

SHAKESPEARE, MUSIC AND PERFORMANCE

Music has been an essential constituent of Shakespeare's plays from the sixteenth century to the present day, yet its significance has often been overlooked or underplayed in the history of Shakespearean performance. Providing a long chronological sweep, this collection of essays traces the different uses of music in the theatre and in film from the days of the first Globe and Blackfriars to contemporary, global productions. With a unique concentration on the performance aspects of the subject, the volume offers a wide range of voices, from scholars to contemporary practitioners (including an interview with the critically-acclaimed composer Stephen Warbeck), and thus provides a rich exploration of this fascinating history from diverse perspectives.

BILL BARCLAY is the Director of Music at Shakespeare's Globe. His original scores for the Globe include *Romeo and Juliet*, *The Taming of the Shrew* and *Hamlet* Globe-to-Globe, which toured 197 countries from 2014–2016. He has directed or adapted concerts for the Boston Symphony Orchestra, the Los Angeles Philharmonic, the BBC Symphony Orchestra, the British Film Institute, and the Tanglewood Music Center, and has lectured on Shakespeare and the Music of the Spheres on three continents. He is editor of *The Plays of Jon Lipsky* (with Jonah Lipsky, 2015).

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