

2013 CONFERENCE

Worlds in Collision:

Music and the Trauma of War



Friday 28th and Saturday 29th June 2013
The Mansion House, London EC4N 8BH



Conference Leaders

Nigel Osborne
Stephen Johnson

Artistic Director

Ian Ritchie

Speakers

Lord Alderdice
Patrick Bade
Major Guy Booth
Karen Diamond
Kira Vibe Jespersen
Professor Morten Kringelbach
Hugh McManners
Lt Col Bob Meldrum MBE
Jemima Montagu
Lis Murphy
Alberto Portugheis
Ben Shephard
Ann Sloboda
Dr Julie Sutton
Professor Sir Simon Wessely
Emmanuela Yogolelo

Musicians

Adrian Thompson *tenor*
Anna Tilbrook *piano*
The Band of the Adjutant General's Corps
Major Guy Booth *director*
The Royal Artillery Band
Capt Craig Hallatt *director*
WO1 Ben Mason *assistant conductor*

SINCE the dawn of our history, music has accompanied soldiers marching to war, but it has also mourned their loss and attempted to help survivors come to terms with the devastation that ensues.

The Musical Brain, which in its fourth annual Conference examines the important subject of the relationship between conflict and creativity, is honoured to be holding the event at the Mansion House, and as part of the City of London Festival. Our thanks for this are particularly due to the Festival Director, Ian Ritchie, and to The Lord Mayor of the City of London, Roger Gifford, who will welcome delegates with an opening address on the first morning in this his splendid home.

The psychiatrists, neuroscientists, historians, soldiers, music scholars and therapists presenting the two days of the Conference are exceptionally qualified to help us understand what leads us to wage war and the part that music can play, both in promoting that instinct and in alleviating the suffering caused by conflict. Prominent among the musicians who as always play a central role in Musical Brain events are the Royal Artillery Band which, formed in 1762, is the oldest established orchestra in Great Britain.

The Musical Brain welcomes you to its 2013 Conference and wishes you a stimulating and pleasurable weekend.

Front cover photo

A Russian soldier plays on a piano left behind in a central Gozny park on February 6. Russian army continues fighting with some groups of Chechen guerillas in the rebel capital of Grozny.
Date: 9 February 1995
Photographer: STR New
Image no: RTXG9PG

Score: Ravel *Tombeau de Couperin* 1914-17



I AM delighted that the City of London Festival and The Musical Brain are presenting this conference together, not just because I am involved in both organisations but more especially because there is a natural overlap between our respective purposes and interdisciplinary programmes. Most festivals exist primarily to celebrate and promote artistic ideas and I have been committed throughout my tenure to exploring these in wider contexts. Such ideas, of course, are brain-children, the fruits of creative collaboration, and the Musical Brain's deliberations sit very naturally at the heart – and in the mind – of the City of London Festival.

The most important theme running through this year's Festival programme is *conflict and resolution* and art's relationship with these twin concepts, which leads us directly into the subject matter of our conference. The theme can be interpreted in various ways. At a simple level, the expression of music itself has very often been empowered by sequences of dissonance or discord that lead on to harmonic resolution. Our ears, and our brains, seem to demand these moments of conflict in music: does this, by extension, raise the uncomfortable question of whether or not it is possible for us to understand and enjoy peace without first witnessing or experiencing the pain of war?

Only last night (Thursday 27 June), on the eve of this conference, we were also here in Mansion House for a Festival concert which explored the 'conflict' between Apollo and Dionysus, sibling gods of ancient Greece, through the 20th and 21st century lenses of Britten, Stravinsky and David Matthews in parallel with Vivaldi's own 18th century 'contest between harmony and invention'. Apollo, upholding clarity, focus, organisation and structure, versus Dionysus, representing imagery, the big picture, freedom and curiosity, are interesting competitors, but neither must be the outright winner: music enables both 'gods' to collaborate and requires them to do so. The fact that freedom actually requires limitation and structure is no paradox and is not confined to music – boundaries become frontiers for people to pass through. The world as a whole requires both Apollo and Dionysus, but we urgently need to find a balance in the fundamental asymmetry of their relationship.

And this takes us beyond last night's concert in Mansion House and brings us here into the (musical) brain.

For a layman like me, it is at first puzzling as well as fascinating to find that such a miracle of creation and evolution – the human brain – is divided into two hemispheres which work, i.e. think, in different ways: conflict is in their very nature, but so too is co-operation. The left hemisphere, popularly and perhaps with over-simplicity defined as the linguistic and organisational part of the brain, is Apollo's home; the right hemisphere, characterised as the visionary, metaphorical and impulsive region, is Dionysus' heaven. Music belongs to both and works with each of them – in their conflict and their resolution.

The brain is how we perceive the world, of course, and also shapes it. It is easy, therefore, to draw the uncomfortable conclusion that the world is not only divided but also naturally disposed to conflict, just as the human brain appears to be, and *vice versa*. And like the brain itself, the world is divided asymmetrically: in the modern era the left hemisphere has managed to assume predominant power and influence at the expense of the right hemisphere. One only has to look at the Dayton agreement which ended the war but did not resolve the conflict in Bosnia-Herzegovina in the 1990s – an Apollonian structure of administrative cantons which failed to admit the bigger Dionysian picture of a society not only living in harmony but also reaching across its borders.

We know some of the parts that music can play in response to the human condition, both individually and collectively, but we are only beginning to comprehend the full extent of its power to heal. We will look at important and timely aspects of this during the conference of *Worlds in Collision*. We are fortunate to have gathered together considerable experience and expertise to do this and we are grateful to all our contributors. On behalf of the Festival, I hope that our wider programme has provided a broad and rich artistic context in which the vital relationships between music, conflict and trauma can be explored throughout these two days

Ian Ritchie

Director, City of London Festival
Artistic Director, The Musical Brain

Friday 28 June

The Application of Music to the Trauma of War led by Professor Nigel Osborne

- 9.00** Registration and coffee
Music provided by the **Band of the Adjutant General's Corps**
- 10.00** **Welcome – The Right Hon The Lord Mayor, Roger Gifford**
- 10.10** **Music and Trauma – Nigel Osborne**
- 10.45** **The AGC Band's recent experiences working for soldiers and civilians in Afghanistan – Major Guy Booth and Band musicians**
The Application of Music to the Trauma of War: from the army's perspective, it is to provide Troop Morale Support as part of a wider package of the Moral Component of Fighting Power. The mission of the AGC Band in Afghanistan was to entertain the troops wherever they were based within the Area of Operations in Afghanistan with relevant/familiar music. Therefore, we needed to take a music set list and complimenting instruments to enable us to achieve the mission. It is not all about the music though as the musicians found out...
- Q & A Chaired by Nigel Osborne
- 11.25** Coffee
- 11.45** **The cognitive neuroscience of the effects of war – Hugh McManners and Professor Morten Kringelbach**
The Scars of War Foundation was established in December 2011 at The Queen's College, Oxford, as a research-focused charity to advance our understanding of the effects of war and disaster. We use brain science to determine how the traumas of war affect the brain, then work to coordinate other disciplines to provide solutions. Here, we will present the vision for Scars of War. This will be followed by a short overview of the neuroscience of music, as well as some research-in-progress characterizing the functional neuroanatomy of combat-related post-traumatic stress-disorder.
- Music as a tool for improving sleep in post-traumatic stress disorder – Kira Vibe Jespersen**
Sleep disturbances are prevalent among persons suffering from the consequences of traumatic war experiences, and insomnia symptoms and nightmares are included in the diagnostic criteria of the PTSD diagnosis. Recent research indicates that music can be used to improve sleep quality in persons suffering from sleep difficulties. In a clinical study we investigated the effect of music on the sleep quality of traumatized refugees, and found that music listening at bedtime improved both sleep quality and general well-being. These results indicate beneficial effect of music listening on sleep quality in traumatized refugees, and music offers potential advantages of easy administration, low cost and safety in the treatment of trauma-related sleep problems. Currently, we are planning to replicate the study in a large randomized control trial involving Danish soldiers with post-traumatic stress disorder and sleep problems. Our results emphasize the beneficial effect of music listening at bedtime on sleep quality in trauma. Overall, given the well-established link between sleep disturbances and mental health, music thus has a great potential for the treatment of war trauma.
- Q & A Chaired by Nigel Osborne
- 12.30** **Song writing in music therapy for children – Karen Diamond**
This presentation will present the background to the work and songs created in music therapy sessions by children who are impacted by the legacy of the conflict in Northern Ireland. The children live in what are referred to as 'Interface areas' – areas where sectarian tensions between the two communities are on-going despite 15 years elapsing since the Good Friday Agreement. A significant feature of the work with the children has been their inability to spontaneously improvise in music therapy sessions and the music therapists have found song-writing an invaluable method for enabling self-expression for these children.
- How to create a song** – a workshop with **Nigel Osborne**
- 1.30** Lunch

2.30 Shell Shock: how it has been viewed historically – Ben Shephard

During the Great War, so many British soldiers developed mental disorders that the British army was forced to recognise a new condition – ‘shell-shock’ – and British doctors were made to rethink their pre-war ideas of how the mind worked. But what exactly was shell-shock? How does it relate to modern Post-traumatic Stress Disorder? How could it be treated? Ben Shephard, author of *A War of Nerves*, uses the case histories of individual soldiers to explore the extraordinary medical literature of shell-shock.

2.55 Shell Shock: how it is viewed today – Professor Sir Simon Wessely

Q & A Chaired by Professor John Cox

3.30 Music Therapy in theatres of conflict: from Northern Ireland to Bosnia and beyond – Julie Sutton and Lord John Alderdice

Drawing on experiences in both social and clinical settings where violent conflict has taken place, we will think about the question: what is it about music that is therapeutic? In doing this we will also explore what we may mean by the terms “therapeutic” and “music”. Using examples of music and thinking about the human experiences of music and trauma, we will present a central idea: that music is an art of time. We will show that when we lose our sense of time (trauma) we lose our sense of ourselves as creative beings, and how with care and sensitivity, we can reclaim this via the medium of music.

Q & A Chaired by Professor John Cox

4.25 Tea

4.45 Music Therapy and the treatment of trauma related to conflict – Ann Sloboda

Q & A Chaired by Nigel Osborne

5.30 **PANEL DISCUSSION** *Is creativity therapeutic?*

Chaired by **Nigel Osborne**, with **Professor Morten Kringelbach**, **Professor Sir Simon Wessely**, **Ben Shephard** and **Major Guy Booth**

6.00 Conference day ends

6.30–8.00 Experiential Music Therapy workshop with Ann Sloboda (pre-bookings only)
at The Guildhall School of Music and Drama, Silk Street, Barbican, London EC2Y 8DT

7.30 City of London Festival concert*
Fidelio Trio at LSO St Luke’s

Nigel Osborne The Piano Tuner Trio
Ravel Piano Trio
Frank Lyons The River Still Sings (*World première*)

The Fidelio Trio present a programme of virtuosic works from composers Ravel, Frank Lyons and Nigel Osborne. *The River Still Sings* is a multimedia work set to a new text by **Seamus Deane** with visuals by **Paul Moore**. Commissioned as part of Derry~Londonderry 2013 and also marking the 400-year relationship between Derry and the City of London, this new work reflects the importance of the rivers to both cities. The Piano Tuner Trio – based on the first novel by American author Daniel Mason – follows a piano tuner to the remote jungles of northeast Burma in 1886 to repair a rare piano. Ravel’s wonderful *Piano Trio*, was composed on the edge of the outbreak of World War I, the composer writing to Stravinsky “The idea that I should be leaving at once [to join the war effort] made me get through five months’ work in five weeks! My Trio is finished.”

*This is not part of the conference and must be booked separately. Conference delegates have access to half-price tickets (£20 reduced to £10). Call 0845 120 7502 and quote **The Musical Brain** to book.

Saturday 29 June

The Response of Music to the Experience of War led by Stephen Johnson

10.00 Registration and coffee

10.45 **Introduction: Ian Ritchie**, Artistic Director

10.55 **The Drums of War – Stephen Johnson**

Throughout recorded history music has accompanied warfare, whether encouraging aggression or registering its aftershock. Music has accompanied soldiers marching to war, but it has also mourned their loss and attempted to help survivors come to terms with the devastation that ensues. In this illustrated talk, Stephen Johnson looks at how selected Western Classical composers have responded to military conflict over the ages, especially in the twentieth century, and examines ways in which their music may reflect changing attitudes to war in modern societies.

Q & A

11.45 **How music has been, and is used to propagate war – Alberto Portugheis**

Music can heal traumas of war, as it can heal traumas of many other origins. But music can also be the “maker” or “cause” of traumas of war. Much music has been written and is performed to “inspire” soldiers to go on a killing rampage. In World Wars I and II music was a prominent feature on the home fronts and the battlefields. Music could never stop war, as it is not musicians who concoct, plot, plan or negotiate them. At most, music could make you feel “not so bad” about war. I would never relate Music to Peace.

12.10 **How music changed sides – Patrick Bade**

Certain types and individual pieces of music appealed to and were exploited by both sides in World War II – Beethoven, operetta and swing. This talk will look at how music frequently changed sides in unexpected ways and will examine the cases of three musical characters who served on all fronts – Madama Butterfly, the Merry Widow and Lili Marlene.

Q & A Chaired by Stephen Johnson

12.45 Lunch

2.00 **Military music in operational theatres – Lt Col Bob Meldrum**

Bob Meldrum will reflect on the better part of 40 years in the Army, focussing on the use and effect of music on operations leading up to and immediately after combat, as well as during the lengthy process of post combat normalisation. Using personal photographs and recalling personal experiences from the Gulf War (1990/91), the conflict in Kosovo (1999/2000) and peace keeping in Northern Ireland (2003), he will discuss how music fills the void created by the absence of other stimulation, helps unite people during the aftermath of conflict and contributes to the healing process as part of normalisation.

Q & A Chaired by Ian Ritchie

2.45 **Artistic responses to conflict in different cultural contexts – Jemima Montagu**, Culture + Conflict

Jemima will give an overview of some recent cultural initiatives in Afghanistan. She will describe how an annual contemporary art prize, graffiti art workshops, a rock festival, and the TV programme ‘Afghan Star’ – the Afghan ‘Pop Idol’ – all play a part in inspiring and motivating a younger generation to find new forms of self-expression, and define themselves differently from international stereotypes about war and terrorism.

Lis Murphy and Emmanuela Yogolelo, Musicians without Borders

We will explore the impact of Musicians without Borders work with war and torture survivors living in the UK, Bosnia-Herzegovina, Kosovo, Rwanda and Israel/Palestine. Stories and methodologies will be shared that demonstrate the ways in which creative music-making can reduce trauma, increase empathy between individuals, groups and communities, and nurture a culture of non-violence.

Q & A Chaired by Ian Ritchie

3.55 **War poetry and song settings**, with **Stephen Johnson**, **Adrian Thompson** *tenor* and **Anna Tilbrook** *piano*

Q & A Chaired by Stephen Johnson

4.35 Tea

5.15 **Pre-concert talk** (Egyptian Hall) – **Stephen Johnson** and **Nigel Osborne**, chaired by **Ian Ritchie**

5.40 **Pre-concert performance** (Salon) *Brass Quintet of The Royal Artillery Band* (see page 10).

6.00 **Concert** (Egyptian Hall) *The Royal Artillery Band, Adrian Thompson tenor, Capt Craig Hallatt, Director of Music, WO1 Ben Mason assistant conductor* (see page 10).

THE SPEAKERS



Lord Alderdice is Convenor of the Liberal Democrats in the House of Lords. Previously Leader of Northern Ireland's cross-community Alliance Party, a negotiator of the Good Friday Agreement, Speaker of the Northern Ireland Assembly, an international commissioner overseeing security normalization in Ireland and President of Liberal International; the world-wide federation of liberal parties. As a psychiatrist he founded the Centre for Psychotherapy in Belfast, was Senior Lecturer at Queen's University Belfast and Visiting Professor at the University of Virginia. His special interest is the psychology of fundamentalism and terrorism and he is a Senior Research Fellow at Harris Manchester College, Oxford.



Patrick Bade is a senior lecturer at Christies Education where he has worked since 1981. He also teaches regularly at the London Jewish Cultural Centre. He has published extensively on visual arts and music. Amongst the periodicals he has contributed to are *Weltkunst*, *Ars*, *The Record Collector* and *Classical Recordings Quarterly*. He has a particular interest in historical recordings. His latest book *Music Wars*, deals with the use of music by both sides in World War II.



Professor John Cox is Foundation Professor of Psychiatry at Keele University and President of the Royal College of Psychiatrists, 1998–2002, is currently visiting Professor of Mental Health at the University of Gloucester. He has longstanding clinical and research interests in transcultural psychiatry and an international reputation in perinatal psychiatry. Among many distinctions, John received the Hospital Doctor of the year award in 1992. He has recently renewed his interest in medical ethics, and particularly the relationship between mental health and religious belief. John is a trained singer and a trustee of The Musical Brain.



Karen Diamond is the Head Music Therapist with the Northern Ireland Music Therapy Trust. She has over 20 years' experience working with a diverse range of client groups including severe learning disabilities, acquired brain injury and mental health issues. Karen was responsible for developing and establishing the innovative service to children living with the legacy of over 30 years of conflict in Northern Ireland. She currently manages a team of music therapists working across the region and is the clinical manager for the Music in Mind Research Trial with children and adolescents presenting with significant mental health difficulties, which is funded by the Big Lottery.



Kira Vibe Jespersen has an MSc in psychology with an additional BA in music therapy and has been working with traumatized refugees and the treatment of PTSD both as a clinical psychologist and as a music therapist. She is working on a PhD project on the impact of music on sleep at the Center of Functionally Integrative Neuroscience, University of Aarhus, Denmark. The aim of the project is to investigate if music can be used as an effective intervention to improve sleep quality.



Stephen Johnson studied under Alexander Goehr at Leeds University, then at Manchester University. Since then he has written regularly for *The Independent* and *The Guardian*, and was Chief Music Critic for *The Scotsman* (1998–9). He has also broadcast frequently for BBC Radio 3, 4 and World Service, including a series of 14 programmes about the music of Bruckner for the centenary of the composer's death (1996). He is the author of *Bruckner Remembered* (Faber 1998) and studies of Mahler and Wagner (Naxos 2006, 2007). He also presents Radio 3's 'Discovering Music' and is a regular contributor to the *BBC Music Magazine*. In 2009 his radio documentary *Vaughan Williams: Valiant for Truth*, won a Sony Gold Award.

THE SPEAKERS



Professor Morten Kringelbach is co-director of Scars of War at The Queen's College, Oxford, and Director of Hedonia: Trygfonden Research Group, a transnational research collaboration between Oxford and Aarhus universities. His main research goal is to understand pleasure in the human brain. Apart from being a lot of fun, this is important since it may offer us novel and more effective ways to treat anhedonia, the lack of pleasure, which is a major component of affective disorders.



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Hugh McManners was a British Army officer for 18 years, with 148 Battery and the Special Boat Squadron during the Falklands War. Since 1992, after writing a definitive book "The Scars of War", Hugh has worked to improve understanding, diagnosis and treatment of the neurological and psychological after-effects of combat. As a practical application of this, Hugh works in Lloyds to improve the conditions of maritime and security employees. He is also a rock musician and songwriter."



Lieutenant Colonel Bob Meldrum MBE joined the Army in 1975 and served his musical 'apprenticeship' with the Regimental Band of the 9th/12th Royal Lancers. He graduated from the Bandmaster Course in January 1989 winning the coveted Worshipful Company of Musicians Medal and prizes for composition and choral direction. Various Bandmaster and Director of Music appointments followed and he has been Principal Director of Music (Army) since March 2009. Operational tours took him to Iraq, Kuwait, Saudi Arabia (1991), the Balkans (1999) and Northern Ireland (2003) as a front line medic, Media Officer and Helicopter Handler respectively. Today is his last day in uniform!



Jemima Montagu is an independent curator, specialising in contemporary art from South Asia and the Middle East. From 1998–2004 she worked as a curator at Tate, and later worked on public art at the Arts Council England. In 2007, she joined cultural heritage NGO Turquoise Mountain in Kabul, Afghanistan, where she initiated and managed a wide range of cultural projects, including founding an annual Afghan Contemporary Art Prize. She curated an exhibition of contemporary art from Afghanistan, Pakistan and Iran that opened in Kabul and later toured to the Venice Biennale 2009 as 'East-West Divan'. She is now based in London and co-director of Culture+Conflict, an organization promoting the role of arts and culture in areas of conflict and post-conflict around the world.



Lis Murphy is an international music trainer, facilitator and performer. She is the UK Founder and Artistic Director of Musicians without Borders, who work to reduce the traumatic effects of war and to connect divided communities through music. After studying music at Edinburgh University, Lis worked in Bosnia-Herzegovina as the head of the regional schools program of Warchild. Since returning to the UK, she has pioneered the use of singing and song-writing workshops with refugees and torture survivors as a way to enable these people to find inner peace through creative expression and to raise awareness of their experiences in a positive and moving way through musical performance.



Alberto Portugheis, was born in Argentina, to parents of Russian and Rumanian descent. After winning first prize at the Geneva Concours de Virtuosit , Portugheis embarked upon an international career, visiting many countries. He performs in recitals, chamber-music concerts and as soloist with major orchestras, including: Royal Philharmonic, London Symphony Orchestra, Philharmonia, Paris and Israel Sinfoniettas, Sinfonica Nacional of Argentina, Filarmonica of Buenos Aires. He is Vice-chairman of the Beethoven Piano Society of Europe, Vice-chairman of the International Society for the Study of Tension in Performance, Vice-president of the European Piano Teachers' Association and founder of the Asociacion Latino-Americana de Pianistas Pedagogos. A dedicated Peace and Human Rights campaigner, he was nominated for the Nobel Peace Prize in 2008. His book *Dear Ahed, The Game of War and a Path to Peace* was published in 2009.

THE SPEAKERS

Photo by Camilla Panufnik



Nigel Osborne, a composer whose works are performed by leading orchestras and ensembles around the world, pioneered the use of music in therapy and rehabilitation for children who are victims of conflict, in particular in the Balkans during and following the wars in that region in the 1990s. He was Reid Professor of Music and co-director of the Institute for Music in Human and Social Development until 2012. His latest opera, *Nachiketa*, will be premiered by Opera Circus in India in November this year.



Ben Shephard is a medical and military historian. His publications include *A War of Nerves, Soldiers and Psychiatrists in the Twentieth Century* (Cape, 2000); *After Daybreak, The Liberation of Belsen 1945* (Cape, 2005) and *The Long Road Home. The Aftermath of the Second World War* (Bodley Head, 2010) and chapters in specialist studies on the history of psychiatry and Post-Traumatic Stress Disorder. He writes regularly for *The Times Literary Supplement* and *The Observer*; has been a Visiting Fellow at Yale, New York and (currently) Oxford universities; and gave the Lees Knowles Lectures in Military History at Cambridge in 2006.



Ann Sloboda studied music at Oxford and qualified as a music therapist at the Guildhall School of Music. She worked as a music therapist in the NHS, in the fields of adult learning disability, eating disorders, general psychiatry and forensic psychiatry for 20 years. A past chair of the Association of Professional Music Therapists, she was Head of Arts Therapies at West London Mental Health Trust for 10 years, establishing and developing the clinical services in art, drama and music therapy. She is the author of several publications on music therapy in the field of eating disorders and forensic psychiatry. Since 2005 Ann has been Head of Music Therapy at the GSM&D and a consultant to music therapists working in the health and education sectors.



Dr Julie Sutton is based in N. Ireland, working in a regional adult psychiatry NHS service. With 30 years' experience, she has an active clinical and research supervision practice. She has presented, lectured and been a music therapy examiner nationally and internationally and was former Head of Training for Nordoff-Robbins London. For many years she consulted for the Pavarotti Music Centre in Mostar. She is a Trustee of the British Association for Music Therapy and past Editor-in-Chief of the *British Journal of Music Therapy* and Vice President of the European Music Therapy Association. An author of many chapters and articles, her book "Music, Music Therapy & Trauma" was published in 2002 with a new book due in 2014.



Professor Sir Simon Wessely is Professor and Head of the Department of Psychological Medicine and Vice Dean for Academic Psychiatry at the Institute of Psychiatry (IoP), King's College London. He founded the King's Centre for Military Health Research in 2003. Its flagship project, a study of the health and wellbeing of the UK Armed Forces, has had a direct impact on public policy and on forms of treatment and help for Service personnel. Consultant liaison psychiatrist at King's College Hospital and the Maudsley Hospital, he became Director of the Chronic Fatigue Research Unit at King's and of the Gulf War Illness Research Unit in 1996. He is Civilian Consultant Advisor in Psychiatry to the British Army and a trustee of Combat Stress. His contributions to veterans' charities include cycling (slowly) six times to Paris to raise funds for the Royal British Legion. He was knighted in the 2013 New Year's Honours List.



Emmanuela Yogolelo studied internal and international law in the Democratic Republic of Congo and was forced to flee her country in 2003. Emmanuela is now a Swahili/French interpreter for Freedom from Torture and a creative music facilitator for Musicians without Borders, supporting war and torture survivors to overcome the severe trauma caused by their experiences. Emmanuela is also lead singer with the Manchester-based collective Beating Wing Orchestra, who were recently commissioned by Manchester International Festival and featured in *The Guardian* newspaper.

Saturday 29 June

- 5.15** **Pre-concert talk** (Egyptian Hall)
Stephen Johnson and **Nigel Osborne**,
 chaired by **Ian Ritchie**
- 5.40** **Pre-concert performance** (Salon)
Brass Quintet of The Royal Artillery Band
Vaughan Williams *Sea Songs*
- 6.00** **Concert** (Egyptian Hall)

The Royal Artillery Band
Adrian Thompson *tenor*
Capt Craig Hallatt *Director of Music*
WO1 Ben Mason *assistant conductor*

R. Strauss *Festmusik der Stadt Wien*

Philip Sparke *Overture to a Great City*

Butterworth arr **Nigel Osborne**

Songs from A Shropshire Lad:

Loveliest of Trees – The Lads in their hundreds
(World première of arrangements)

Gurney arr **Nigel Osborne** *Songs from the trenches:*

In Flanders – Severn Meadows – Bierside – Such is Time
(World première of arrangements)

Grainger *Irish Tune from County Derry*

Nigel Osborne & Luci Holland *Abide with Me*
 (medley of music by soldier-composers):

Bliss *Dawn on the Somme –*

Butterworth *The Banks of Green Willow –*

Coles *Sorrowful Dance –*

Farrar *Lullaby –*

Gurney *Prelude in F sharp –*

Wallace *Cradle Song –*

Vaughan Williams *Seventeen Come Sunday*
(World première)

Interval (10 minutes)

Rob Wiffin *Royal Gunners*

Karl Jenkins *Benedictus from The Armed Man*

Suite of solos:

Bach *Badinerie (tuba) –*

Lalo *Andantino (violin) –*

Koenig *Posthorn Gallop (posthorns)*

Coles *Cortège from Behind the Lines*

Walton *Crown Imperial*

Concert ends c.7.30pm

Sea Songs **Ralph Vaughan Williams** 1872–1958, is an arrangement of British sea-songs: “Princess Royal”, “Admiral Benbow” and “Portsmouth”, composed as a march for military band in 1923, and re-arranged for full orchestra in 1942. It is the second movement of *English Folk Song Suite* and stemmed from Vaughan Williams’ admiration for the band of the Royal Military School of Music at Kneller Hall. In 2008, the fiftieth anniversary of Vaughan Williams’ death, the piece was performed at the Last Night of the Proms in place of the traditional *Fantasia on British Sea Songs* by Vaughan Williams’ friend, Sir Henry Wood.

Festmusik der Stadt Wien **Richard Strauss** 1864–1949

German composer Richard Georg Strauss finished the score of the *Festmusik der Stadt Wien – Festival Music for the City of Vienna* – on January 14, 1943, at his Viennese home. The score is dedicated to the Vienna City Council, officially in gratitude for his having been awarded its Beethoven Prize the previous year. Written for the Vienna Trumpet Corps, the piece was originally scored for ten trumpets, seven trombones (two alto, three tenor, and two bass), two tubas, and timpani. Strauss himself conducted the work’s premiere in the Vienna Rathaus on April 9, 1943. Ten days later he wrote a much shorter version of the work known simply as “Vienna Fanfare.” The piece we are playing today was arranged for military band by Eric Banks.

Overture for a Great City **Philip Sparke** b 1951

The Tamana Girls High School Wind Symphony from Tamana City, Kumamoto, Japan, commissioned the *Overture for a Great City*. Its first performance was in January 2010. This overture by Philip Sparke encompasses the varying moods, human diversity, energy and grandeur of the great cities of the world.

Nigel Osborne b 1948

Arrangement of George Butterworth 1885–1916

Songs from A Shropshire Lad:

Loveliest of Trees – The Lads in their hundreds
(World première of arrangements)

Arrangement of Ivor Gurney 1890–1937

Songs from the trenches: In Flanders – Severn Meadows – Bierside – Such is Time *(World première of arrangements)*

Nigel Osborne & Luci Holland *Abide with Me* (medley of music by WWI soldier-composers) *(World première):*

Arthur Bliss 1891–1975 *Dawn on the Somme*

George Butterworth 1885–1916 *The Banks of Green Willow*

Cecil Coles 1888–1918 *Sorrowful Dance*

Ernest Farrar 1885–1918 *Lullaby*

Ivor Gurney 1890–1937 *Prelude in F sharp*

William Wallace 1860–1940 *Cradle Song*

Ralph Vaughan Williams 1872–1958 *Seventeen Come Sunday*

“The First World War had a direct impact on nearly every family in the United Kingdom, and changed forever the way they lived. But for composers, maybe even more than for poets, and certainly more than for the majority of arts and professions, it was fundamentally and profoundly transforming.

In many ways the First World War and experience of active military service was not only the artery through which the essential lifeblood of British musical creativity in the twentieth century flowed... but it was also the vein from which it was spilt.

It seems strange that the practitioners of an art concerned with sensitivity, empathy and harmony should have been so defined in war, and come to be so steeped in the ethos and spirit of army life. Or perhaps it is not so strange. The fact is that this generation of composers, by nature creatures of consonance and peace, emerged without exception as first-rate soldiers.

Among the small group of soldier-composers represented in the programme, there is one military cross, recommendations for the military cross and other honours, and several mentions in despatches for gallantry and good soldiering.”

NIGEL OSBORNE

Irish Tune from County Derry

Percy Grainger 1881–1949

This work is based on a tune collected by a Miss J. Ross of New Town, Limavady, County Derry, Ireland, and published in *The Petrie Collection of Ancient Music of Ireland* in 1885. Grainger’s arrangement was written in 1909 and was dedicated to the memory of Edward Grieg. The melody and the rich sonorities of the arrangement have kept the Irish Tune in a favoured position for over 100 years.

Royal Gunners Rob Wiffin

Rob Wiffin, Professor of conducting at the Royal Military School of Music, Kneller Hall composed this work to celebrate 250 years of the Royal Artillery Band. It cleverly embellishes the Royal Artillery Slow March and the Trayne of Artillery; both marches are deeply rooted in the history of the Royal Artillery, especially the latter, dating back to 1760. A very fine celebrational piece for this great band.

Benedictus Karl Jenkins b 1944

Benedictus is a slow and beautiful 12th movement of *The Armed Man*. It is a Mass by composer Karl Jenkins, subtitled “A Mass for Peace”. The piece was commissioned by the Royal Armouries Museum for the Millennium celebrations, and to mark the museum’s move from London to Leeds, it was also dedicated to victims of the Kosovo crisis.

Like Benjamin Britten’s *War Requiem* before it, it is essentially an anti-war piece and is based on the

Catholic Mass, which Jenkins combines with other sources, principally the fifteenth century folk song *L’homme armé* in the first and last movements.

Badinerie Johann Sebastian Bach 1685–1750

In the 20th century this last movement from *Orchestral Suite No. 2* has become one of the most famous showpieces for solo flutists, due to its quick pace and difficulty. In this arrangement the tuba has replaced the flute, it just shows what is possible when you have the playing skills of WO2(BSM) Martin Whybrow.

Andantino Édouard Lalo 1823–1892

Composer violinist and teacher, Lalo’s distinctive style earned him considerable popularity. *Symphonie espagnole* for violin and orchestra still enjoys a prominent place in violinists’ repertoire, and is known in many classical circles simply as “The Lalo”. He is also known for his *Cello Concerto in D minor* and his *Symphony in G minor* (a favorite of Sir Thomas Beecham) and various chamber works.

Post Horn Gallop Hermann Koenig ca 1815–1870

The “Post Horn Gallop” was written by the German cornet virtuoso Hermann Koenig. It was first performed in London, 1844. A firm favourite with the Royal Artillery, it is traditionally played at dinner nights in the Royal Artillery Officers’ Mess. Koenig played in the Dury Lane Orchestra in 1840 and a few years later with the impresario Jullien’s orchestra. In 1853 Koenig went with Jullien to the USA and is said to have introduced the art of triple tonguing to American brass players.

Behind the Lines Cecil Coles 1888–1918

1. Estaminet de Carrefour 2. Cortège
Cecil Coles was a young protégé of Gustav Holst and was destined for a career as a British composer but the First World War interrupted this. He was enlisted into the 9th London Regiment – Queen Victoria’s Rifles becoming their Bandmaster. During the horrors of warfare in France he continued composing and the score to *Cortège* was on his person when he was mortally wounded by a sniper’s bullet in April 1918. *Estaminet de Carrefour*, a light-hearted depiction of time spent relaxing at a local café and *Cortège*, a poignant funeral anthem, are the two surviving movements of a four-movement suite.

Crown Imperial William Walton 1902–1983

This work, commissioned for the coronation of King George VI, was first performed at the coronation ceremony in 1937. The first section has a quiet but rhythmic opening which gradually builds to a brilliant climax. This gives way to a broad and stately melody, which is typically English in its majestic sonority.

THE MUSICIANS



Ian Ritchie, Artistic Director of The Musical Brain, has been Director of the City of London Festival since 2005. After studies at the Royal College of Music, Trinity College, Cambridge (Law and Music) and the Guildhall School of Music & Drama, he joined Universal Edition (music publishers) as promotion manager in 1976. Thereafter he has led a number of performing arts companies, including City of London Sinfonia, Scottish Chamber Orchestra, Opera North and St Magnus Festival, Orkney. He has also advised numerous organisations and devised many projects, most recently setting up the Setúbal Music Festival (Portugal), of which he is Artistic Director, and chairing the editorial committee for The Choirbook for The Queen, a collection of 44 contemporary anthems to mark the Diamond Jubilee. He is on the Dutch and UK boards of Musicians without Borders, which uses music to rebuild communities divided by conflict both at home and abroad.



Luci Holland, who collaborated with Nigel Osborne to write *Abide with Me*, the medley of music by WWI soldier-composers, studied music at Edinburgh University. She has a specific interest in film and game music, and works as an arranger, orchestrator and oboist. She co-runs the Edinburgh Film Music Orchestra with composer Yati Durant, and last year recorded and performed vocals for Jules Reed's acoustic rock EP *Five Songs for Your Consideration*. Recently she has written music for the Rudsambee Company of Singers, the Red Note Ensemble, Ensemble Thing, Nodes Performing Arts, and the short stop-motion animation *Jack the Monster*, and as an arranger, with songwriter and performer Matt Riley. She is currently working on the score for the animated short film *Festival of Light* with artist/ animator Ewan Green.



Adrian Thompson, an international tenor of extraordinary versatility with wide-ranging opera and concert repertoire from the Renaissance to the present day. His recent opera appearances have included Skuratov (*The House of the Dead*) and Canio (*I Pagliacci*) for Opera Frankfurt; Florestan (*Fidelio*) for Welsh National Opera, Albert Gregor (*The Makropoulos Case*) and Midas (*Die Liebe der Danae*) for Garsington Opera. He performs with the major orchestras and ensembles, throughout Britain and overseas. As a recitalist, Adrian performs at the Wigmore Hall and Festivals in the UK and Europe with pianists Graham Johnson, Iain Burnside, Roger Vignoles and harpist Ossian Ellis. He has recorded discs of works by Vaughan-Williams and Gurney, a volume in the acclaimed Complete Schubert Edition for The Band of the Adjutant General's Corps.



Anna Tilbrook is one of Britain's most exciting pianists. Recent engagements include the Anima Mundi festival in Pisa, Wroclaw Cantans, Wigmore Hall, Oxford Lieder Festival, Three Choirs, Derry City of Song, and concerts at LSO St Lukes and Kings Place. Anna collaborates with leading singers and instrumentalists including James Gilchrist, Lucy Crowe, Willard White, Mark Padmore, Stephan Loges, Chris Maltman, Ian Bostridge, Barbara Bonney, Christine Rice, Iestyn Davies, Natalie Clein, Nick Daniel, Adrian Brendel, the Fitzwilliam, Elias and Sacconi string

quartets. With the distinguished tenor James Gilchrist she has made acclaimed recordings of 20th-century English song, and Schubert and Beethoven song cycles.

Major Guy Booth joined the Army in 1985 as a saxophonist with the Band of the Welsh Guards. Having undertaken numerous State and Ceremonial Occasions and toured throughout North and Central America, Japan, North Africa and Europe, he undertook the Bandmasters Course at the Royal Military School of Music, Kneller Hall. Subsequent conducting appointments culminated in a return to Kneller Hall in charge of musical training for the Royal Military School of Music. He was tasked as Director of Music for the Band of the Adjutant General's Corps, with reforming the band as a contemporary military band, focusing on troop morale support through music. This culminated in a successful operational tour of duty to Afghanistan ending in January 2013.



The Band of the AGC is the premier fulltime contemporary band in the British Army, comprising of seventeen musicians providing Troop Morale Support both on the home front and on operations. During the past twelve months it provided musical support to events such as the London 2012 Olympic Games, Wimbledon and the Army vs Navy Rugby. It also undertook a successful operational tour of Afghanistan performing over 100 engagements to over 5000 troops during an intense 57-day tour.



Captain Craig Hallatt was appointed as Director of Music of The Royal Artillery Band in 2011. In 1985 after two years training, he joined The Band of The Queen's Own Hussars, in 1994 joined the Cambrai Band of The Royal Tank Regiment then in 1997 was selected for the Bandmasters' Course. Between 2001 and 2007 he became Bandmaster of the Lowland Band of The Scottish Division and The Life Guards. In 2007 he took up the post as head of recruiting for the Corps of Army Music. In 2009 he became Director of Music of the Band of The Royal Regiment of Scotland.



WO1 Ben Mason enlisted into the 1st Battalion The Royal Anglian Regiment, as a Junior Bandsman in 1991 at the age of 16. In 1994, upon completion of the Junior Musician Course at the Army Junior School of Music (Pirbright) and the Pupil Course at The Royal Military School of Music, Kneller Hall (RMSM), he was accepted for transfer into the Band of the Grenadier Guards as a pianist and trombonist. In 2006 he was selected for the Bandmasters' Course, in 2010, he was assigned as Bandmaster to The Minden Band of The Queen's Division. WO1 Mason was appointed Bandmaster of The Royal Artillery Band in 2012.





The Royal Artillery Band is the only Band within the Corps of Army Music capable of providing a concert Orchestra without external help from other bands. From the humble beginning of 8 musicians peaking in number to 120 in the mid 1970s, the 44 musicians of today carry forward the traditions of this Band and continually strive to maintain the high standards set two hundred and fifty years ago.

As one of eight London-based State Bands, the Royal Artillery Band supports all State ceremonial duties including the Changing of the Guard at Buckingham Palace and Windsor Castle, and all Royal and State Visit Gun Salutes with the King's Troop Royal Horse Artillery in Hyde Park and Green Park

The Band performs at many top London locations ranging from a pop group entertaining at a corporate event to a fanfare team heralding the arrival of a distinguished guest. In recent years the Band has travelled to France, Hungary, Slovakia and Slovenia, and Russia, with some members travelling as far as Syria, South Africa and Iraq. Closer to home, the Band took part in the 2007 Edinburgh Military Tattoo, performed at the Queen's Golden Jubilee on Horse Guards Parade and played to commemorate the 200th anniversary of the Battle of Trafalgar in Greenwich

The earliest mention of musicians in the Royal Artillery is a drum and fife, known as the Trayne of Artillery, given in the list of the army, dispatched to St. Quentin in 1557. During the Seven Years War (1756–63) the Officers of the Royal Artillery serving in Germany, wanted a musical combination to play on social occasions, and the Royal Artillery Band and Orchestra: 'The Band to consist of eight men, who must also be capable to play upon the violoncello, bass, violin and flute, as other common instruments' was formed. On the signing of the Peace of Paris in 1763, the regiment and Band returned to Woolwich, where they have been ever since, making The Royal Artillery Orchestra the oldest established Orchestra in Great Britain.

The famed Royal Artillery Concerts began under Master Musician, George McKenzie, Leader Violinist in 1810, and were a regular feature of London musical life for well over a century. The Orchestra, unsurpassed in those days, grew in size and in musical excellence. In 1868, it gave the first London performance of the Overture to Wagner's *Die Meistersinger* written that year. Programmes of this period contained symphonies by Beethoven, Mozart, Haydn, Mendelssohn, Spohr and Schumann. Under Ladislao Zavertal from 1881–1906, the 88 strong Orchestra attracted audiences to winter concerts in Woolwich, performed for Queen Victoria, a very competent musician herself. The Band and Orchestra had many famous admirers including Sir Edward Elgar and Sir Edward German whose works Zavertal performed whilst they were still in relative obscurity. A friend of Dvorak's, it is highly likely that the *New World Symphony* was first played by the Royal Artillery Orchestra in London. Zavertal organized series of concerts in London, at the Albert Hall, the Queen's Hall and St James's Hall.

Over the years numerous musicians from the Royal Artillery Band and Orchestra have taken their place in the higher echelons of the music world. Notably Guitarist Julian Bream, French Horn players Alan Civil and Denzil Floyd, plus composers Harrison Birtwistle and Gordon Langford. Some of the fine Orchestras and bands in the country have been graced by many past and present members of the Royal Artillery band, and this continues up to this day. The Band and Orchestra has toured with Sir Harry Secombe, Anne Shelton and Semprini, accompanied world class soloists such as Nigel Kennedy, Stephen Isserlis, Carlos Bonnell, David Russell, John Ogden and more recently Hayley Westenra in a showcase concert at Salisbury Cathedral.

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Karen Diamond

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LAST YEAR, as well as the Beethoven conference, The Musical Brain put on a second, out of town, event, *The Sun Moves Always West* receiving its pilot outing at Dewesall Court, Herefordshire, in November. This was the first small step in growing The Musical Brain's level of activity in response to the interest shown by its audiences and by other organisations keen to form collaborations.

For November this year, a more substantial venture is being planned for presentation in Chennai in Southern India, in partnership with the Neuroscience Group of India, Opera Circus and Vidya Sagar. The two-day conference is entitled *Generating Emotions in Music East and West* and more information will be available shortly.

BBC Music Magazine recently ran a poll on the 50 most popular works of classical music. On 28th June 2014, The Musical Brain will present a study day at King's Place, London, to consider *why* these are the 50 most popular classical works. Stephen Johnson, Michael Trimble and Ian Brown will be our guides.

The 2014 conference is in the very early planning stages, the favoured topic at the moment being Mozart. There is also the possibility of *The Sun Moves Always West* being presented at one or more regional festivals during the course of next year.

We look forward to welcoming you to these and other future Musical Brain events. As a delegate for this conference, you will automatically be placed on our mailing list. You can also stay in touch with Musical Brain thinking and activities by visiting www.themusicalbrain.org

Speakers and performers at Musical Brain events 2010–13:

Lord Alderdice
Patrick Bade
Major Guy Booth
Lloyd Coleman
Professor Barry Cooper
Professor John Cox
Karen Diamond
Lindsey Dryden
Dr Biranda Ford
Robert Fulford
Dr Jessica Grahn
Kira Vibe Jespersen
Stephen Johnson
Professor Stefan Koelsch
Professor Morten Kringelbach
Hugh McManners
Lt Col Bob Meldrum MBE
Jemima Montagu
Lis Murphy
Professor John Onians
Professor Nigel Osborne
Dr Katie Overy
Alberto Portugheis
Ian Ritchie
Edoardo Saccenti
Professor Roger Scruton
Ben Shephard
Ann Sloboda
Professor John Sloboda
Professor Age Smilde
Professor Richard Stokes
John Suchet
Dr Julie Sutton
Professor Raymond Tallis
Professor Michael Trimble
Professor Sir Simon Wessely
Dr Paul Whittaker OBE
Emmanuela Yogolelo
Ian Brown, piano
James Gilchrist, tenor
Adrian Thompson, tenor
Stephan Loges, bass-baritone
Sacconi Quartet
The Royal Artillery Band
Captain Craig Hallatt, Director of Music
WO1 Ben Mason, Assistant Conductor
The Band of the Adjutant General's Corps
Anna Tilbrook, piano

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