



CÍRCULO TRIO

“Shakespeare 400” Call for Score Information

Overview

As a tribute to Shakespeare’s 400th year, Círculo Trio is commissioning a new musical-dramatic work based on one of Shakespeare’s plays to be performed by the trio in collaboration with one actor. Interested composers should submit a sample musical setting of one scene and one monologue from a Shakespeare play along with a written summary of their concept for the project. After a review of submissions, one composer will be selected to join the project. The composer will be offered \$1,000 for the commission as well as a live performance and recording of the work.

Eligibility :

All composers are welcome to apply.

Instrumentation :

Violin, Clarinet and/or Bass Clarinet, Piano,** and Actor

** Note: the piano part must be playable on a portable keyboard instrument, such as a digital keyboard or harpsichord. The composer may choose whether to incorporate this aspect into the piano score or provide a separate reduction. A reduction is not necessary for the competition round, but composers should indicate which option they will choose, either on the score or in their written statement.

Regulations:

1. Submissions are to be for original music with no performance history to date.
2. Composers are asked to set to music one scene and one monologue, pre-selected by the trio, from one of the plays listed below.
3. Each excerpt may not exceed 5 minutes in length. The composer must decide where and how to cut the material, if necessary, in order to capture the essential elements of the scene and monologue within this time frame.
4. Composers should choose one of the following plays:

- ***The Winter's Tale*** (Act 3, Scene 3; Leontes' monologue)
- ***As You Like It*** (Act 4, Scene 3; Orlando/Adam's monologues)
- ***Hamlet*** (Act 3, Scene 4; Hamlet's monologue)

See below for the synopses, scene overviews, and line numbers/text of the monologues for the required excerpts. (These are for your reference. Please do not set the text of the synopses/overviews.)

5. This project is meant to defy genre. Composers are encouraged to exercise creativity in deciding how best to balance and/or combine their music with Shakespeare's language in a way that showcases both the music and the text. The effectiveness of the juxtaposition will be a significant factor in deciding the winner. The composer should articulate their ideas on this topic in the concept summary.

6. The winner will collaborate with Dr. Sandra Logan, Professor of Early Modern English Literature at Michigan State University, on the libretto for the work.

Duration :

The full length of the piece (in its entirety; not the competition excerpts) should be between 40-50 minutes, entailing a significant reduction of the original text which will be worked on with Dr. Sandra Logan.

Materials for submission :

Applicants must submit all of the following:

1. Original score with parts in a digital PDF-file format labeled with a 6-digit ID code of your choosing (**Do not write your name on the score****)
2. Concept summary (between 500-1,000 words), **also labeled with 6 digit code (do not write your name)**
3. MIDI file of the excerpts labeled with 6-digit code
4. **Please type the 6-digit ID code in the body of the email**
5. Short biography (250 words)
6. Curriculum Vitae

***N.B. Scores, summaries, and MIDI files will be screened anonymously.*

- How to apply :** Please send all competition materials to the following email address: circulotrio+shakespeare@gmail.com. Any questions regarding the project may be sent to circulotrio@gmail.com.
- Application Deadline :** **November 15, 2016**
Meaning no later than 12:00AM, November 16, 2016 (EST)
- Concert :** Selected composer's work will be performed by Círculo Trio and Tommy Gomez in **April 2017**, venue TBA
- Selection :** The selected composer will be announced on **December 1, 2016** on the Círculo Trio official website, www.circulotrio.com, and on the Círculo Trio Facebook Page.
- Award :** The selected composer will be awarded 1,000 US Dollars for the commission. The work written by the winning composer will be performed throughout Círculo Trio's current and next season.
- Other Regulations :**
1. Only one entry per person is allowed.
 2. The composer's name should not appear on the score, concept summary, or MIDI file. These materials will be screened anonymously. Please label them instead with a 6-digit ID code and disclose the number in the body of the email.
 3. Alterations of the score are not permitted after entry.
 4. Submitted scores will not be returned.

Competition Excerpts - *The Winter's Tale*

Please set both the scene and the monologue from one play listed below, each for approx. 5-minutes performance time.

Brief Synopsis of Play: *Overall, The Winter's Tale is a play that explores the problem of power and its abuses (by a king/father/husband). The play begins in Sicilia, in the court of king Leontes, whose childhood friend king Polixenes is visiting. He becomes suspicious of his wife, Hermione, and Polixenes, imagining that they are having an affair and that Hermione is pregnant with Polixenes' child. He plots to have Polixenes murdered (unsuccessfully), accuses his wife of adultery, puts her on trial with the intention of executing her, and banishes their infant daughter to the wilderness. His son and his wife die. Most galling to King Leontes is that he cannot control what others think or feel, and so cannot protect himself from their transgressions – in this case, imagined ones like adultery. He becomes a tyrant in his attempt to control others, and loses everything in the attempt. The scene shifts to Polixenes' realm, Bohemia, where the baby is abandoned by a court adviser, Antigonus. Antigonus is killed by a bear, and the baby is rescued by Old Shepherd, and named Perdita; she grows up and Polixenes' son falls in love with her. Late in the second half of the play, king Polixenes behaves the same way toward his son as Leontes did toward his wife and friend, demanding obedience and attempting to prevent him from wedding his beloved shepherdess. His son refuses to be controlled, and escapes with Perdita, who is eventually reunited with her father and with her reestablished/resurrected mother Hermione. The young couple are allowed to wed, and Leontes and Hermione are reconciled, as are Leontes and Polixenes.*

Scene: Act 3, scene 3. Musical setting of entire scene. **Scene Overview:** *Antigonus arrives in Bohemia with the baby (Hermione and Leontes' daughter); a storm is rising, he laments his mission, leaves the child to nature's 'kindness', and is chased by a bear as he leaves her. Old Shepherd enters, seeking his sheep, discovers the abandoned baby, and immediately adopts her; his son (Clown) enters, tells of seeing the ship wrecked and all lost in the storm, and of Antigonus being killed and eaten by the bear. They talk about lost lives and newly born ones, and exit to go on with their lives, taking the child with them.*

Monologue: Act 1, scene 2, lines 134-146 + 223-247, printed below. Overview: *Leontes expresses his suspicions about Hermione and Polixenes.*

Too hot, too hot!
To mingle friendship far is mingling bloods.
I have tremor cordis on me: my heart dances;
But not for joy; not joy. This entertainment
May a free face put on, derive a liberty
From heartiness, from bounty, fertile bosom,
And well become the agent; 't may, I grant;
But to be paddling palms and pinching fingers,
As now they are, and making practised smiles,

As in a looking-glass, and then to sigh, as 'twere
The mort o' the deer; O, that is entertainment
My bosom likes not, nor my brows! Mamillius,
Art thou my boy?

Gone already!
Inch-thick, knee-deep, o'er head and
ears a fork'd one!
Go, play, boy, play: thy mother plays, and I
Play too, but so disgraced a part, whose issue
Will hiss me to my grave: contempt and clamour
Will be my knell. Go, play, boy, play.
There have been,
Or I am much deceived, cuckolds ere now;
And many a man there is, even at this present,
Now while I speak this, holds his wife by the arm,
That little thinks she has been sluiced in's absence
And his pond fish'd by his next neighbour, by
Sir Smile, his neighbour: nay, there's comfort in't
Whiles other men have gates and those gates open'd,
As mine, against their will. Should all despair
That have revolted wives, the tenth of mankind
Would hang themselves. Physic for't there is none;
It is a bawdy planet, that will strike
Where 'tis predominant; and 'tis powerful, think it,
From east, west, north and south: be it concluded,
No barricado for a belly; know't;
It will let in and out the enemy
With bag and baggage: many thousand on's
Have the disease, and feel't not. How now, boy!

Competition Excerpts - *As You Like It*

Please set both the scene and the monologue from one play listed below, each for approx. 5-minutes performance time.

Brief Synopsis: *Orlando is upset because he has been denied reasonable education and opportunity by his older brother, Oliver, who has inherited his father's estate and funds. The brothers quarrel, and Orlando is forced to flee to the countryside; Adam, his father's faithful servant, accompanies him. There they encounter Rosalind's father, Duke Senior, and they become friends. Meanwhile, Rosalind, the daughter of Duke Senior and rightful heir to the duchy, remains at the court of Duke Frederick, her uncle, who has usurped his brother's duchy. Orlando and Rosalind have an encounter at the court of Duke Frederick, and fall in love. Duke Frederick suddenly conceives of Rosalind as a threat to himself and to his daughter, Celia, who is Rosalind's dear friend. He banishes Rosalind and Celia decides to accompany her to the forest, where her father has been living since losing his duchy. Celia disguises herself as a shepherdess, Rosalind as a young man (Ganymede), and they flee to the countryside. During the last half of the play, the two young women continue in their disguises, interacting with various residents of the countryside, but avoiding Rosalind's father. Orlando posts love verses about Rosalind on trees, and she hatches a plan to 'cure' him of his addled affection, despite the fact that she is madly in love with him. Meanwhile Phebe falls in love with Ganymede and tries to win 'his' love. Orlando and Oliver are reconciled, Rosalind arranges several marriages, including her own to Orlando, and her uncle Frederick relinquishes his claim to the duchy, so that Duke Senior is able to return and rule. The play raises questions of the abuse of power, especially between brothers; it also questions the idea of fixed hierarchy, favoring merit and earned position over inheritance. Gender hierarchies are also disrupted, with a young woman functioning effectively in the role of a young man throughout most of the play. The reconciliations restore hierarchy in most cases, but merit becomes a necessary component. Love-sickness is ridiculed throughout, and a more practical, sustainable form of love is favored.*

Scene: Act 4, scene 3. Musical setting of the entire scene. **Scene Overview:** *Ganymede/Rosalind receives a letter from Phebe (a shepherdess) confessing her love; Ganymede/Rosalind scolds the bearer of the letter, Sylvius, and charges him to tell Phebe that she will never accept Phebe's love unless Sylvius pleads for her to do so (as he never will). Oliver enters, relates the tale of Orlando discovering him in the forest under threat by wild beasts, of Orlando's brave actions to save him, and of their reconciliation; Oliver and Celia fall in love.*

Monologue: (this is two related monologues)

Act 1, scene 1, lines 79-90: Orlando relates his mistreatment by his brother Oliver, speaking to Adam, the faithful family servant.

As I remember, Adam, it was upon this fashion bequeathed me by will but poor a thousand crowns, and, as thou sayest, charged my brother on his blessing, to breed me well: and there begins my sadness. My brother Jaques he keeps at school, and report speaks goldenly of his profit: for my part, he keeps me rustically at home, or, to speak more properly, stays me here at home unkept; for call you that keeping for a gentleman of my birth, that differs not from the stalling of an ox? His horses are bred better; for, besides that they are fair with their feeding, they are taught their manage, and to that end riders dearly hired: but I, his brother, gain nothing under him but growth, for the which his animals on his dunghills are as much bound to him as I. Besides this nothing that he so plentifully gives me, the something that nature gave me, his countenance seems to take from me: he lets me feed with his hinds, bars me the place of a brother, and, as much as in him lies, mines my gentility with my education. This is it, Adam, that grieves me; and the spirit of my father, which I think is within me, begins to mutiny against this servitude. I will no longer endure it, though yet I know no wise remedy how to avoid it.

Act 2, scene 3, lines 4-30: Adam, the faithful servant, warns Orlando that his brother intends to do away with him.

What! my young master? O my gentle master!
O my sweet master! O you memory
Of old Sir Rowland! why, what make you here?
Why are you virtuous? Why do people love you?
And wherefore are you gentle, strong, and valiant?
Why would you be so fond to overcome
The bony priser of the humorous duke?
Your praise is come too swiftly home before you.
Know you not, master, to some kind of men
Their graces serve them but as enemies?
No more do yours: your virtues, gentle master,
Are sanctified and holy traitors to you.
O, what a world is this, when what is comely
Envenoms him that bears it!
[Orl.] Why, what's the matter?
[Adam] O unhappy youth!
Come not within these doors; within this roof
The enemy of all your graces lives.
Your brother, 'no, no brother; yet the son,.
Yet not the son, I will not call him son
Of him I was about to call his father,.
Hath heard your praises, and this night he means
To burn the lodging where you use to lie,
And you within it: if he fail of that,
He will have other means to cut you off.
I overheard him and his practices.
This is no place; this house is but a butchery:
Abhor it, fear it, do not enter it.

Competition Excerpts - *Hamlet*

Please set both the scene and the monologue from one play listed below, each for approx. 5-minutes performance time.

Brief Synopsis: *Young prince Hamlet has returned to the Danish court at Elsinore to attend his father's (former King Hamlet's) funeral and his mother's (Gertrude's) wedding to his uncle, King Claudius. Hamlet is disgusted by his mother's rapid marriage, and by his uncle's claim of the throne, which could/should have been Hamlet's. The ghost of his father has appeared to the night watch, Hamlet is informed, and he joins them to witness this; his father appears, reveals that he was murdered by Claudius, and demands vengeance. Hamlet fears that the ghost may be an evil spirit, and debates whether he can, in good conscience, avenge his father's death. He takes on a semblance of madness or mental instability to help him discover the truth, and verbally abuses Ophelia, whom he had been courting. He lays a plan to reveal Claudius's guilt, and demands that his mother recognize her moral transgression in wedding Claudius, her brother-in-law, and reject her husband. He also kills Ophelia's father, Polonius, thinking he is Claudius. Claudius begins to fear Hamlet and arranges to have him taken away to England and murdered. Ophelia is driven mad by her loss of Hamlet's love and her father's death. Her brother Laertes returns to Denmark, threatens Claudius, who convinces him that his family's woes are Hamlet's fault. They lay a plan to stage a sword-fight between Laertes and Hamlet, supposedly with blunted swords; however, Laertes' sword is both sharp and poisoned. He wounds Hamlet, who takes Laertes' sword and wounds him; Laertes reveals that they will both die of the poison. Gertrude drinks from the poisoned cup that Claudius has supplied as a back-up for killing Hamlet, and dies. Hamlet realizes that Claudius is responsible for all of this, and kills him before dying himself. Fortinbras, an outsider, arrives and claims the throne of Denmark, ordering the honorable burial of Hamlet.*

Scene: Act 3, scene 4. Musical setting of the entire scene. **Scene Overview:** *Hamlet confronts his mother in her closet (receiving room); they exchange sharp words, and she expresses fear that he has come to kill her; Polonius, hiding behind the arras, calls out for help as well; upon hearing him and thinking/hoping he is Claudius, he stabs him with his sword, then discovers his error; Hamlet senior's ghost appears to him and urges him to remember his pledge to avenge his murder; Hamlet goes on to press his mother to attend to her moral condition and reject Claudius; she promises to do so.*

Monologue: Act 2, scene 2, lines 382-441. **Overview:** Hamlet chastises himself for his inability to act to avenge his father's death, resolves to take action, and plans to use the play performance as a means to reveal Claudius' guilt.

O what a rogue and peasant slave am I!
Is it not monstrous that this player here,
But in a fiction, in a dream of passion,
Could force his soul so to his own conceit
That, from her working, all his visage wann'd,
Tears in his eyes, distraction in's aspect,

A broken voice, and his whole function suiting
With forms to his conceit? And all for nothing!
For Hecuba!
What's Hecuba to him, or he to Hecuba,
That he should weep for her? What would he do,
Had he the motive and the cue for passion
That I have? He would drown the stage with tears
And cleave the general ear with horrid speech;
Make mad the guilty and appal the free,
Confound the ignorant, and amaze indeed
The very faculties of eyes and ears.
Yet I,
A dull and muddy-mettled rascal, peak
Like John-a-dreams, unpregnant of my cause,
And can say nothing! No, not for a king,
Upon whose property and most dear life
A damn'd defeat was made. Am I a coward?
Who calls me villain? breaks my pate across?
Plucks off my beard and blows it in my face?
Tweaks me by th' nose? gives me the lie i' th' throat
As deep as to the lungs? Who does me this, ha?
'Swounds, I should take it! for it cannot be
But I am pigeon-liver'd and lack gall
To make oppression bitter, or ere this
I should have fatted all the region kites
With this slave's offal. Bloody bawdy villain!
Remorseless, treacherous, lecherous, kindless villain!
O, vengeance!
Why, what an ass am I! This is most brave,
That I, the son of a dear father murther'd,
Prompted to my revenge by heaven and hell,
Must (like a whore) unpack my heart with words
And fall a-cursing like a very drab,
A scullion!
Fie upon't! foh! About, my brain! Hum, I have heard
That guilty creatures, sitting at a play,
Have by the very cunning of the scene
Been struck so to the soul that presently
They have proclaim'd their malefactions;
For murther, though it have no tongue, will speak
With most miraculous organ, I'll have these Players
Play something like the murther of my father
Before mine uncle. I'll observe his looks;
I'll tent him to the quick. If he but blench,
I know my course. The spirit that I have seen
May be a devil; and the devil hath power
T' assume a pleasing shape; yea, and perhaps
Out of my weakness and my melancholy,
As he is very potent with such spirits,

Abuses me to damn me. I'll have grounds
More relative than this. The play's the thing
Wherein I'll catch the conscience of the King.