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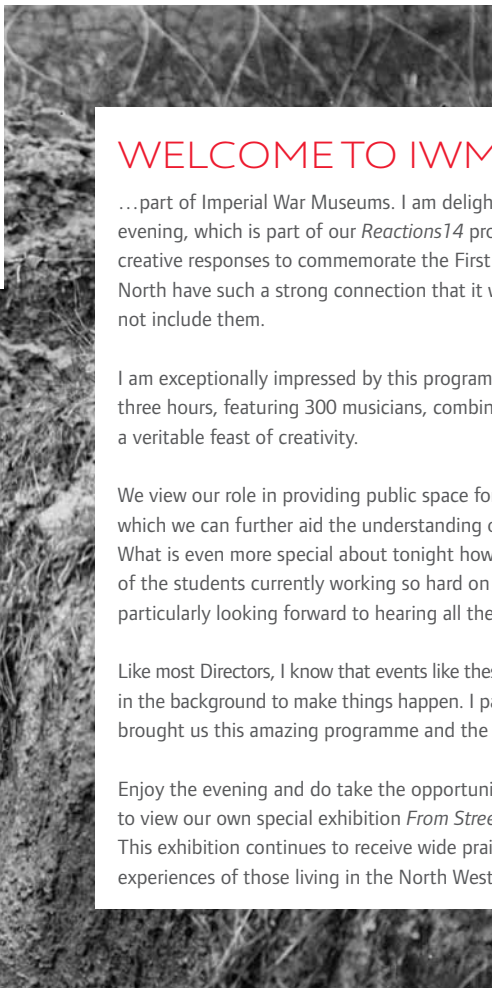


AFTER THE SILENCE: Music in the Shadow of War

#AfterTheSilence | [Twitter](#) rncmvoice



Graham Boxer
Director, IWM North



WELCOME TO IWM NORTH...

... part of Imperial War Museums. I am delighted that you are joining us on this special evening, which is part of our *Reactions14* programme. We wanted to produce a series of creative responses to commemorate the First World War Centenary. The RNCM and IWM North have such a strong connection that it was unthinkable to do a series of events and not include them.

I am exceptionally impressed by this programme, no less than 80 works performed across three hours, featuring 300 musicians, combining live music with film, dance and poetry in a veritable feast of creativity.

We view our role in providing public space for art in many forms as a serious one, a way in which we can further aid the understanding of the cause, course and consequence of war. What is even more special about tonight however, is the chance to enjoy the emerging talent of the students currently working so hard on the RNCM Outreach programme. I am therefore particularly looking forward to hearing all the young people involved in these projects.

Like most Directors, I know that events like these are reliant on the dedicated teams working hard in the background to make things happen. I pay special tribute to those at the RNCM who have brought us this amazing programme and the dedicated performers you are about to see.

Enjoy the evening and do take the opportunity, either tonight or perhaps on a return visit to view our own special exhibition *From Street to Trench: A World War that Shaped a Region*. This exhibition continues to receive wide praise for the way in which it brings to life the experiences of those living in the North West at the time of this devastating conflict.

WELCOME

Michelle Castelletti
Artistic Director, RNCM



...to IWM North for *After the Silence: Music in the Shadow of War*.

The RNCM's off-site events form an integral part of the calendar, and it is wonderful that for 2014, as we embrace the centenary of the First World War, we fill this impressive building with music.

Forming part of the Imperial War Museums' *Reactions14* series, *After the Silence* features over 300 musicians, 80 compositions, and 25 world premières, with music from the last 100 years. From fanfares to stillness, tonight's three hour programme embraces the numerous emotions associated with war as musicians and electronics, sound and moving image, dance and spoken word completely transform this magnificent space.

With intense grittiness and iconic classical works in the main exhibition stages, and



morale-boosting jazz and ragtime in the café, every part of this architectural statement will come to life. In contrast to a traditional concert experience, *After the Silence* allows you to create your own path through the evening, travelling from space to space and experience to experience.

After the Silence is one of the most challenging projects the College has produced in recent years, and I would like to thank everyone, both staff and our talented students, who have worked tirelessly to create this unique experience. Personal thanks must be given to my colleagues in Performance and Programming, Marketing, and the RNCM's schools of study; the numerous composers who have written for the occasion; Arts Council England and John Lewis for their generous support; and IWM North for embracing the concept and hosting what promises to be a memorable event.



AIR SHARD

6.30pm and 10pm

Last Post and Reveille

The *Last Post* was used in British Army camps to signal the end of the day; calling all injured soldiers back to safety. The *Reveille* is another trumpet (or bugle) call used during wartime as the morning cry at sunrise. Both have since been adopted as a final farewell to soldiers, where the *Last Post* starts a period of silent reflection and the *Reveille* ends it. The two melodies symbolise sunset and sunrise respectively and, therefore, death and resurrection, which is why they are performed in this order tonight.

Throughout

Bill Fontana *Vertical Echoes (WP)**

The first installation in IWM North's *Reactions14* series is *Vertical Echoes*, a unique sound sculpture by internationally acclaimed artist Bill Fontana.

Fontana uses eight loudspeakers and vibration sensors to project the roar of a Sopwith Camel biplane and the echoes of a field gun from the trenches that rises and falls as visitors enter.

© IWM North

*World Première



AFTER THE SILENCE: Music in the Shadow of War

MAIN EXHIBITION SPACE PERFORMANCE STAGE A

7pm Performance Stage A

Aaron Copland *Fanfare for the Common Man*

7.45pm Performance Stage A

Walter Piston *Fanfare for the Fighting Forces*

8.30pm Performance Stage A

Virgil Thomson *Fanfare for France*

9.05pm Performance Stage A

Henry Cowell *Fanfare for the Forces of Latin American Allies*

In the summer of 1942, in the midst of the Second World War, Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, wrote to a number of American composers asking them to write patriotic fanfares. His wish was to replicate what he had done during the First World War with British composers.

This occasion is commemorated by a performance of four of these works (celebrating patriotism and collaboration), starting with Aaron Copland's famous *Fanfare for the Common Man* (later used in the last movement of his Third Symphony), and concluding with Henry Cowell's *Fanfare for the Forces of Latin American Allies*.

7.20pm Performance Stage A

Gustav Holst *I Vow to Thee My Country*

Proving unfit for service, Holst was unsuccessful in enlisting for the First World

War. Instead, he taught music to the troops eager for some form of escapism. Adapted from *Jupiter*, a movement within his masterpiece *The Planets*, *I Vow to Thee My Country* is one of the most patriotic and stirring hymns, set to words by Cecil Spring Rice.

MAIN EXHIBITION SPACE PERFORMANCE STAGE B

7.05pm Performance Stage B

Edward Elgar *Sospiri Op 70*

Sitting alongside Elgar's two major works for strings – the *Serenade for Strings* and the *Introduction and Allegro* – lies this beautiful *Sospiri*, an adagio for string orchestra, harp (or piano), and organ (or harmonium), composed just before the beginning of the First World War.

The war depressed Elgar deeply, and his musical output almost ceased during this period. Dedicated to his long-time friend, the violinist W H 'Billy' Reed, and written after the death of another, the work is almost Mahlerian in style, which gives it gravitas, coupled with nostalgic beauty, sadness and regret.

7.25pm Performance Stage B

Edwin Roxburgh *Lament for the Victims of Conflict*

The Oxford English Dictionary describes the

word lament as 'a passionate expression of grief'. In a world which has in recent years seen Yugoslavia decimated, the Twin Towers destroyed, the Middle East torn apart by a decision, made by Bush and Blair, to invade Iraq (the list is endless), hundreds of thousands of innocent women and children, as well as young soldiers, have been slaughtered.

The cultural world cannot influence the decisions of politicians, but those of us who serve the arts can make a protest for history in our work. Therefore, this *Lament* is not a political statement; it is an expression of sadness and compassion for the victims of such conflicts and their families.

© Edwin Roxburgh

8.05pm Performance Stage B

John Williams (arr Philip Sparke) *Hymn to the Fallen (from Saving Private Ryan)*

In his foreword to the published score of *Hymn to the Fallen*, John Williams describes the work as 'a jolting emotional impact'. This is brilliantly depicted by music that's full of pathos, evoking feelings of hope and strength in a very moving way. Sparke transcribed this work for brass band using Williams' original orchestral score as the source. It is a befitting tribute to the many who have been killed or wounded in the line of battle.

MAIN EXHIBITION SPACE PERFORMANCE STAGE C

8.15pm Performance Stage C

Paul Max Edlin *The Fifth Trumpet (WP)*

When commissioned by John Wallace for the remarkable Wallace Collection, I wanted to create a work that would leave a message and provoke thought, as well as serve as a demonstration of their virtuosity.

The biblical story of the seven trumpets of the apocalypse from *The Book of Revelation* lent itself to this instrumentation as well as my intention. Here was the profoundest allegory that responds to the results of man's inhumanity to man and his environment spawning suffering and torment in the most dramatic ways. The parallels with the horrors of war need no elaboration.

The Fifth Trumpet describes an initial vision of Heaven from which the Fifth Angel blows his trumpet. A star falls from Heaven creating an earthly abyss from which smoke pours and the locusts with scorpion stings inflict months of agony on mankind who seek the solace of death. But death evades them. The programmatic intent of the story should be apparent in the clearly defined sections of the piece. A range of trumpets are used: piccolo trumpets, natural trumpets in old pitch keys,



Eb, Bb and bass trumpets. Together with these are percussion, piano and either organ (as in the 1985 original score) or two cellos and three basses (as in this 2014 revision). The trumpet writing pushes the instruments to extreme limits, not least the fifth trumpet part, which has specific solo passages and which was written for John Wallace. In the first performance, the fourth trumpet part was played by the wonderful John Miller, now Head of Wind, Brass and Percussion at the RNCM, the conservatoire that requested this new version be created. In the 2014 revision, several changes have been made: the organ part has been reworked for lower strings and there has been some rationalising of barring and some minor simplification of the actual instrumental parts.

© Paul Max Edlin

9.10pm Performance Stage C

Lucy Pankhurst Tannenbaum/Silent Night (from *Voices from No Man's Land*)

Voices From No Man's Land was commissioned by the 2014 Ageas Salisbury International Arts Festival. The project recruited 100 men to sing a set of new songs based on the Christmas Truce of 1914 with a pre-recorded soundtrack. *Tannenbaum* illustrates the moment the German soldiers began to adorn their parapets with tiny Christmas trees, lit with candles. They were determined to continue their festive

traditions, even in such desperately bleak circumstances. British soldiers reported seeing lights twinkling across from No Man's Land and hearing jovial singing and shouting. The soldiers often sang together during the unofficial armistices – sharing songs from back home and also singing Christmas carols together, even though this meant singing in several languages simultaneously.

© Lucy Pankhurst

9.25pm Performance Stage C

Rolf Wallin/Josse de Pauw *Strange News: a work for actor, ensemble, surround sound and video screen* (WP)

Strange News deals with matters in the world around us. It is not a piece of 'political art' in the traditional sense, but, rather, an artistic parallel to a TV or radio documentary, where the empathy with those involved is more important than dry information, and where no conclusions are made.

The subject matter of *Strange News* is the children used so utterly cynically as soldiers in wars around the world, the so-called child soldiers. Many of those who have escaped, have, in recent years, been taken into aid programmes, where they are helped to live normally in society again. One of the main challenges is that the social ties to their own

STRANGE NEWS

community were often brutally cut when they were forced to commit atrocities to their own tribe, even their own family. In the therapy, local traditional rituals can be used, focusing on the individual as a part of the collective, with song and dance as important ingredients. The wonderful thing is that the therapy actually works; a glimpse of hope in one of the darkest chapters of African contemporary history.

The Norwegian charity Christian Relief Network (CRN) has long experience from working with child soldiers. Josse De Pauw and I, together with a reporter and a cameraman from NRK (the Norwegian Broadcasting Corporation), visited the CRN projects in Uganda and The Congo in November 2006. We met former child soldiers, talked to them, and recorded their words, which Josse wove into the piece's libretto. Furthermore, we recorded some sound and video material for use in the performance. And finally, we held auditions to find an actor to participate in the performance, ending up with a wonderful young Ugandan actor called Arthur Kisenyi.

Strange News is cast in five sections. The first section, *News*, is introduced by a newscaster with the words: 'Good evening. Here is the news', and features real video footage of children fighting in African conflicts, accompanied by a manic distorted version of the intense, pounding music

that accompanies television news broadcasts. This music gradually dies away, and leads into the second section, *Strange*, in which the narrator tells his own terrible story – of how as a young boy he was pressed into the service of the army that attacked his village. The horrors become ever more real to the audience, as sounds of war invade the venue via the surround sound system, until in the third section, *Life Like Water*, where these sounds dissolve into an electroacoustic landscape. The narrator, now separated from the army and in fact deserted by the musicians who have fled the stage, talks of how lost he is – he can feel his life running through his fingers like water. At last, in the fourth section, *Singing and Dancing*, the narrator is rescued, and, through participating in community music-making – which we can see on the video screen, accompanied by the musicians on stage – he is re-integrated into society. In the final section, entitled *Home*, the narrator can reflect on his life and look to the future. After the music has stopped, he can confront the audience: 'I want a life more or less like yours. Would that be possible?'

The orchestral version of *Strange News* was co-commissioned by the Casa da Musica, Porto and the Oslo Philharmonic Orchestra, who gave the world première performance in May 2007. The ensemble version of the piece



was commissioned by the IntegraConsortium of New Music Ensembles, for première by the Birmingham Contemporary Music Group in June 2008. Tonight we will be premiering the latest version for sinfonietta-sized ensemble, written specifically for the RNCM.

© Rolf Wallin

9.56pm Performance Stage C

Edward Elgar (arr M Castelletti) *Nimrod* (from *Enigma Variations*) (WP)

No programme note can describe the beauty that lies within Elgar's heart-rending *Nimrod*. Written about his love (and that of his friend's, August Jaeger) for Beethoven, the work encapsulates this pure emotion and proves a fitting end, as poppies fall and memories stir, to tonight's project.



ELGAR NIMROD

MAIN EXHIBITION SPACE PERFORMANCE STAGE D

7.10pm Performance Stage D

Einojuhani Rautavaara *A Soldier's Mass*

i. *Lord of the Battle (Kyrie)*

ii. *Have Mercy Upon Us (Miserere)*

iii. *On the Fields of Glory (Gloria)*

iv. *In the Moment of Death (In Hora Mortis)*

Written by one of Finland's most celebrated composers and portrayed through the eyes of a soldier, *A Soldier's Mass* looks at the traditional mass structure and combines it with brass instruments so familiar to military and war.

The opening *Kyrie* paints a striking, post-apocalyptic atmosphere, while *Miserere* acts as a short prayer. The composer compares the *Gloria* to a glimpse into a romantic military waltz, using it as a trio, which leads to the sinister-sounding last movement.

7.35pm Performance Stage D

Eric Whitacre *Cloudburst*

Commissioned by Dr Jocelyn K Jensen and inspired by the poetry by Octavio Paz (not to mention Whitacre's own experience of witnessing a desert cloudburst), this piece is one of today's most performed choral works.

Simulating rain with finger-snapping and thunder with thunder sheets and other body

percussion, it is an evocative work capturing nature in song and was chosen specifically for tonight's programme due to the wonderful acoustics provided by the Museum's high walls.

7.55pm Performance Stage D

Krzysztof Penderecki *Threnody for the Victims of Hiroshima*

'Let the Threnody express my firm belief that the sacrifice of Hiroshima will never be forgotten and lost.' Krzysztof Penderecki, 1964

Composed in 1960 and originally titled 8'37, Penderecki's *Threnody*, written for 52 string instruments, is one of his most harrowing works and proved a turning point in the history of 20th century Polish music.

With violins screaming in their uppermost register and glissandi running up and down the strings, *Thredony* was revolutionary in its use of timbre, tonality, and structure, and has been used to depict intense moments in films such as *The Shining* and *Children of Men*.

8.40pm Performance Stage D

Martin Ellerby *Epitaph VIII: Changi Murals (Singapore)* for 8 Violoncellos and Solo Bell (WP)

I commenced my series of Epitaphs in 1986 with a work called *Souviens-Toi* ('remember') inspired by the French martyr

town of Oradour-sur-Glane. The 'terms-of-engagement' incorporated a desire to keep the subject matters to incidents in the Second World War. So far, the 'theatre' has remained true, although, at times, a degree of description has emerged, which proves to me that an ongoing process should indeed be a living, breathing and evolving practice.

Epitaph VIII: In 1934, a gifted teenager was studying books on art history at the Hornsea School of Art whilst at this same time, on the Far-Eastern island of Singapore, a military camp was being constructed on the Changi peninsula. Eight years later the young artist (Stanley Warren) was brought to Changi as a prisoner of war. Here he created a series of murals which now stand as testimony to the futility of war and the hope of universal reconciliation.

Warren painted the murals out of Biblical sequence and I have retained his ordering in this latest *Epitaph* so as not to overlay the Christian associations. I have also devised a series of chorales (actually all variants of the same chorale) to intersperse between the mural scenes. A part for a solo tubular bell (on the note D) has been included which, through a variety of playing methods, provides various contrasting effects. Symbolically, we therefore have a 'church-bell', some allusions to 'church-choirs' (the



chorale is original and somewhat 'English', but composed like a Lutheran chorale that might be harmonised by J S Bach) and Warren's five murals, which sit as the Stations of the Cross found in most Catholic churches. The work follows a circular structure, although nothing is repeated exactly.

© Martin Ellerby



MAIN EXHIBITION SPACE PERFORMANCE STAGE E

7.20pm *Performance Stage E*

Martin Ellerby *Epitaph II: Desert Flowers*
(*El Alamein*) for flute and piano

This work was originally called *Vergissmeinnicht* ('forget-me-not') after a poem by Keith Douglas who fought in the Western Desert from *Alamein to ZemZem*, as his published record of experiences is called. However, I changed the title (not the music) after the first performance to the present one, which allows for the inclusion of two poems – one by Douglas (*Desert Flowers*) and another by John Jarman (*El Alamein*), who having survived the African campaign, were both killed in Normandy in 1944. The music is suggestive of the Western Desert – a wasteland of overwhelming volume.

© Martin Ellerby

7.45pm *Performance Stage E*

Claude Debussy *Cello Sonata*

Written as the First World War raged across Europe and just three years' before the composer's death in a German-invaded Paris, the Cello Sonata is one of Debussy's most emotionally intense works.

Fragments appear in various guises, tempos change continuously, and there is colour and contrast throughout, all of which make this one of the greatest 'paintings' ever scored for cello and piano.

BUTTERWORTH

8.25pm *Performance Stage E*

George Butterworth *Six Songs from*
A Shropshire Lad

'A brilliant musician in times of peace, and an equally brilliant soldier in times of stress.' Brigadier General Page Croft on George Butterworth

Butterworth enrolled in the army at the onset of the First World War, serving initially as a Private in the Duke of Cornwall's Light Infantry. Aged just 31 he was killed by sniper fire in the early hours of 5 August 1916, and was awarded the Military Cross posthumously.

Composed between 1911 and 1912, *A Shropshire Lad* remains one of the most-loved settings of A E Housman's poem.

8.55pm *Performance Stage E*

Maurice Ravel *Le Tombeau de Couperin*

Each movement of this work is dedicated to the memory of a friend killed during the

First World War. It is written as an homage to François Couperin but, even more than that, a tribute to French Baroque keyboard music. Ravel decided to retain the beauty, reflection and elegance in his writing, saying: *'The dead are sad enough, in their eternal silence.'*

9.15pm *Performance Stage E*

Gustav Mahler (arr M Castelletti)
Adagietto (from *Symphony No 5*) (WP)

There is a marvellous polarity in Mahler's music and, in this *Adagietto* (originally written as the fourth movement of his fifth symphony and widely known for its use in the film *Death in Venice*), love and death appear to embrace each other before parting and re-embracing. Possibly one of the composer's most performed works, it is seen as a beautiful love duet that ebbs and flows. In this arrangement a vision of dance was used to symbolise this love together with the loss of war.



A SHROPSHIRE LAD

THE SOLO SILO

WORLD PREMIÈRES FOR SOLO INSTRUMENTS
WRITTEN TO DEPICT THE LONELINESS OF WAR

SILOS

SILO 1 – THE SOLO SILO

7.20pm *Silo 1***Aaron Breeze** *Seeking Nirvana*
(for solo harp) (WP)

Seeking Nirvana is a single movement work for solo harp, in which the harpist attempts to find a transcendent state through exploring the built-in restrictions of the instrument. For instance, the harmonic contour remains somewhat fixed from section to section; however the pedal changes provide a change in sonority which could be aurally satisfying or unsatisfying. The harpist may be seen as a metaphysical representation of the people living with the omnipresent threat of war, as they seek physical and emotional refuge.

© Aaron Breeze

7.45pm *Silo 1***Callum Harrison** *lonely suicides*
(for solo trumpet)

lonely suicides is a piece for solo trumpet and is a response to several war poems read at the time of composition.

The piece is based on whole-tone scales and is structurally palindromic. At the central 'axis' the music shifts a semitone down to the other whole-tone scale and is then played in retrograde.

The meaning of this palindromic shift is to represent that war changes the world and most of all the soldiers who, returning from war, have to fit back into 'normal' society. Some, understandably, develop mental health problems and suffer with the burden of the images and memories they are left with. The title *lonely suicides* echoes this, and is taken from a Nicholas Lutwyche poem about the Falklands War, which finishes with the line: *'Two hundred and fifty-five men did not return victorious from this war; almost thirty years on, and lonely suicides have doubled that score.'*

© Callum Harrison

7.50pm *Silo 1***Daniel Lim** *When They Come Marching In*
(for solo flute) (WP)

When They Come Marching In is an allegory of a military drum and bugle corps marching past an observer. A tireless drum pattern, established from the beginning of the work, is interwoven with proud, victorious bugle calls as the troupe approaches. However, as they come closer, the sufferings and losses of war become evident through incongruous flute effects. These two ideas come in phases one after another, demonstrating the conflicting consequences of war. Eventually, the drum and bugle corps marches into the distance and disappears.

© Daniel Lim

8.25pm *Silo 1***Max Burstyn** *Hope (for solo cello)* (WP)

This short cello piece is representative of the increase and eventual decrease of violence and anarchy in the First World War. It begins with a harmonically diatonic language – the opening chords attempting to show the gravity of people's feelings at the start of the war. After the first section, the main theme comes in, portraying the sorrow and imminent loss, but also the upheld faith, felt by those affected when the war began.

This theme gets faster and faster, and more dissonant towards the end of the piece, representing the escalating violence, whilst still pertaining the main theme. The very last few bars of the piece treat the theme in a different way, slowing down and continuously descending scalcily until the very last note which is the tonic.

© Max Burstyn

8.55pm *Silo 1***Pēteris Vasks** *Vientulības sonāte*
(Sonata of Loneliness for solo guitar) (WP)

'I have always dreamt of my music being played where people are most unhappy: in hospitals, prisons, rush hour buses - comforting and questioning. My father was a clergyman, and

maybe that is why I feel it is my duty to preach and to bring hope in times of distress.' Pēteris Vasks

A string player himself, Vasks' use of orchestration is focussed on sound production and the wide palette of colours a string instrument can convey. A beautifully painted work, with great use of texture, the *Sonata of Loneliness* was written as a tribute to his dying aunt – sadly paralysed and unable to speak.

9.15pm *Silo 1***Joseph Shaw** *After the Silence*
(for solo horn) (WP)

After the Silence takes the traditional poetic form of an elegy and applies the technical implications to the structure of the music. The initial melodic pattern is developed through several prisms of sound throughout the work, facilitating an atmosphere for personal reflection or meditation. During the 'Lament' the performer chooses several pitches from the long melodic contour to chromatically alter by the insertion of the hand into the bell of the instrument, scarring the melodic line as if memories of the distant past. The text read by the performer is from *Wind* by James Fenton.

© Joseph Shaw



AFTER THE SILENCE

SILOS

SILO 2 – THE PRAYER7.20pm *Silo 2***Robert Saxton** Prayer to a Child
(for soprano and 2 clarinets)

Written for two clarinets and soprano, this work was first performed on the BBC's Pebble Mill on 20 November 1992 by Mary Wiegold and members of the composers' ensemble (for which it was commissioned) as part of a concert in aid of Children in Need.

7.45pm *Silo 2***Samuel Barber** Adagio (for string quartet)

Barber's String Quartet Op 11 is arguably one of the most powerful, moving and dramatic string quartets ever written. Full of emotion, its movements can be linked to some pivotal moments in history, including the funerals of Roosevelt and Einstein, the assassination of J F Kennedy, and the devastation of 9/11. It has also been incorporated into film scores including the award-winning *Platoon*, set during the Vietnam War.



BARBER ADAGIO

8.25pm *Silo 2***Dmitri Shostakovich** String Quartet No 8
in C minor Op 110 – In Remembrance of the
Victims of Fascism and War

'I feel eternal pain for those who were killed by Hitler, but I feel no less pain for those killed on Stalin's orders. I suffer for everyone who was tortured, shot, or starved to death. There were millions of them in our country before the war with Hitler began...Where do you put the tombstones? Only music can do that for them.' Testimony,
Dmitri Shostakovich

Shostakovich's String Quartet No 8 transcends human despair into sound – the profound sound of the real, but otherwise veiled, Soviet artist's view of Socialist Realism; the sound of tragedy, agony and loss. Written with tears flowing from the composer's eyes, this shattering piece is an elegy combining violence, devastation and compassion.

8.55pm *Silo 2***Peter Maxwell Davies** Naxos Quartet No 3
Naxos Quartet No 3 was initially an exploration of mathematical, astronomical logarithms, combined with the isometric nature of plainsong. The sudden invasion of Iraq in 2003, however, affected the course of the work and it soon morphed into an emotive reaction to this sad and shocking event.9.15pm *Silo 2***Roy Watkins** Pressure (for solo flute) (WP)

Pressure explores the relationship between explosive gestures and moments of solace. It begins with a violent opening and is answered with a texturally lighter phrase. This solo piece of music employs a variety of modern flute techniques such as whistling and air sounds that respond to particular phrases within the music and to musically express a tribal-war situation influenced by exotic Eastern music.

© Roy Watkins

SILOS

SILO 3 – REFLECTION AND HOPE7.20pm *Silo 3***Richard Evans** The Path at the Edge of
the Wood Lets Me In (for solo cello)

The Path at the Edge of the Wood Lets Me In for solo cello is inspired by, and based on, *An Intervention* by Frances Malaney. The text talks of a woman who is wandering in a forest and finds a dying baby bird. She looks at the terrified creature, whose eyes 'demand to live', with the potential to intervene and comfort it. The poem beautifully illustrates life, or death, and places either hope, or helplessness, in the decision that one must make.

© Richard Evans

7.45pm *Silo 3***Arvo Pärt** Spiegel im Spiegel
(for violin and harp)

Few works instil the sense of peace and calmness that this manages to convey. Characteristic of, and synonymous with, Pärt's writing, it utilises the tintinnabuli compositional technique that he created.

Literally meaning 'Mirror in the Mirror', *Spiegel im Spiegel* symbolises the reflection of two mirrors facing each other, creating waves of visual effects translated into



sound. Simple though the music might be, the effectiveness of achieving strength of expression is what makes this one of the most transcribed and re-orchestrated works for so many combinations of instruments.

8.25pm *Silo 3*

Katie Chatburn Sjømann
(for solo cello) (WP)

Norway remained neutral during the First World War, despite suffering losses of 618 ships and 1,150 sailors as a result of Germany's unrestricted submarine warfare. *Sjømann* (meaning 'sailor') is inspired by the sound of the traditional Norwegian Hardinger (or Hardingele) fiddle with four 'understrings' which are not played directly but resonate sympathetically, creating haunting echo-like drones. The piece also uses fragmented excerpts from the popular Norwegian folk song *Den Norske Sjømann*.

© Katie Chatburn

8.30pm *Silo 3*

Gemma Balamoody Who is Left?
(for solo flute) (WP)

The inspiration for *Who is Left?* derives from a quote concerning war delivered by British philosopher, Bertrand Russell: 'War does not determine who is right, only who is left.'

© Gemma Balamoody

8.55pm *Silo 3*

Paul Patterson Armistice: Reflection and Hope Op 108 (for solo harp)

Commissioned for Lavinia Meijer for the 65th anniversary of the ending of the Second World War and the signing of the peace treaty in Wageningen Holland in 1945, *Armistice* is a work that reflects the huge emotions behind these events. The numbers 1945.5.5 play a crucial role in the organisation and structure of the work, coupled with a five note fragment taken from the Dutch National Anthem (starting on note four).

The work opens with a grey mist of unusual shimmering effects that reflects the moment of 1945 and the period of desolation that preceded it. Gradually through varying mists, the notes of the 1945 motif are introduced with harmonics and fast tremolos. As the drama unfolds, elements of the Dutch National Anthem are integrated into the ever darkening and tragic texture leading to an extended 'Battle Music' section that embraces many violent and dissonant effects including visual gestures, rasping strings, the thunder effect and heavy descending glissandos. After this huge descending climax there is a moment of silence, and a time of peace and passive reflection that slowly transforms the 1945 motif into a fast march-like tune, which



gradually becomes more and more triumphant, and leads to a glorious and magnificent finale that brings happiness and hope for the future.

© Paul Patterson

9.15pm *Silo 3*

Lucy Hale A Terre (for solo bass clarinet) (WP)
A Terre ('For Earth') was inspired by a poem of the same title by Wilfred Owen. The poem takes the form of a monologue spoken by a soldier who is in a war hospital and knows he is dying. The poem begins as he contrasts his previous expectations regarding death with his current situation. He soon goes on to make increasingly desperate bargains to stay alive, suggesting that life in any form would be preferable to the death he now faces, before finally resigning himself to his fate in the closing stanzas.

© Lucy Hale

SILOS

SILO 4 – LAMENT

7.20pm *Silo 4*

Frank Bridge (arr Paul Hindmarsh) Lament
(for two violas)

Bridge was 'in utter despair over the futility of World War One and the state of the world and would walk round Kensington in the early hours of the morning unable to get any rest or sleep.' Some of his most personal music is to be found in his nocturnes and laments. Knowing how the viola works from the inside, Bridge makes his two players sound like four. He spins one of longest and most hauntingly lyrical dialogues in the outer sections. The central episode is an elegant, wistful minuet, which flows seamlessly into an elaborated return of the opening chromatic theme. After a more dynamic climax, with energy seemingly spent, the music gradually fades away into oblivion.

© Paul Hindmarsh

7.45pm *Silo 4*

Sir Arthur Bliss Adagietto Espressivo
(from Quintet for Clarinet and Strings)

Very soon after starting his studies at the Royal College of Music, Bliss was called to serve in the First World War. Wounded at the Somme in 1916 and gassed at Cambrai in 1918, the experience left a huge impact on his life and musical output, not least due to the loss of his



brother, Kennard. This quintet is the first work Bliss composed after his substantial choral symphony *Morning Heroes*, dedicated to his brother, which juxtaposes the images of life in the trenches with ancient Greek gods.

8.25pm *Silo 4*
Herbert Howells *Rhapsodic Quintet*

Due to ill health, Howells was not allowed to enrol in the army for the First World War, allowing him to keep composing and dedicating works to his friends in service.

His *Rhapsodic Quintet* can be described as everything from lush and impassioned to poetic, tender and energetic, as three rhythms work concurrently to create a very exciting canvas.

8.55pm *Silo 4*
George Butterworth *Love Blows and the Wind Blows*

Set to poetry by William Ernest Henley, the song cycle *Love Blows as the Wind Blows* is another of Butterworth's exquisite gems.



9.15pm *Silo 4*
Tōru Takemitsu *All in Twilight* (for solo guitar)
'I hated everything about Japan at that time because of my experience during the war...'
Tōru Takemitsu

Commissioned by Julian Bream and inspired by Paul Klee's paintings, *All in Twilight* is a subtle, yet colourful, landscape of soft watercolours juxtaposed with dissonance amongst silence and space. As Takemitsu said: *'I love gardens. They do not reject people. There one can walk freely, pause to view the entire garden, or gaze at a single tree.'*

SILOS

SILO 6 – POETRY AND READINGS

Time stands still, offering a moment to reflect on the touching words of war poets and contemporary writers.

7.45pm *Silo 6*
Poems of War 1
8.25pm *Silo 6*
Poems of War 2
8.55pm *Silo 6*
Poems of War 3

'...Only I never saw another butterfly...'
Pavel Friedmann from his poem *The Butterfly*, written during his incarceration at the Theresienstadt concentration camp, 1942

TIME STANDS STILL

FROM STREET TO TRENCH A WAR THAT SHAPED A REGION

FROM STREET TO TRENCH A WAR THAT SHAPED A REGION

7pm *From Street to Trench*
The Sacrifice of War
Ralph Vaughan Williams *From Far, From Eve and Morning*
Siegfried Sassoon *They*
Stephen MacDonald *Not About Heros* (excerpts)

Anon *I Want to Go Home*
Vera Brittain *Perhaps*
Peter Hooton and Stephen Grimes
All Together Now

Youth Perform explore how the power of words, music and dance can help us reflect on the sacrifices made during the First World War and focus those reflections on the continuing need to work for global concord.

7.20pm *From Street to Trench*
Francis Poulenc *Sanglots*
Cecil Coles *Benediction*
Gerald Finzi *Farewell to Arms*

8.55pm *From Street to Trench*
Charles Ives *In Flanders Fields*
Enrique Granados *La Maja Dolorosa*
Ivor Gurney *In Flanders*

Some of the world's most quintessential songs relate to war, many of which were written by composers who loved (and lost) during these unforgettable times. Gurney, Ives, Granados, Poulenc, Coles and Finzi are just a few of these.

7.30pm *From Street to Trench*
Martin Ellerby *Epitaph III: Vocalise* (for bass clarinet and piano)

Vocalise is a meditation in remembrance of the Polish victims (army officers) of the 1940 massacre at Katyn Wood, and whilst there are no direct quotations, it draws upon, and paraphrases, Polish church music. Predominantly contemplative in character, with only fleeting moments of anger, the work exploits the rich sounds of the bass clarinet's lower register. It is built on a series of linked thematically-related recitatives – accompanied or unaccompanied chorale-like melodies – while the piano provides a sustained harmonic underpinning, with a variety of bell sounds.

© Martin Ellerby



7.40pm *From Street to Trench*

Kate Pearson *Stamford Street: Children in Wartime*

This work looks at the lives of the children living in Stamford Street during the First World War, and at how they and their families are affected by the events unfolding around them. As fathers and brothers are sent off to fight, and mothers go out to work for the first time, the children's lives seem to play out on the streets of Manchester some of the events that are happening in Europe – tensions, arguments, fights, alliances and enmities. Before they know it, incidents both home and abroad have changed their lives forever.

© Kate Pearson

8.05pm *From Street to Trench*

Olivier Messiaen *Quartet for the End of Time*
ii. *Vocalise pour l'ange qui annonce la fin du temps (Vocalise for the Angel who Announces the End of Time)*

v. *Louange à l'éternité de Jésus (Praise to the Eternity of Jesus)*

Written while Messiaen was a prisoner of war in Gorlitz (then Germany, now Poland), this transcendental work was premiered by Messiaen (piano), Henry Akoka (clarinet), Jean le Boulaire (violin) and Etienne Pasquier (cello) at the prison camp Stalag VIII A on 15 January 1941. Shivering alongside the prisoners were the German officers of the camp.

Messiaen later wrote: *'The cold was excruciating, the Stalag was buried under snow. The four performers played on broken-down instruments. Etienne Pasquier's cello had only three strings, the keys on the piano went down but did not come up again. But never have I had an audience who listened with such rapt attention and comprehension.'*

This quartet's reference to the Divine cannot be underestimated. Structured in eight movements, and inspired by the *Book of Revelation*, it represents the perfect number seven followed by eternity (movement eight). It is Messiaen's paean – his unquestionable expression of faith – a faith that will deliver from temporal existence to the eternal.

8.20pm *From Street to Trench*

Martin Ellerby *Epitaph IV: Lux Aeterna (Lidice for cello and piano)*

Reinhard Heydrich – a key figure in the 'final solution' programme – was considered the most dangerous man next to Hitler in Nazi Germany. The plot to assassinate him (masterminded in England) was carried out in Prague in May 1942 by a group of Czech paratroopers who were later betrayed and died in a shootout in a church in central Prague. In reprisal for the act, the nearby village of Lidice was razed to the ground by

the Nazis. I visited the old Lidice (empty fields standing as silent witness) with the new town nearby. I also visited the church on Resslova in Prague that now stands as a shrine. In the crypt of the church, a shaft of bright sunlight enters through a small air duct; the last thing the Czech martyrs would have seen before their demise. It was this that suggested the title to me, enabling me to combine the two locations into the piece. The music is very freely notated, almost improvisatory in nature, and a gentle reflection/meditation on the sites as a visitor may experience them today.

© Martin Ellerby

8.30pm *From Street to Trench*

Michael Betteridge *When I Look Up at the Sky*
When I Look Up at the Sky is an adaptation of a work inspired by Michael Tippett's *A Child of Our Time*. Each 'micro-performance' is inspired by the exhibits on show: a music hall duo practising for an upcoming performance, children and young adults playing in a local street, and a plethora of musicians dotted around the space performing manipulated, famous First World War songs. The tonality of the music is shared by all performers despite them performing very different musical material, and this pitch rises throughout the installation finally settling for the last round, entitled *Hope* – a moment of reflection.

© Michael Betteridge

9.05pm *From Street to Trench*

Olivier Messiaen *Quartet for the End of Time*
vii. *Fouillis d'arcs-en-ciel, pour l'ange qui annonce la fin du temps (The Tangle of Rainbows for the Angel who Announces the End of Time)*
viii. *Louange à l'immortalité de Jésus (Praise to the Immortality of Jesus)*

Messiaen wrote of *The Tangle of Rainbows for the Angel who Announces the End of Time*: *'In my dreamings I hear and see ordered melodies and chords, familiar hues and forms; then, following the transitory stage, I pass into the unreal and submit ecstatically to a vortex, a dizzying interpenetration of superhuman sounds and colours. These fiery swords, these rivers of blue-orange lava, these sudden stars: Behold the cluster, behold the rainbows!' And of Praise to the Immortality of Jesus: 'Why this second glorification? It addresses itself more specifically to the second aspect of Jesus – to Jesus the man, to the Word made flesh, raised up immortal from the dead so as to communicate His life to us. It is total love.'*



OLIVIER
MESSIAEN
QUARTET FOR THE END OF TIME

GROUND FLOOR

PIANO SPACE

7.10pm *Ground Floor***Ralph Vaughan Williams** *Valiant for Truth*

Vaughan Williams enlisted as a Private in the Royal Army Medical Corps Territorial Force on New Year's Eve 1914. He was 42 years old. His *Valiant for Truth* was written during the Second World War, and takes its inspiration from a beautiful passage in John Bunyan's *Pilgrim's Progress*:

'When the day that he must go hence was come, many accompanied him to the river-side, into which as he went, he said, 'Death, where is thy sting?' And as he went down deeper, he said, 'Grave, where is thy victory?' So he passed over, and all the trumpets sounded for him on the other side.'

7.45pm *Ground Floor***Igor Stravinsky** *A Suite from The Soldier's Tale*

The Soldier's Tale tells of a soldier from the First World War who has a magic violin which he trades with the Devil for a book that promises to predict the future and fulfil his every wish. Originally a work for seven instruments, narrator(s) and dancers, this arrangement by Stravinsky turns movements one to five into a suite, the result of which is raw, dark, jazzy and whimsical.

THE SOLDIER'S TALE

8.10pm *Ground Floor***Benjamin Britten** *The Ballad of Little Musgrave and Lady Barnard*

Britten was living in America when the Second World War broke out and, on his return to England in 1942, was granted Conscientious Objector status. He remains one of this country's strongest pacifists; his *War Requiem* standing as the epitome of his anti-war convictions.

With a dedication to 'Richard Wood and the musicians of Oflag VIIb' (a prisoner-of-war camp in Bavaria), *The Ballad of Little Musgrave and Lady Barnard* tells of an unfaithful wife and her lover who were discovered in flagrante and murdered by the cheated husband.

GROUND FLOOR

ELECTRONICS ROOM

7pm *Ground Floor***Steve Reich** *Different Trains: America – Before the War*8pm *Ground Floor***Steve Reich** *Different Trains: Europe – During the War*8.45pm *Ground Floor***Steve Reich** *Different Trains: After the War*
Different Trains is a three movement work for String Quartet and pre-recorded performance

tape. It derives from Reich's own childhood when, accompanied by his governess, he frequently travelled by train between New York and Los Angeles from 1939 to 1942 to see his parents, who had separated when he was just one year old.

Whilst finding the trips exciting and romantic, he later recognised how different this journey would have been if travelling as a Jew in Europe during this period. On the tape we hear the voices of his governess Virginia, then in her 70s, reminiscing about their train trips together; a retired Pullman porter, Lawrence Davis, then in his 80s, who used to ride lines between New York and Los Angeles, reminiscing about his life; and Holocaust survivors Rachella, Paul and Rachel, of similar age to Reich and then living in America, speaking of their experiences. Additionally, Reich included recorded American and European train sounds of the 30s and 40s.

The basic idea is that carefully chosen speech extracts generate the musical materials for musical instruments, Reich selecting small speech samples that are relatively clearly pitched and then musically notating them as accurately as possible in order to combine the taped speech with the string instruments. Three separate string quartets were then

added to the pre-recorded tape, the final live quartet part being added in performance.

7.35pm *Ground Floor***Dai Fujikura** *Poison Mushroom*

When I was born the Japanese economy was at its zenith, the city I grew up in was peaceful. So when I visited Hiroshima on a school trip it was hard to imagine something had happened to this beautiful place.

When I went to Junior High we all had to come to school on 6 August. This was the day in 1945 that the atomic bomb was dropped on Hiroshima and so we marked the anniversary by attending school, watching the films about the war/atomic bomb, and looking at images of the people who had suffered, and were still suffering. Some of the photos were so strong and violent that even as a small child I remember them well.

A survivor told us that because of the searing heat everyone was jumping into the river after the bomb wanting to be doused. They didn't know the water was boiling. When I was writing this piece, all the visions which I have seen about Hiroshima/Nagasaki/atomic bomb related materials were in my head. It is our duty to remember.

© Dai Fujikura



8.20pm *Ground Floor*

George Crumb *Black Angels*

Inspired by the Vietnam War and subtitled *Thirteen Images from the Dark Land*, *Black Angels* is a work for electric string quartet that also uses a variety of vocal sounds (from shouting and chanting to whistling and whispering), and percussive instruments. The score is dated Friday 13 March 1970 and has the inscription ‘*in tempore belli*’, meaning ‘in time of war’. It was, as Crumb said, ‘*conceived as a kind of parable on our troubled contemporary world. The work portrays a voyage of the soul. The three stages of this voyage are Departure (fall from grace), Absence (spiritual annihilation) and Return (redemption).*’

9.10pm *Ground Floor*

Katie Chatburn *Truce (WP)*

Truce examines an iconic moment of the First World War – the series of unofficial ceasefires which broke out along the Western Front during the Christmas of 1914, accompanied by the famous football match and carol singing. The piece uses the voices of front-line soldiers from the Imperial War Museum’s archive to reassert the moving, but frightening reality of an incident which has been widely mythologised. The music aims to work with their testimonies as a ‘concerto’ for spoken voice, exploring the mood, melodies and rhythms of the speech

© *Katie Chatburn*

GROUND FLOOR

FOYER

7.20pm *Ground Floor*

Klezmer Set 1

William Tamblyn *The Scribe (WP)*

This four-part piece for klezmer ensemble is based on a 15th century fairytale passed down through the Jewish–German community. A scribe has been commissioned to produce a copy of the Torah for the opening of a new synagogue. The night before, exhausted and running behind, the scribe retires to bed but before doing so makes a wish to finish the Torah whatever the cost. In Jewish folklore, all wishes are answered either by an angel or a demon and that night, a passing demon answers the call. He creeps into the scribe’s bedroom to finish the task but runs out of parchment. To fulfill the demands of the wish ‘whatever the cost’, the demon turns to the sleeping scribe and rips the skin from his back. Amid the howls of agony, the demon feverishly scribbles the last words of the Torah on the skin, whilst the scribe slowly dies.

Informed by the formats, dances and modes of the Jewish klezmer tradition, this piece combines comedic writing and sound painting to aurally convey the story. Other references include quotes from the Shofar of the Rosh Hashanah and Yom Kippur (part 1) synagogue

services; Piano Trio No 1 from this portfolio (part 2); and *Unter dayne vayse shtern*, a Holocaust song written by the great Yiddish poet Avraham Utzkever whilst in the Vilna ghetto, and set to music by Avreml Brudno.

© *William Tamblyn*

Matthew Preston *Transformation and Renewal on Two Themes by Gideon Klein (WP)*

The piece begins with a transformation of two themes from Klein’s String Trio (1944), which characterises the absolute decimation of Jewish culture after the Holocaust. This section really articulates the destruction and despair of what was happening during Klein’s short-spanned life. We are then presented with an idea of renewal, which signifies the eventual build-up of the thriving Jewish culture. In the klezmer jazz and khosidl, we can hear distinct Jewish characteristics, and this is very light-hearted and uplifting music; an accurate example of the re-birth of what was a demolished nation.

© *Matthew Preston*

8.30pm *Ground Floor*

Klezmer Set 2

Bethan Morgan Williams *Orison (WP)*

Orison identifies with the Jewish community and includes two melodies – one mournful, one hopeful. The opening of the piece

moves slowly, through a melancholy quiver, exploiting the ‘mournful’ melody. The rest is based around the second more ‘hopeful’ melody, although we don’t hear it in a telling format until the end of the piece – from the clarinet. The jolliness of this melody is intended to represent the hope of the Jewish people during the time of Nazi Germany, whilst at the same time reflecting some of their own musical mannerisms.

As the piece progresses it gradually makes more sense to the listener, who, after the introduction, will struggle to latch on to a pulse. The listener is disorientated when the sextet breaks into the faster tempo (second melody) for the first time: this is because we only hear the foundations of the melody for the majority of the piece... and out of chaos, comes order.

© *Bethan Morgan Williams*

Thomas Harrold *Meshuggener Dances (WP)*

Meshuggener Dances is an energetic work written for a standard klezmer ‘street’ ensemble. This very short work allows the performers to trade solos and improvise very freely within the chart, emulating the improvisatory nature of the authentic klezmer groups.

© *Thomas Harrold*



OUT OF THE DEPTHS: DESPAIR/CONFIDENCE/TRIUMPH

8.55pm *Ground Floor*

Klezmer Set 3

Amber Ruxton *Sasek (WP)*

This composition is a wordless text setting of the Czech poem *Sasek* ('The Clown') which was written by Pavel Stransky in the Terezin ghetto, recently published by Lisa Peschel in her book *Performing Captivity, Performing Escape*. The poem is about the oppressive situation of the performers in the ghetto theatre as well as the contrasting feelings of being trapped and finding escapism in the art. In *Sasek* the instruments are used to represent the characters of the performer, the audience and the oppressor in the poem, exploring themes of oppression and escapism.

© Amber Ruxton

Chris Burridge *Out of the Depths: Despair/Confidence/Triumph (WP)*

This work takes its name from the first published Holocaust songbook *Mima'amakim* (Yiddish for 'out of the depths'), which are the words that open Psalm 130. The concept is based on memory, specifically that of the holocaust and the survival of the Jewish people and their culture, despite persecution. *Out of the Depths* is programmatic in nature,

focusing on emotions conveyed through excerpts of three songs, each of which is derived from a different section of the book, with an additional theme returning between each. This returning theme is influenced by klezmer music and represents the endurance of Jewish culture through each of the emotional phrases.

The first song, drawn from the section titled *Despair*, is about the Treblinka extermination camp and represents the persecution and extermination of the Jews. The second, *Unterdaynevayseshtern*, derives from the section titled *Confidence*, and represents the continuation of Jewish culture, especially music, even whilst inside the extermination camps, displaying confidence that their culture will continue. The third and final song, *Yungt Marsh*, derives from the *Battle and Triumph* section, representing victory as the surviving prisoners are released from the camps, and the Holocaust is ended.

The piece finishes with a developed form of the klezmer theme to represent a celebration of the continuing Jewish culture.

© Chris Burridge

'OUT OF THE DARKNESS THAT
COVERED BETWEEN FIFTY AND
ONE HUNDRED OF AMERICA'S
TRAINING CAMPS LAST NIGHT
CAME THE CUTTING BLARE OF
BRASS IN CHORUS, THE TUNED
LIFT OF GIRLS SINGING A
PROFESSIONAL HI-DE-HO,
AND THE BOISTEROUS,
INFECTIOUS LAUGHTER
OF STAGE COMEDIANS...'

(Excerpt from a report by USO Camp Shows, Inc.)

CAFÉ

Music played an imperative role in boosting morale during the First and Second World Wars and continues, to this day, to provide respite in times of conflict. Jazz, ragtime, soldier songs and the sounds of the big bands resounded through camps, bars, village halls and streets, presenting a united symbol of hope to everyone.

Tonight, offering a break from the emotional journeys of the main exhibition spaces, IWM North's Café is transformed into an officers' mess environment where rationing is forgotten, the horrors of war are left behind, and dreams can be lived – if only for a couple of hours.



CREDITS

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Programme Design:

Phil Wood (with cover artwork by Aaron Groves)

IWM North Picture Captions

Page 2: Lancashire Fusiliers in a flooded communication trench opposite Messines, near Ploegsteert Wood, January 1917.

Page 5: Volunteer recruits for a service battalion in civilian clothes, drawn up outside Preston Town Hall during the early months of the First World War.

Page 10: Soldiers of the Lancashire Fusiliers, 29th Division, on board an old Royal Navy battleship used in the third phase of operations in the Dardanelles Straits before they disembarked at 'W' and 'V' beaches off Cape Helles, May 1915.

Page 12: Women workers in an oil and cake factory having tea, Lancashire, 1918. Oil cakes were used to feed cattle.

Page 16: A working party of the Manchester Regiment moving up to the trenches near Serre in France, January 1917.

Page 19: A group of women workers of the glucose factory of Messrs Nicholls, Nagel & Co. in Trafford Park c.1918

Page 20: Female workers tow a trolley of raw rubber from a warehouse at the factory of Charles Macintosh and Sons Ltd, Manchester, September 1918.



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