



PRESS RELEASE

Shakespeare's Globe announces winner of its 2018 Book Award

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Musical Response in the Early Modern Playhouse, 1603-1625, by **Simon Smith** and published by Cambridge University Press (2017), is the winner of the 2018 Shakespeare's Globe Book Award.

The **Shakespeare's Globe Book Award** is given to a scholar for their first monograph which has made a significant contribution to the understanding of early modern plays and playhouses, determined by a judging panel of eminent academics: **Professor Magreta de Grazia** (University of Pennsylvania), **Professor Tom Healy** (University of Sussex), **Dr Gwilym Jones** (University of Westminster and previous winner in 2016), **Dr Farah Karim-Cooper** (Head of Higher Education and Research, Globe Education) and **Professor Lois Potter** (University of Delaware). The panel is chaired by **Patrick Spottiswoode**, **Director Globe Education**.

Patrick Spottiswoode, said, *'The biennial award for a first monograph supports Globe Education's mission to celebrate the work of new scholars who are working in early modern theatre and to share their valuable research more widely.'*

Lois Potter, added, *'Simon Smith has written an elegantly structured book, drawing its examples from a wide range of theatrical and musical sources. There are already several books on music in Renaissance drama, but he has found what I think is a new approach in his analysis of how music was thought of, in both theoretical and popular terms, and how audiences, offstage and on, respond to it.'*

As well as celebrating the book as original, well-researched and critically valuable, all the judges praised Simon Smith's lucid, poised and graceful critical prose. **Tom Healy concluded**, *'Music will no longer be conceived as somehow a pleasant interlude within a play's dramatic action. Simon's rich examination has much to say about the way we attempt to understand the period's performance and theatre.'* He continued, *'It is fitting that a study about music in plays attains such a happy concord of substance and style.'*

Simon Smith is Leverhulme Early Career Fellow at the Shakespeare Institute, Stratford upon Avon and the Department of English Literature, University of Birmingham. The award will be presented on Tuesday 18 September when Simon will receive a £3,000 cash prize and deliver a public lecture in the Sam Wanamaker Playhouse.

On receiving the award, **Simon Smith said**, *'I am truly delighted and honoured, especially given the other wonderful books on this year's expanded shortlist. The Book Award reflects two of the Globe's most valuable activities: championing new research and engaging new audiences with the history of early modern theatre and drama. I shall look forward with pride to discussing Musical Response in the Sam Wanamaker Playhouse in September.'*

The outstanding quality of entries to the 2018 Shakespeare's Globe Book Award resulted in a shortlist of four monographs instead of the usual three. The other three shortlisted were: **Shakespeare's Two Playhouses: Repertory and Theatre Space at the Globe and the Blackfriars, 1599-1613** (Cambridge University Press, 2017) by **Sarah Dustagheer**, University of Kent; **Hamlet's Moment: Drama and Political Knowledge in Early Modern England** (Oxford University Press, 2016) by **Andras Kisery**, City College of New York (CUNY); and **Shakespeare and Manuscript Drama** (Cambridge University Press, 2016) by **James Purkis**, University of Western Ontario.

Tickets for Simon Smith's lecture in the Sam Wanamaker Playhouse on 18 September are available at the Shakespeare's Globe box office. For further information about research at Globe Education visit: www.shakespearesglobe.com/education

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EDITOR'S NOTES

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Musical Response in the Early Modern Playhouse, 1603-1625, by Simon Smith (Cambridge University Press, 2017)

Presupposing no specialist musical knowledge, this book offers a fresh perspective on the dramatic role of music in the plays of Shakespeare and his early seventeenth-century contemporaries. Simon Smith argues that many plays used music as a dramatic tool, inviting culturally familiar responses to music from playgoers. Music cues regularly encouraged audiences to listen, look, imagine or remember at dramatically critical moments, shaping meaning in plays from *The Winter's Tale* to *A Game at Chess*, and making theatregoers active and playful participants in playhouse performance. Drawing upon sensory studies, theatre history, material texts, musicology and close reading, Smith argues the importance of music in familiar and less well-known plays including *Antony and Cleopatra*, *Othello*, *The Revenger's Tragedy*, *Sophonisba*, *The Spanish Gypsy* and *A Woman Killed with Kindness*.

Simon Smith is Leverhulme Early Career Fellow at the Shakespeare Institute, Stratford-upon-Avon and the Department of English Literature, University of Birmingham. He has published widely on music in Shakespeare and early modern drama, and co-edited *The Senses in Early Modern England, 1558-1660* (Manchester, 2015) with Jackie Watson and Amy Kenny. His theatre-historical research informed the design of the Sam Wanamaker Playhouse at Shakespeare's Globe, and he has provided historical music research - and occasionally musical direction - for many productions including *Twelfth Night* and *Richard III* (Shakespeare's Globe, 2012) *The Tragedie of Cleopatra* (UCL, 2013) and *Wolf Hall* (BBC, 2015).

OUR CAUSE

We celebrate Shakespeare's transformative impact on the world by conducting a radical theatrical experiment. Inspired and informed by the unique historic playing conditions of two beautiful iconic theatres, our diverse programme of work harnesses the power of performance, cultivates intellectual curiosity and excites learning to make Shakespeare accessible for all.

'And let us ...on your imaginary forces work' Henry V, Prologue

Performance and education take place throughout the year inspired and informed by The Globe Theatre and Sam Wanamaker Playhouse. In addition, there is an exhibition & tour, as well as retail, catering and events spaces. A registered charity (No. 266916), the Shakespeare Globe Trust does not receive regular public subsidy. Three quarters of income comes from over one million visitors annually who buy tickets to performances, events, exhibition and tours, and educational activities. Revenue is also generated by on-site retail and catering. Vital support comes from the Globe's family of Friends and Patrons. These include a range of Members' schemes at varying levels, corporate supporters, trusts, individual gifts and legacies.

GLOBE THEATRE

Following an absence of 400 years, the present Globe Theatre stands a few hundred metres from the original site. The rebuilding of the iconic building was led by the pioneering actor and director Sam Wanamaker who spent 23 years fundraising, advancing research into the appearance of the original Globe and planning the reconstruction with architect Theo Crosby. Sam Wanamaker died in 1993, three and a half years before the theatre was completed.

Performances, tours, and educational work take place all year with the theatre season running from April to October. The theatre is an important space for research led by in-house scholars and is central to undergraduate and post graduate programmes, as well as activities for school students of all ages. Each year in early spring, *Playing Shakespeare with Deutsche Bank*, a Shakespeare production created for young people and families, gives 20,000 free tickets to state secondary schools in London and Birmingham.

SAM WANAMAKER PLAYHOUSE

The Sam Wanamaker Playhouse, opened in January 2014. The intimate, 340-seat, candle-lit space is a beautiful archetype of the indoor playhouses of Jacobean London. Also open all year, the Playhouse's principal theatre season runs from October to April. In addition, it hosts panel discussions, lectures, and musical events. It is also an essential space for original research, rehearsed readings, family storytelling and workshops for school students and teachers.

EXHIBITION AND TOUR

The Exhibition is open all year, 9.00am – 5.00pm. Globe Theatre tours depart every 30 minutes. As a working theatre, tours may not be available due to performances, rehearsals or events, and tours may be affected by technical work in the theatre.

BANKSIDE AND BEYOND

Overlooking the river on Bankside, Shakespeare's Globe is proud to be in Southwark and has a range of community projects: Globe Elders Company, Southwark Youth Theatre, *A Concert for Winter*, *Our Theatre* schools performance project and a work experience programme for 14-18-year olds. Shakespeare's Globe has a rich tradition of touring nationally and internationally with award-winning productions transferring to both the West End and Broadway. *Globe on Screen* also takes highlights from the theatre season to cinemas worldwide and *Globe Player* makes Shakespeare's Globe productions available to all.

For more information, images for press, details about what's on and how to book: www.shakespearesglobe.com