



FLORENT SCHMITT & WILLIAM SHAKESPEARE

A Concert Theatre Works signature production that remarries Shakespeare's iconic drama with Florent Schmitt's sumptuous incidental music. Commissioned by the Barbican for the BBC Symphony Orchestra and Shakespeare's Globe.

In 1920, Schmitt scored André Gide's famously lavish six-hour production at the Paris Opera. That score, now lost, was subsequently moulded into two concert suites of three movements each: op. 69a and 69b.

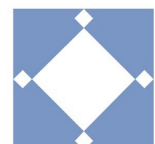
For the first time, these suites have been rearranged for the concert hall to fit a taut retelling of Shakespeare's titanic tragedy. The result is a daring melodrama combining music and poetry in an entirely original way in two 40-minute halves.

"Fascinating, every second of it."

-THE GUARDIAN

Bookings: Derek Chandruang
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**Full orchestra • five actors • costumes, scenery, lights, props & weaponry
90 minutes including intermission**

Concert Theatre Works provides: five actors, costumes, floor cloth, weaponry and props. Musical cuts, lighting plot, stage manager, director

Venue provides: orchestral parts, lighting designer, radio mic's for 5, sound support, 1 wardrobe assistant, rehearsal room for three days (if the first venue on tour), housing and ground transport for collaborative team (9) for three nights prior to the first performance.

Rehearsal: Two 3hr rehearsals required with orchestra - one sitzprobe and one dress rehearsal. Room for notes sessions before each performance.

Fees: For a single remount engagement of 1-4 performances:

\$40K + travel and accommodations for 9 people.

As part of a tour of two venues: \$30K for 1-4 performances

As part of a tour of three or more venues: \$25K for 1-4 performances.

All performances include 3% writer's royalty

Commissioned by the BBC Symphony Orchestra for Shakespeare's Globe.

Premiered at the Barbican conducted by Sakari Oramo. Remounted at Virginia Symphony Orchestra in May, 2019, conducted by JoAnn Falletta.

Adaptation written and directed by Bill Barclay.

PRESS

"There was a superb synchronicity between actors and orchestra, with every emotional shift carefully underscored. The driving force behind the project was the Globe's director of music Bill Barclay, who reordered the contents of the suites to form a coherent musico-dramatic whole.

- THE GUARDIAN

"Sensuous and exotic...an imaginative stage direction featuring rarely-heard music...Barclay was creative in sewing together words and music so that references in the Shakespeare ("Music, moody food of us that trade in love") were echoed in the score."

- FINANCIAL TIMES

"This was the most accomplished way of combining words and music I've witnessed at the Barbican (and several other venues). May it spawn many successors...The performances were riveting...Schmitt's original score is lost, but Barclay unpicked the stitching, reordered and sewn it back together for a score to accompany a filleted version of the play."

- BACHTRACK

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