – her poignant evocation of one who ‘never told her love’ and ‘sat like Patience on a monument,/ Smiling at grief’ counters the flightiness and self-indulgence around her. Yet we should beware of making something too serious and solemn out of this most captivating play – for all its darker

hints and sharp mockery of folly, the prevailing impression is surely positive: the puritanical world of Malvolio, where there ‘shall be no more cakes and ale’, is rejected, as is the distorted world of the infatuated lover Orsino who, at the start of the play, has not yet learned to understand his own heart, and would prefer to cultivate his emotional suffering – ‘give me excess of it’.

Notes by Perry Keenlyside

Twelfth Night as a microcosm of Elizabethan England

Although the play takes place in the fantastical world of Illyria, it seems to be rooted in late Elizabethan England; and it is not too far fetched to believe Shakespeare is examining and satirically portraying the state of the nation c.1600. We are shown, in Olivia, a critical portrait of Elizabeth I, a single lady, mistress of her house, though not her emotions, rejecting all suitors. Orsino’s obsessive ardour for Olivia puts in mind the headstrong Earl of Essex, whose unsuccessful and fatal rebellion, an attempt to upset the balance of the realm, in 1601, was a recent memory. Shakespeare seems to be implying that power without responsibility leads to anarchy: the kind of misrule exemplified by Sir Toby and his followers, who live only for pleasure. By this

time Elizabeth I was in her 60s, and an elaborate fantasy was being played out at court where she was glorified by poets as Gloriana the Virgin Queen, whilst she hid the ravages of time behind inches of make-up. A Court so out of touch with reality leaves the way open for a new class to take up the reins of authority. Malvolio represents the worst aspects of the emerging middle class; materialistic, ambitious, philistine, a figure of fun in the early 1600s, but Shakespeare in creating this ‘kind of a Puritan’ who will be ‘revenged on the whole pack of [them]’ seems to have a foreboding of the Civil War of the 1640s when the old order and the new fought it out for England’s future.

David Timson



Jonathan Keeble ORSINO

Theatre includes leading roles at Manchester's Royal Exchange, Coventry, Liverpool, Exeter, Lancaster and West Yorkshire Playhouse. TV includes *People Like Us*, *The Two of Us* and *Deptford Graffiti*. Jonathan has featured in over 250 radio plays for the BBC and was a member of the Radio Drama Company. For Naxos Audiobooks he has read *Black Beauty*, *Macbeth*, *Oedipus the King* and *1000 Years of Laughter*.



Daniel Philpott CURIO/SECOND OFFICER

Daniel Philpott trained at LAMDA and, after success in the prestigious Carleton Hobbs Award for Radio Drama, has been prolific in BBC Radio and the Spoken Word industry. His theatre work includes numerous productions on the London fringe.



Nick Fletcher VALENTINE

Nick Fletcher began his career in *Henry V* and *A Chaste Maid in Cheapside* at Shakespeare's Globe. Other theatre work includes *A Difficult Age* for English Touring Theatre, seven plays at the Orange Tree in the '98/'99 company and *Silence* at the Birmingham Rep. Also, *After The War* for Granada TV.



Stella Gonet VIOLA

A series of key roles have placed Stella Gonet in the forefront of young British actresses. These included Titania and Isabella for the RSC, Roxanne in *Cyrano de Bergerac* and Ophelia in *Hamlet* at the National Theatre. For Naxos AudioBooks she has recorded poetry and plays Lady Macduff in *Macbeth*.



Peter Yapp SERVANT/CAPTAIN/PRIEST

Peter Yapp has appeared in plays and theatres across Britain and in the West End including *Rosencrantz and Guildenstern are Dead* at the Piccadilly, and *The Black Prince* at the Aldwych, and spent a year with the BBC Radio Drama Company. His TV credits include *House of Elliot*, *Martin Chuzzlewit* and *Poirot*. For Naxos AudioBooks he performs in *Lady Windermere's Fan*, *Hamlet Prince of Denmark*, *Romeo and Juliet* and *Macbeth*.



Gerard Murphy SIR TOBY BELCH

Gerard Murphy is an associate artist of the Royal Shakespeare Company where he has worked extensively as an actor and director. He has performed in many theatres throughout the country, in the West End, on television, in films and on the radio.



Jane Whittenshaw MARIA

Jane Whittenshaw trained at Guildhall School of Music and Drama. She has worked for the RSC touring the USA in *The Life and Adventures of Nicholas Nickleby* and has also worked extensively in radio drama for the BBC. Her television credits include *Eastenders*, *Silent Witness*, *Peak Practice* and *Kiss Me Kate*.



Malcolm Sinclair SIR ANDREW AGUECHEEK

Malcolm Sinclair has worked extensively for the National (*Racing Demon*, *Richard III*). His most recent London appearances include *Hay Fever* (Savoy), *Uncle Vanya* (Young Vic/RSC), *Heartbreak House* (Almeida), and the title role in *By Jeeves* (Duke of York). On television he was in four series of *Pie In The Sky*. He has narrated Schoenberg's *A Survivor In Warsaw* for the Boston Symphony and the LPO, and Bliss's *Morning Heroes* for the Royal Liverpool Philharmonic.



David Timson FESTE

David Timson has performed in modern and classic plays across the country and abroad, including *Wild Honey* for Alan Ayckbourn, *Hamlet*, *The Man of Mode* and *The Seagull*. He has appeared on TV in *Nelson's Column* and *Swallows and Amazons*, and in the film *The Russia House*. A familiar and versatile audio and radio voice, he reads *The Middle Way – The Story of Buddhism* and performs in *Hamlet* and *A Midsummer Night's Dream* for Naxos AudioBooks. He has recorded many volumes of Sherlock Holmes stories for Naxos AudioBooks.



Lucy Whybrow OLIVIA

Lucy Whybrow's credits include Tom Stoppard's *Arcadia*. Juliet in *Romeo and Juliet* for the RSC. She won the Ian Charleson Award in 1996 for her role in Katie Mitchell's *Easter*. For Carnival Films she played Lucy Deane in *The Mill on the Floss*. For radio she has recorded *Dombey and Son* and *Alice In Wonderland*.



Christopher Godwin MALVOLIO

Christopher Godwin worked extensively for Alan Ayckbourn in the 70s. At the RSC he played in *The Relapse*, *The Devil is an Ass* and *Woyzeck*. Plays in the West End include *Hay Fever*, *Noises Off*, *School for Scandal*, *What A Performance* and two seasons at the Open Air Theatre, Regent's Park (including the role of Malvolio).



Brian Parr FABIAN

Brian Parr trained at RADA and has since played many parts including seasons with the RSC as mostly killers and clowns, Costard in *Love's Labour's Lost*, and Launcelot Gobbo in *The Merchant of Venice*. He has also worked for the BBC Radio Drama Company. TV credits include *Eskimo Day* and *Summer in the Suburbs*. In addition, he writes and directs pantomimes.



Adam Kotz ANTONIO

Adam Kotz has worked extensively in leading roles with, in particular, The Royal National Theatre and Cheek by Jowl Theatre Company. Plays include *Racing Demon*, *Measure for Measure* and *A Family Affair*. TV and film work includes *Band of Gold*, *Touching Evil* and *Shot Through The Heart*. For Naxos AudioBooks he plays Banquo in *Macbeth* and Creon in *Oedipus the King*.



Benjamin Soames SEBASTIAN

Benjamin Soames trained at LAMDA. He has appeared in the TV series *Sharpe* and *Absolutely Fabulous* as well as the films *Heavy Weather* and *England, My England*. He toured worldwide in the Cheek By Jowl production of *Measure For Measure*. For Naxos AudioBooks he reads *Tales from the Greek Legends*, *Tales of the Norse Legends*, *The Tale of Troy*, *The Adventures of Odysseus* and appears in *Hamlet*, *Macbeth* and *A Midsummer Night's Dream*.



Simon Weir ENGINEER

Simon Weir has recorded and edited *Hamlet*, *Macbeth* and *A Midsummer Night's Dream* for Naxos AudioBooks, as well as editing over 100 spoken word recordings for the label. He spends much of his time engineering and editing classical music recordings for Radio 3 and many classical record companies.

The viol de gamba in the opening sequence is played by Joanna Levine
The lute in Act II Scene 4 is played by Kasia Elsner
Come Away Death was composed by David Timson

Incidental Music from Naxos discs:

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A Mery Conceit the Q. delight from **Captain Humes Poeticall Musicke (1607) Vol. 1**
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The New Cambridge Shakespeare

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