



The Story of the Jubilee Opera Project

Compiled and edited by Tertia Sefton-Green

THE WORLD WAS ALL BEFORE THEM

An opera for Jubilee School in Three Acts
Music by Matthew King
Words by Alasdair Middleton



Creative Partnerships





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contents

1	introduction	2
2	the school's objectives	4
3	the project	5
4	the process	7
5	the story	14
6	student curricular work	15
7	parents and the community	22
8	impact	23
9	conclusion	26

I introduction

In February 2003 a partnership was formed between HMDT, Jubilee School and Creative Partnerships to create a new primary school opera based on the stories of how parents came to Hackney. This book and DVD tell the story of how the work was created and how the whole school was involved in the creative process.

East London has always been an important centre for the settlement of immigrants and refugees throughout the periods of recorded history. Refugees have been pushed and pulled into the area to find safety, security or just a better life for their children. The weight of interactive forces, political and economic cannot easily be disentangled in an attempt to understand the movements of people across frontiers. However, everyone has a story.

The area around Jubilee reflects this turbulent history, welcoming people from all over the world during different periods. The ever-changing pattern of arrival can be witnessed just by looking at the mix of pupils at the school and in the surrounding area at any time since the school's official opening in 1977.

Much has been written and discussed about the various forms of racism and intolerance encountered by refugees. However, it is surprising that there has been almost no musical or artistic celebration of the richness and contribution derived from the arrival of new peoples to our local area. *The World Was All Before Them* is an attempt to fill this gap.

In organising and presenting this opera every effort was made to draw upon the wide range of stories and first hand evidence from our parents. We listened. We talked. We recorded some funny and some heart breaking reminiscences. There was no way that everyone's story could be included, but I do believe that Alasdair Middleton's superb libretto and the moving music of Matthew King have captured and celebrated the excitement and fear of the experience.

I hope that *The World Was All Before Them* makes a contribution on an artistic and emotional level to the reality of being a refugee and that it will strike a chord within the communities that it aims to portray.

Jacqueline Bruton-Simmonds

Head Teacher

Jubilee Primary School

There are many reasons to celebrate the development and realisation of *The World Was All Before Them*. Jubilee School has developed a long term and successful creative partnership with Hackney Music Development Trust over the last 18 months to realise this opera. What I find personally exciting and different about this partnership is both organisations have worked together previously, but through this piece of work they have explored and negotiated a new way of working together.

The opera has encouraged a whole range of creative learning opportunities for pupils, staff and the artists involved, enhancing the curriculum offer for the school and embedding the school's commitment to placing creativity and the arts at the centre of teaching and learning. Taking the starting point of the piece from the stories of parent's journeys to London is a beautiful device which values and shares the cultural diversity of the school and demonstrates the vision, leadership and ownership of the process of all involved. It is particularly exciting that the piece will be premiered in the school's new Sports and the Arts Space – a great achievement for all involved. Congratulations!

Steve Moffitt

Director

Creative Partnerships London East

When Jacqueline first contacted me following *The Hackney Chronicles*, to say she wanted to create a new opera for Jubilee School, I never imagined that it would lead us to one of our most satisfying projects ever – a real tale of what is at the heart of Hackney. These stories together tell not only of the journeys made by today's immigrants, but of all those who came before them. The history of Hackney is one of welcoming, and it has been a privilege for HMDT to have played a part in telling their story.

I am proud of what we have achieved at Jubilee, but none of it would have been possible without the dedication and belief of all those involved. The support we received from Creative Partnerships and the entire school staff; the imagination and expertise of all the artists involved; and the hard work and enthusiasm of each and every student in the school all contributed to its success. Without everyone working together, tirelessly and ceaselessly, this project could never have happened. It is a tribute to what can be achieved through partnership, and will remain a lasting inspiration for all who had a part in it.

It's impossible to explain fully what happened during the course of this project in words. I can only hope that through this book and enclosed DVD of *The World Was All Before Them* we can share with you, the reader, some sense of the excitement and confidence gained on the part of each student, the satisfaction realised by the artists knowing they touched the lives of so many children, and the pride felt by Jubilee's teachers as they watched them achieve so much during the course of the residency and performances. Jacqueline, Nick and the entire school community are committed to the arts, and appreciate what the arts have to offer to students. It was a remarkable experience we will treasure forever.

Adam Eisenberg

Director

Hackney Music Development Trust

Jubilee Primary School is a very large school of rich cultural diversity serving an area of considerable material hardship. The school also has a resource base for visually impaired pupils. Many cultures and nationalities are represented in the school, both amongst the staff and the pupils. A very high percentage of pupils speak English as an additional language and over 35% are on the special educational needs register.

The school has been involved with the development of creativity in staff and pupils for many years and has gradually built up a reputation for high achievement and expectations in drama, dance, music and the visual arts. Involvement in external artistic activities happen frequently and the opportunity to become part of Creative Partnerships was the answer to a dream for a school always hunting for money to do exciting things.

At the same time, the school was successful in bidding for funding to build a new hall incorporating a purpose built theatre. What was now needed was a BIG project to celebrate the hall's opening.

We had worked with a variety of artists in the past; Children's Music Workshop, Opera North, Royal Opera House, English National Opera and taken part in Hackney Music Development Trust's *I Can Sing! The Hackney Chronicles*, a cross-curricular opera project for Key Stage 2 students. Participating in the last project, the school had felt the exhilaration of being part of a totally absorbing and moving project.

We decided to build on the success of this experience and create our OWN opera from the beginning, to be a celebration of the school's cultural diversity. This was to happen by collecting stories from the school

community of their journeys and struggles to come to the UK, weaving them into a libretto and setting them to music – to be sung and acted by the children in the school. Other children were to be engaged in all the other imaginative, practical and varied activities connected with a theatre production; designing, making, organising, front of house etc. Consequently we would be valuing our families whilst bringing them together through the sharing of stories. Parents and carers would be encouraged to take part in making scenery, costumes and working with the children.

However – what was just as important in terms of creativity – the whole school were to be involved in the adaptation of the curriculum.

We wanted to involve the whole school community in a celebration of the different cultures of the pupils who attend Jubilee School and establish the creative arts as central to learning at Jubilee by teaching creatively using a cross-curricular model. Thus our objectives in the project focused on using opera as a medium for an explicit celebration of the diverse cultures that are present in Jubilee school, embedding the use of different learning styles and multiple intelligences in the teaching and learning of the school, using creativity across the curriculum, developing the creative professional skills of the teaching staff and explicitly sharing and developing skills within the wider Jubilee community. We also wanted to show how high expectations in the creative arts could raise standards in the core subjects, improve behaviour and self-esteem, build memories, develop pupil's individual learning styles and encourage learning in depth through an integrated curriculum.

2 the school's objectives

Jacqueline Bruton-Simmonds, Head Teacher



The Jubilee Opera project was first discussed in the summer of 2002 after Hackney Music Development Trust had run their primary schools opera project, *I Can Sing! The Hackney Chronicles* at the school.

Head Teacher Jacqueline Bruton-Simmonds, delighted with the outcome, asked if HMDT could work with Jubilee School on a new opera, which would celebrate the opening of their new hall. "If funding could be found, then of course," was the response. In the ensuing quiet months, Jacqueline set to work. Fortuitously, the school had been chosen to be a Creative Partnerships School, which enabled it to access arts activities and raise its impressive commitment to a much higher level. Many schools use this opportunity to embark on a series of projects, but Jacqueline decided to pursue a dream and put in a bid to use all their CP funding on an opera project which would involve the whole school in the implementation and development of the curriculum and the school's parents in the telling of their stories of how they came to Hackney.

HMDT was soon budgeting, scheduling and seeking out artists to help achieve the dream. Using *I Can Sing!* as a model, the project was to go even further by involving the whole school and its community in whatever ways were possible. Fundamental to the organic development of the project were HMDT's Project Director Tertia Sefton-Green and Jubilee's Creative Arts Co-ordinator Nick Cannon who between them were responsible for facilitating the work. A unique aspect of the project was that it had to fulfil several organisations' briefs; Creative Partnership's aim to involve the school in the creative decision process, Jubilee's to achieve something which



developed both curricular and creative work and HMDT's to develop something which went further than other projects and served the needs of both partners as well as continuing to raise its own artistic and educational achievements.

Writer Alasdair Middleton started in February 2003 when he talked to fifty parents about how they had come to Hackney. He then selected a few and developed them with students from Years 4 and 5 in a series of drama and writing workshops. Out of these, came dramatic structures for the stories and an inspiration to begin writing.

With the libretto of *The World Was All Before Them* complete by the end of the summer, Composer Matthew King ran a series of composition workshops with students to develop musical ideas of how the words should

3 the project Tertia Sefton-Green, Project Director, HMDT



be set to music. With these results on manuscript paper, he scribbled furiously to produce the finished work for voices and piano in December.

Hot on the heels of this, Designer Andrea Carr and Director Denni Sayers met to discuss production and design ideas, knowing that the school was to be heavily involved in this aspect of the project. Armed with ideas and an open mind, Andrea ran design workshops for students which resulted in a wealth of ideas, paintings and sketches which she then realised, first, as a coherent design of set and costumes, and second, as a series of carefully assigned tasks which the whole school could implement.

Five preparatory music sessions were run by Music Director Jill Farrow in the summer term and she and Denni cast the opera in time for the four week residency which began in June. 75 students had been selected from across the school to perform in the opera, which incorporated a range of solo roles with small groups and choruses.

As the design work was completed and costumes were bought, made or borrowed under the supervision of Kate Whitehead, the students began their intensive rehearsal period in earnest, aware of the privilege of being chosen to perform and the excitement that lay ahead. The rest of the school were still hard at work designing tickets, invites to special guests and training to be box office and front of house staff.

At the crux of all this preparatory artistic work was the school work and curricular development in which staff had creatively used the themes and issues of the opera to explore their teaching. Thus every child at the school was immersed in the opera *The World Was All Before Them* not only



creatively through art, music and production work but also in their every day literacy, numeracy and curricular studies.

Towards the end of June, it became clear that something special was beginning to happen in the hall and by the time the performances took place, every seat was taken with an audience of the rest of the school, parents and friends. The premiere was launched on July 1st with an official opening of the new hall and to a rapturous audience, the world really was all before them.



4 the process:

This section looks at aspects of the process the whole project underwent from start to completion.

the story Alasdair Middleton, Writer

In the foyer of Jubilee School is a large map of the world. The map is covered with red dots. The red dots show the countries of origin of the pupils. Beside the map is a list of languages spoken in the school. There were 35 of them. The list started with Albanian and finished with Yoruba. Those two pieces of paper, a list and a map, were really the only two pieces of paper needed to write the opera libretto.

My first visit to Jubilee School had been for a performance of my first children's opera, my second visit was at the invitation of the headmistress, Jacqueline Bruton-Simmonds, to gather material for my second children's opera. Jacqueline's inspired and moving idea had been to write a piece that described the journeys made by the children or their parents from across the world, from Vietnam or Camden, to Jubilee School off Clapton Road.

For four days Tertia Sefton-Green; Natalie and Fatima; three interpreters and I videoed, recorded, filled in questionnaires, wrote and listened to stories of departures, journeys, encounters, despair and births. Some of the stories were full length operas in themselves – all were epic. People cried, people laughed, people remembered things they hadn't thought about for years, people told things that they never would forget.

Poetry is found in peculiar places. A Vietnamese man, when asked of his first impressions of London said, "London, they say, is a city of fogs." The phrase was, for me, remarkably vivid, as well as being a perfect iambic pentameter - it found a place at the beginning of a chorus. Everything eventually finds a place. Almost everything.

I had become obsessed by the names of the two teachers who worked





very hard on the research for the piece, Natalie and Fatima. The two names seemed to contain the whole world, to sum up the piece. Could a song be written from the names? Should the opera be called Natalie and Fatima? The names have still not found their place. Maybe Natalie and Fatima is the opera's secret subtitle.

I worked for twelve sessions with two classes at the school on the materials that had been gathered. We dramatised some of the stories and sometimes worked just on atmospheres from them, for example, we moved into new houses or hid from pursuers; we said goodbye for the last time to old friends and crossed mountains and rivers. We made lists of the object we would take if we were allowed to take only one from our homes to a new life; Usman, T-J, Martyna, Erhan, all took their play-stations; Hind, her hamster; Avey, a cat wearing a locket. We wrote poems and songs and talked about the difference between a poem and a song. We wondered what poetry was. One morning a whale was the moon; the moon was the Arctic; the Arctic a girl and a girl was a strawberry.

The interesting part of the process over, all that remained for me to do was to take the boxes of interviews and tapes, the words and the games, and mould them into something that vaguely resembled an opera libretto. There's nothing much to be said about that. The final chorus of the opera was written first – after a workshop with Turquoise class; on the 253 on my way home. The first chorus of the opera was written in a smelly buffet car on a boiling, crowded train travelling from Grosseto to Naples.

Just a final word about the opera's title. Titles are annoying things that

proliferate meaninglessly like flies. They come like gold in the middle of the night, but by the morning they are dust. You fling them hopefully at a piece, praying that they will want to stick. Inevitably they don't. This opera has had loads flung at it, but *The World Was All Before Them* does, I hope stick. All the parents interviewed had one thing in common, wherever they had come from, wherever they had left, willingly, unwillingly, they thought upon that place with deep nostalgic fondness and regret, with love. They remembered it as a kind of Paradise. I've been told that Matthew King, the composer, has begun his essay on the writing of the piece with a quote from T.S. Eliot, I'll end mine with a quote from John Milton and the title's source.

At the end of *Paradise Lost*, Adam and Eve, our first parents, are locked out of Paradise, the massive poem ends;

Some natural tears they dropped, but wiped them soon;
The world was all before them, where to choose
Their place of rest, and Providence their guide:
They, hand in hand, with wandering steps and slow,
Through Eden took their solitary way.



the music Matthew King, Composer

We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time.

The words of T.S. Eliot from his poem 'The Four Quartets' sums up both the subject and the process behind our opera *The World Was All Before Them*. Themes of displacement and arrival, hope and disappointment, death and rebirth run seamlessly through Alasdair's libretto which manages to be simultaneously witty and profound. As a composer, my main challenge was to find an appropriately subtle and dramatic response to his words.

At the outset, a series of workshops were conducted with pupils from Years 5 and 6 in which we would consider bits of text from the opera. We looked at the words of the opening prologue along with the choruses which would end each scene, as well as several of the dramatic choral passages from within the scenes. First, we read these passages through together; then we thought about the dramatic context of each passage as well as the musical and rhythmic character of the words. Then I would normally divide up the classes into groups of children, assigning them different bits of text. Each group would compose their own melodic response to the words, and I would write these down and put them together so that, by the end of the session, we had a complete chorus. Sometimes I would get Project Director and Singer Tertia Sefton-Green to improvise vocally, with me at the piano, and the children would make decisions about the mood and

character of what she had sung. The result, from these workshops, was a collection of embryo choruses which I took away in my manuscript book.

The next stage in the process was to weave these choral fragments into a continuous score. In every instance the melodies, which the children had written, fitted perfectly into the score. They were accompanied by more complex piano writing and harmony than they had originally been in the workshop, but I think they are still recognisably the same tunes that the children invented.

The process of setting words to music in this way has been a very rewarding and enriching one. Some of the scenes (e.g. Scene 2 where a group of refugees is being pursued by brutal soldiers) are highly dramatic, and the children enjoyed working on these scenes in detail. Others are more comic and the children again responded very naturally with lighter melodies, reminiscent (even if they didn't realise it!) of Gilbert and Sullivan. The one scene in which the children did not have a hand in the process was the aeroplane scene which, (with its quotations from Delibes, recognised as the British Airways signature tune, and its piano interludes representing take-off, child-birth, etc.) needed a more complex, not to say adult musical response!

<< The best thing was that when we were singing songs we weren't taught the song in a particular way, we were split into smaller groups and we got to sing the song in any way we wanted to. We were given the words and we got to create our own song – I really felt part of the design process! It was more than just a chance to sing freely, but a chance to express ourselves by using our voices. >>
Leigh Charles age 11

<< ...a fantastically exciting programme because I really enjoy the different genres on the piano that Matthew played. Tertia is really into opera and so is Matthew. They loved to teach us and we enjoyed learning. >>
Joseph Idris age 11

<< Matthew was trying to inspire us on how the characters felt like in the opera. He used the piano to show the different moods. >>
Sabina Rahman age 11

the design process January – June 04

Designer Andrea Carr, Costume Supervisor Kate Whitehead and Production Manager Lou Grey were fundamental to what was probably the most experimental and complex phase of the project. Andrea and Kate first held a Design Inset day for staff which introduced them to many of the skills and techniques they would be using with the children during the project.

Andrea then led a series of workshops with a selected Design Team of gifted and talented children. These sessions produced children's ideas or templates for how the set and costumes should look. She then worked to realise them as a coherent design which included finding out ways in which things could be made and costing everything to produce a realistic budget. Her greatest challenge was to ensure that as much as possible was actually made by the students. Having produced and shown a miniature model to HMDT for approval, Andrea set about dividing up the process into a series of tasks, which could be achieved by the school. This included work sheets describing each activity in detail as well as sorting out the logistics of space, scheduling and organising for materials to be bought and delivered.

Throughout the next few months, the whole school was engaged in a series of tasks which included gridding up and painting huge flats or set pieces which were to decorate the hall walls, puppet making workshops to create large-scale puppets which represented the Gods celebrating Vinay's birth, masks and banners, hand held props of cityscapes, packages of chosen objects one would take with when leaving for a new country, ticket designs and more. Kate worked on textiles with students and parents and Lou's job was to facilitate that the work was being completed according to the designs and to oversee that everything was set up and mounted in the hall.



Feb 23rd

I was very proud to be part of the design team. When we had our last assembly our designing teacher showed every person in the hall what we did. Me and the rest of the design team had stood up and showed them who was part of the design team.

Georgina Joseph age 6

<< I learnt some things you have to do quickly and some you have to take your time. >>
Zoe Rasbach age 8

Today we went into the hall with this art teacher called Lisa and we were making puppets. We got split up into partners and mine was Rahma and then we got into groups and my group was making faces with sticks, withy, bamboo, willow and centre cane.... I'm not used to people finishing off what I did, but I better get used to it because I can't make everything for the opera myself because it's a team effort. And I need some form of help.

Candice Elias age 9

We have been doing a lot of fun work. We have been doing 3D houses. First we cut out 3D houses then we stick it together, then we painted it. I like it because the painting was messy and I like to get messy. I found painting easy because you didn't have to keep stopping and starting. I found sticking the houses together hard because it kept on falling apart. I am looking forward to the puppets because I like making things.

Jahmala Exton age 7



Dear Diary,
I'm sorry I haven't written in you for a long time but I've been doing loads of fun work. After I told you about the banners I have done a building griding. This is how we made the buildings. We had pieces of paper and we had to make a tower of a house. Then we had to stick it together and paint them and put windows on. ...I found the griding hard because when I was painting I kept going outside of the line. Now I'm looking forward to making finger puppets.
Shaloma Abraham age 7

My mask will be a spaceman mask. It will be colourful and a funny one too. Its hair dress will be a boat.
Michael Ranasinghe age 6

Since we last spoke we've been doing cityscape and landscape. First we drew a sunset picture, then we cut out building shapes on black paper. That was landscape. Then we made them in 3D. My 3D building had a roof terrace. I didn't find anything easy, it felt like a fun challenge. It wasn't really hard though.
Zoe Rasbash age 7

My face will be a animal called a peacock it will have big feathers. It will be colourful. The head dress will be a computer.
Ife Adebaki age 6

If I left home the three things I would take would be
1. A photograph of all my family standing next to our house.
2. My family's special necklace
3. My most delicate toy.
I would take those things because they mean something special to me.
Itanu Alimi age 7



<< I learnt that you should never give up or say your thing is ugly or not very good. >>

Caitlin Mullin age 7



<< The visit to Tate Modern gave me inspiration on how to do this. >>
Radeyah Saud age 11



the production Denni Sayers, Director

It was fantastic starting rehearsal with a group of children who had already done a lot of design, drama and literacy work on the storylines of the show. It meant that they truly understood the words of the songs, and so we were very quickly able to begin really acting out the emotions of the characters. The music learning took a long time, because, for all of us, the music was very challenging, but it gave us the opportunity to explore many different styles of singing.

Once the music was learnt, we started to act out each individual scene as though we were doing a play, and once we all felt that we knew how each character was feeling, we began to sing the scenes, thus turning it from a play into an opera. The next layer to add was costume and we spent three days slowly working out, not just the backstage part of the opera, but also the scene changes and costumes changes as most people play more than one character. Then we were ready to light the show, and invite our first audience in.



school diary Nicholas Cannon, Arts Co-ordinator

February 2004

Trying to keep the momentum going has been hard. The children that have taken part in the workshops have all really enjoyed their time but those that did so in the summer have forgotten what they've done or why they did it! The staff has not really felt an involvement and it's been difficult to get them enthusiastic when they don't really know what to expect.

On a more positive note: showed the staff the planning for all the art, they are delighted and seem very enthusiastic and very willing – hooray!

The design team of gifted and talented artists have enjoyed themselves and loved the trip to the Tate...maybe we should do that more, take a group of those children from across the school to

art galleries etc. We already do ballet and opera for those with a special interest – it gives them a sense of importance and a feeling of being a smaller community within the larger one.

I am excited and now that everyone seems to be more on board, there is that feeling that the journey is really underway. I can hear the throb of the engines starting... but the nagging doubts are still there...

March

Although the staff are more excited and the children too, there seems to be a lot of work to do...and we (the staff) don't feel empowered to carry it out. Uncertain as to where resources are. Reliant on others to get their bit done first... We have been very ambitious with what we

wanted to achieve. Having the whole school involved with the set and the design and using the outside community of parents has been a mammoth task and one that I'm still glad we decided to do, but also a logistical nightmare and a real learning curve.

Desperate for it to go right...and being a control freak I want to be the one who's leading and I feel I'm not!

Slight problems with the set, the flats are being made as fast as Anthony (chair of governors and set builder extraordinaire) can give up his Saturdays but not fast enough for us to have any work to do. We have gridded several and have started the painting, but paint seems to be running out and it's not as easy as it seems. We are finding that the children are making slow progress and can't really make them do work again and again because we're not sure about where things are going – it all comes from teaching someone else's plans.

I think the buzz is growing, the puppet workshop is a success and the children are seeing that their work is part of a whole and that it is all part of something big.

April

It's a daunting prospect that lies ahead. Today we got the score in the post and another set of CDs – which makes it easier for us to follow. The hall is coming together, the floor going down



today and the lights look incredible - 26 of them!

May

Had an opera workshop last week and the children LOVED it! To see them really getting in to opera (*The Marriage of Figaro*) and directing it and not getting giggly listening to the funny voices was total joy. There is so much to do, I know it'll be done but the motivation seems to have gone and staff and children can't seem to get excited again.

Sorted through the lost property today looking for clothes for the costumes, NOT a job I recommend to anybody. YUK!



Today the sun shines and the children were all out around the new hall painting bits of the set. A real sense of community pervaded the activity; they were really enjoying themselves and talking about the opera. Although there's lots to do and seemingly more and more bits and pieces every day, when we're working, it seems surmountable!

Jill and Denny have been working with the children – really bringing it all alive. They sound lovely and the staff who've had their doors open in all this heat have been loving hearing snatches of the opera live! Lou has been working with the children who were painting, and they all just get on with it! Kate too has just had good workshops and suddenly I feel redundant and that is certainly a good thing! Tertia's organisation has suddenly all slipped into place and everything seems to have just happened effortlessly! I'm starting to forget all the horrors of just a few days ago. No doubt it'll all flare up

again before it's all over... but today, feelin' good! Thank you HMDT!

June

Well rehearsals are totally underway – if not nearly over. My "redundancy" didn't last long. It's been hectic but Denny and Jill have been stalwarts of strength. The rehearsal process has been tricky: difficult to get members of the cast together in one place. Attendance has been good but we seem to offer so much to the children that it has been hard to get people to be in the right place at the right time. Hackney Music Festival is on at the same time and brass lessons and exams have proved a little problematical!

It's been wonderful to hear the children suddenly break into snatches of the opera as they walk around school or play in the playground. There is a buzz of excitement – a palpable buzz!

The small extracts that I've seen of the rehearsals have moved me to tears – it really makes the



hairs on your arms stand up. I can't wait for others to see it and be suitably impressed. Some of the staff and parents seem to only see the disruption to the day to day running, I'm looking forward to them getting the joy from this that I have got. I think that subliminally people have taken in a lot more than they think (e.g. when we started doing cross curricular planning there was a lot of panic and reluctance, but now that we're planning for next year people seem excited to work in that way).

A couple of previously quiet children have suddenly shone out – and confidence has grown in unexpected places. We've yet to see whether it will make a long-term difference to others – I can't help but feel that it will. How can this experience not make a lasting impression on everybody's lives?

5 the story

The opera is divided into a series of scenes which follow themes and emotions discussed in dialogue with parents. Some stories are specific such as Modinat Adebaki's memory of her grandmother sewing a dress for her to wear when she travelled to England to meet her father, or the rather unusual fact of Vinay being born on an aeroplane, which is given a great comic touch.

synopsis

In a prologue the chorus sing about the stories to be told.

Act I

A family leaves its home. They say goodbye to their friends. They take the front-door key as a souvenir.

The chorus remembers the places it came from.

A group of refugees successfully elude pursuit.

The chorus remembers the languages it spoke.

A woman makes her granddaughter a dress for her forthcoming journey to England.

The chorus imagine England.

Act II

A man and his pregnant wife board a plane for England. The plane takes off. The baby is born.

Gods and Angels welcome the baby.

The baby is named Vinay.

Act III

The girl in her new dress arrives in England. Her father meets her. He makes her put a warm coat over her dress.

The chorus describes its arrival.

The family from Act I arrive at their new home. It is raining. They are locked out. In desperation they try the key from their previous home. The door opens. They go in.

The chorus describe Hackney.

The following poems use a chorus from the libretto as an inspiration for poetic composition both thematically and structurally:

There,
Where
It's hot and bright
The sun shines
And people are happy.
Here
People kill
And it's cold and dark.

Then,
When
I played on the beach
The soft yellow sand
Joyfully covered my feet.
Now
What beach there is
Is pebbles.

Jermal Benjamin age 9

There
Where
Everybody enjoys the sun and
relax in pools
Chatting happily and staying cool
Here
People complain
About the wet, damp, boring rain.

Then,
When
We went out for ice-cream in the
night
Sitting, eating joyfully in the
moonlight
Now
Everybody gets drunk
And gets into a fight.

Maariyah Dawood age 9

Remembering France

There
Where
The beautiful sun
The twinkling moon shining
The amazing golden fruits.
Here
The flowers will not grow,
It's mostly grey.

Then,
When
The big moon reflects on us
The soft wind blows all around.
The stars twinkle and sparkle tiny
in the sky.
Now,
The cloud gets dark
The stars do not come out
brightly.

Now
How
The noisy streets
The rain falls on us
We are in London but
When
I remember France
The sun comes out.

Sugra Julium age 8

6 student curricular work

A fundamental aspect of the project was how the school developed a curriculum around the themes and issues of the piece, which impacted on all the curricular subjects. The following selection shows how work was developed across the board and the high quality of work which was inspired by the project.



Remembering Wonderful Jamaica

There
Where
In wonderful Jamaica
Fishes dance and sing
And the view is dashing.
Here
In London is really plain
Rain which makes me sad.

Then
When
We look up to the skies
And see a beautiful bird that flies
In Jamaica.
Now
In England the sky is black
And politics are not on track.

Now
How
In England we are really sad
And crime is bad.
Then
I remember
Swimming the salty sea in Jamaica.

Joshua Spencer age 8

Mexico they say,
is a country of sun:
Everyone eats cactus pie
Everyone drinks water.

Neslihan Karakoy age 7

Chorus 1: The chorus remembers the places that it came from

There,
Where
The seas met the skies,
The sun, a gold, ripe fruit, would rise
And blaze all day.
Here,
What sun there is
Is mostly grey.

Then,
When
We looked to the skies,
Those stars reflected in our eyes
Each had a name.
Now,
What stars there are
All look the same.

Now
How
The slender, young trees
Whispered when touched by
a warm breeze
I hear again
When
I feel the touch
Of London rain.

Alasdair Middleton

Chorus 4: The Chorus imagines England.

London, they say, is a city of fogs:

Everyone is ruled by a teeny, tiny Queen.
Everybody's very pale. Everywhere is green.
Everyone is friendly; everyone's polite.
Everywhere is very clean and everything's alright.

The English, they say, really like dogs:

Everyone eats fish and chips. Everyone drinks tea.
Everyone drives miles and miles to be beside the sea.
Everyone goes everywhere on a big red bus.
Everyone plays cricket but not as well as us.

Alasdair Middleton



A particularly popular story in the libretto is that of the grandmother sewing a dress for her granddaughter to wear on her arrival in England. The excited child is devastated when her practical father meets her from the ship and insists she covers it up with a duffel coat for warmth. This scene inspired poetry, diary excerpts in the character of the granddaughter, comparisons of home (set in the Caribbean) with the reality of Hackney and caught the imagination of many of the children:



I'm really excited because I'm sailing to England. I can't sleep because I'm so happy. My Grandmother made me a dress before I went to bed. I am now sitting up in bed writing this. The dress Grandmother made me is hanging in my wardrobe. It has sequins sewn on it and is a purply pink colour. When I get there, I'll step off the boat, my dad will lift me up into the air as the crowd cheer. But I'll be nervous sailing to London in a huge boat on my own. You should have seen all of the kids when they saw my dress especially my best friend Rosie. Woe she was mad! Imagine the crowd all taking pictures of me me me!

Caitlin Mullin age 6

Sewing Home

Sitting here
On sun lit steps
Watching the sunset pass
Sewing a frock of purest silk
With golden lace at the hem

Claret Rays
And orange drops
Streak across the sky
I sit here with needle and thread
Up and down
With golden lace at the hem

Floating gently
In a soothing breeze
The elaborate cuffs fly
Embroidering glad-rags
With golden lace at the hem.

**Bryher Litten
Beatty** age 8



Dear Granny,
When I was in the boat I felt sea sick but the rest of the journey was fine after that. When I arrived at England no one talked to me or looked at me. Everybody was racist and that really hurt my feelings but far worse than that my father made me wear a duffel coat on top of my lovely dress. I felt so angry and also a bit sad. We got on the cold red bus which was so dirty. We went past lots of fish and chips shops and so many people with dogs. Still nobody looked at me they never even put a single eye on me. I hoped they would be so polite. Nobody was polite.

Musaib Dana age 8



Today was my last time on a yellow bus because my dad sent me a letter and he said the buses were red in England.

When I looked out of the window I could see the sea sparkling in the golden sun and the old rum hut on the beach with some men outside drinking rum and playing cards.

When I got out of the bus I could see the huge pink church and could hear the brass band practising for the carnival on the beach, I am very sad that I won't be able to see the carnival this year because in my letter my dad said they don't get carnival in England.

Nell Ranken-Perrot age 8



The Caribbean is so fantastic and I love coconuts. I love playing cards with my friends. I hear a lot of drums. I have been to school, it was good. I am scared about tomorrow.

8th of October
I have the best dress in the world. It is a multi-coloured dress to make me fancy. I'm going to be posh in England like popstars. My dress is made out of silk, it is smooth and soft. I am going to miss lots of things about the Caribbean. My house is brightly coloured. Living in the Caribbean is hot. My house is alone, there are no houses along and I have plenty of space in my garden. I have a feeling that I am safe in the Caribbean. My favourite food in the Caribbean is juicy coconut. I wonder what it will be like in England.

Mahfuzur Chowdry age 8

Journeys and travel were important themes throughout the school year and were used in geography to learn about different countries, maths to look at distances, history to look at immigration, as well as in literacy:



Ear blocker
Cloud tapper
Altitude reacher
Accurate lander
Course sticker
Disgusting food server
Vomit causer
Rubbish TV shower
Preview launcher
Pilot scarer
Time taker
Boredom starter
Magazine giver

Dominic Crewe age 10

Jumping for excitement
Opps I need to go to the loo
Ukicked me!
Racing through the motorway
Nearly there
Everyone excited
Yeepy we're there.

Rabiah Saud age 10

Speeding along the ground,
Soaring through the air
Pilots getting dizzy
Letting off a flare.

Flying to distant countries
Full blast from jet propelled engines
Climbing high in the altitude meter
Courses getting rid of your sins.

Journeys to different countries
Journeys down your street.
Journeys in an Armada
Journeys in a fleet.
Journeys, Journeys everywhere.

Ramel Boyce age 10

The Long Journey

We had all finished packing the car,
Tent, shoes, we were going far. Suddenly there was a low rumble,
Everyone started to fumble,
'Where's my coat?'
'I want some water!'

We had been travelling for what seemed like hours.
Passing trees, cars and huge towers.
The journey was long and tiring,
People felt sick and were crying.

On the motorway we were travelling past
Soon enough we were here at last.
I woke from my deep sleep
I had slept for heaps and heaps.

Then we started to slow down,
There wasn't a single sound,
Except for the slow warming chug
The wheels were covered in brown mud.

Zarah Mann age 10



Another focal scene in the opera depicts people fleeing from a pursuing army. This resonated in many ways both personal and in terms of study. Students developed this with work on refugees, including looking at the role of the UN, empathy with the pursued and a greater understanding and respect for the situations their contemporaries and many in the world today have or are still facing.



Refugee

Going far, not knowing where.
I clutch my heart in my head
I didn't bring home here.

Can't adapt
Can't be accepted
I want to go home
But home isn't here

Family vanish
They're not in my head
I cry; no, I wail
Not to be there

My country whispers
Come; come
But I don't
Home is in my heart
Not in my head.

Martha Cusker age 8

Fear comes to death
Run go to another home
Iyes close to tears
Good is hope
Hide near the trees
Time has gone.

Selin Safi aged 7



Destroyed I'm going to be
In my country I'm lonely
Surprised that the war has not killed me yet
Ashamed to leave.
Petrified in every way
Patience I can't take it any more
Oh I'm going to die.
I need a different country
Naked I'm feeling
The worst day of my life
Exhausted in every part of my body
Dead in a minute.

Jahmala Exton age 7

To the UN

We have been learning about refugees – what it's like to be one, what the journey can be like and the feelings involved. I want this to stop because it doesn't happen to everyone, so it should not happen to anyone. People are suffering for no reason. Put yourself in their position how would you feel? Please make a difference. Don't let lots of people die.

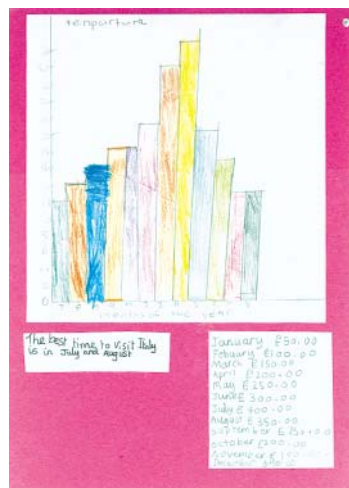
Shervan Miller-Ferdinand
age 8

Alerting United Nations

I feel really bad about refugees because they could get really sick and they don't have any medicine. They have to go to sleep on the floor, they don't have much food and they suffer so badly and it seems nobody cares. It's just not fair so if your country works together no one will be a refugee. Also TEAM stands for together everyone achieves more so if you work together as a team no one will be lonely and sad.

Reece Faria age 8

Marketing was another area of interest and one class made an advertising brochure enticing the public to visit the area of Amalfi:



Hotel Amalfi

In our hotel there are Massage and amazing restaurants. All the rooms are huge. The hotel is the shape of a boat and on the water. It's magical! The massages are just twenty Euros. When you have a massage you can relax yourself so much that you will feel new born, fresh, free and ready to go somewhere else. In the hall there are magnificent things like huge patterned sofas and beautiful balconies all around the hotel. Also the managers dress you in amazing costumes.

Klaudia Barys age 8

Italian Beach St Marie

Relaxing St Marie beach is wonderful for adults who are visiting Italy and for children and adults who live there. The water is beautiful and clear blue. A swim in the water is very relaxing. It is warm all the year round the temperatures at the beach rising to 28°C. The sand is smooth and soft, sparkling and blue. You can enjoy boat rides for ten euros. We even have water sports like swimming and football which will fill you and your children with excitement.

Nicole Silvera age 8

Magic Italian Food

This restaurant, Magic Italian Food has tasty pizza, delicious pasta, cool white wine and red wine and even more exciting drinks for children. The waiters will serve your meal. The pizzas have a cheesy top and you can have some more really exciting toppings on these wonderful pizzas.

Sarah Belkout age 8

For younger students, literacy encompassed writing about the opera from as many angles as possible:

If I was in the opera I would like to be a spooky tree so I could move my face and arms to make it even more scary. And my voice would be sort of wispy. And I will pretend I am evil.

Kyra Pipkin age 6



March 12th

The part of the opera story I like the best is England. Because I like when they stand in the pouring rain. And I especially like when the teenager is moaning for the dad to open the door. And I really like when they find the right key. I'm really happy for them.

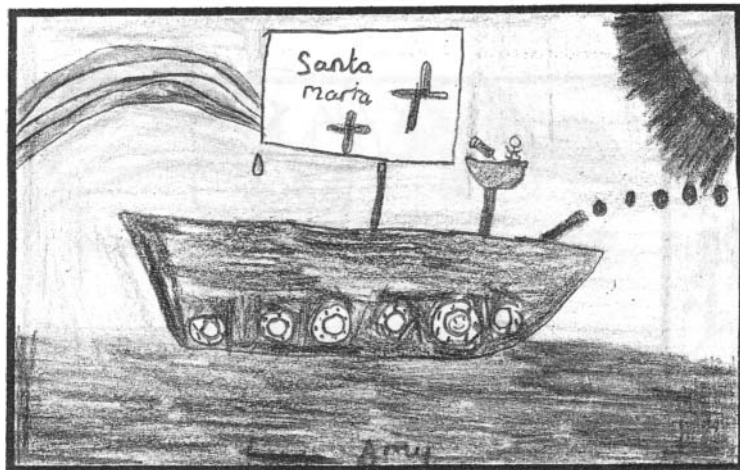
Assiya Williams age 6



If I was in the opera I would like to be the chief of the soldiers because I wear armour and I look scary. And I could boss soldiers around and that would be fun and it would be cool, real cool. And I could speak solgererie.

John Moriarty age 6

History was an important focus for curricular work and teaching tied in the themes and issues of the piece into potentially more 'standard' work, from Christopher Columbus to the Blitz:



Ship's log of the Santa Maria

Monday 3rd August 1492

Today is my special day because it is my first voyage. I'm going to India and China. I'm so happy. I hope I am going to reach land.

Wednesday 5th August 1492

The crew was bored but then a whale came and everybody was happy.

Amy Paterson age 6

Leaving the Blitz

Hurrying along the rubble-strewn streets,
Glancing at the bombed buildings crumbling like decaying bones.
Then suddenly the siren goes.
Oh No it's a raid!
Bombs whining and exploding overhead
Coupled with the roar of anti-aircraft guns.
Down into the Underground which looms up like a mouth,
With rows of jagged teeth jutting out steeply.
Sitting on a bench with suffocating tension everywhere
Until finally the sound which brings comfort to the hearts of all, the siren again.
Out of the Underground and onto the train station.
Suddenly the train comes hurtling round the bend,
A great monster of metal belching smoke.
It finally stops with a screeching of machinery and a shower of sparks like a thousand miniature comets plummeting down to earth.
Standing on the brink of life without my parents,
Waving goodbye with an iron fist tearing my heart apart.
Sitting in the train with the icy realisation of what I have done,
Creeping over me like winter's icy grip over a lush farmland.
I try to concentrate,
But the shock of what has happened is overpowering and I slip down,
Clawing vainly at the walls of reality as an unknown weight pulls me down into the void of sleep.

Connor Litten-Beatty age 11



Zoe Preece and Andrea Olbrys worked on the textile used in the sewing scene in Act I

Zoe: I like being involved in what's happening at school, I think it prevents school and home from becoming too separate and really enjoyed being able to be creative with some of the other parents – a lovely way of contributing to the school. It was fun doing a project together, although most of the parents who were involved were parents I mix with outside of school anyway. My being involved with the school is very important to my daughter and I think she would have liked to have more involvement creatively with the opera itself.

Andrea: I was excited about the whole idea behind the opera which enabled me to put something back

into the school which has given my children a lot. I enjoyed being creative, and working as a team with the other parents. It was also good to work with Kate who has interesting ideas.

Olivia Mullin and Sue Hollis's daughters were in the Design Team

Olivia: She has learnt that artists never give up or think other people are better than they are. She has learnt a lot of new art techniques, which she found very exciting. She also learnt about colours. She has become more confident in her own abilities.

Sue: She really enjoyed helping with the design side of the production and learning the different ways and techniques used in making a 'good finished art work'. It has given her more confidence in her overall attitude to her school work.

as well as the sheer joy of performing.

I was immensely proud and couldn't stop crying. It confirmed the importance of the school community and crystallised everything good about the school. It is the highlight of our association with Jubilee over the last nine years.

An invaluable contribution was provided by parent governor Anthony Joseph who owns a set building company Square One Scenic Services. His assistance with providing materials, advice and hours of his own time for the production was a unique example of how the wider school community can impact on such a project.

Anthony: I asked my children this morning if they were nervous and they said no. Their confidence astounded me. I didn't have anything like this at school and I just thought to have the opportunity to be part of such an amazing experience like this and be given real confidence is something they will never forget. Who knows where they can go with it!

7 parents and the community

Parents were involved in a variety of ways throughout the project from telling their stories back in February 2003 to assisting with textile work, preparing sets, and helping make costumes.



Siobhan Litten-Beatty's 9 year old daughter was performing

Siobhan: It has done wonders for her confidence and given her a positive affirmation of things – she now believes in the mantra 'if I want to, I can'. She was elated after the experience, which she found very profound both in terms of the whole process in which she felt an ownership in making 'our' opera come to life,

8 impact

Throughout the project, students and staff were asked to complete a series of evaluations. Some of these were more formal questionnaires, others took the form of diaries, letters and conversation. The following excerpts show the range of activities observed, discussed and debated and illustrate how expectation matched up to reality.

teacher evaluations

Design inset

I expect to use some of the artistic techniques discussed and practised with my class. The children found it very funny that I was embarrassed to have my work on show because I didn't believe it to be good!

Rachel

All the techniques were new to me so there was a great novelty about everything which I think students would enjoy.

Amy

I totally panicked when I was given the task of drawing, but as it was explained and useful methods were given, I tackled the task and to my surprise, the accomplishments were successful. Now I feel I am able to pass on the skills learned to children.

Fatima

The children responded enthusiastically to seeing our work on show. They loved the effect of smaller sections creating a very large painting and loved the particularly skilled artists' work.

Barry



Expectation of impact

Hopefully it will draw the school community together having the opportunity to work towards a common purpose. It will give me the opportunity to teach in a different way – with focus on a common theme running through subjects.

Rachel

I expect it to set an example of what can be achieved through collaboration and cooperation.

Peter

I can see it impacting on those children who find academic subjects challenging and are frustrated by this. They may be able to express themselves more successfully creatively. It will impact on everyone in terms of confidence, cooperation, self-expression, team work, listening skills, widening experience and creative skills. The nature of the project has originated from the school community – it belongs to us all.

Rosetta

Hopefully results will improve so I can demonstrate that time spent engaged in the arts raises attainment and achievement all round.

Jacqueline

reality of project impact

I think it will be beneficial for children with behavioural difficulties to be given a responsibility in the development of the project.

Fran

There is an obvious link between stimulating activities and behaviour. Children with learning difficulties may feel they can achieve in other ways which will increase their self esteem.

Alex

The project is about journeys, therefore it impacts on everybody as we have all made journeys within our lives.

Salima

I'm looking forward to seeing how it comes together. It amazes me how people in one school have had many difficult and dangerous journeys to get here. Everyone has had a part to play. Working together for the final product will be fantastic for the school. ...cooperation, team building, discussion groups, evaluating – these are all part of the process so far for my class and they in turn improve behaviour and social skills.

Carla



Every year group has been involved in doing something and I've heard siblings talking to each other about how they have been involved and what they are doing. The children have really loved the story especially because part of it is about the brother of one of them. They have also loved making props. I have been able to make use of the opera in different aspects of the curriculum. It has made me use a variety of learning styles because some children were better writing about it, some making things and some acting out the story. The cross-curricular learning has given me a chance to go back to the way I used to teach!

Chris

I didn't realise how much was involved in putting on a production. As Visual Arts Co-ordinator it has inspired me to think more about process and design. It has shown me what can be achieved with children and staff.

Sue

I've enjoyed watching the project unfold – seeing how all the different class activities relate to

each other and the opera. It's been good having an overarching theme for my planning. The project excited me with the potential for creativity although some inspirational opportunities were lost by being stuck in the classroom. In the future I would timetable in opportunities for classes to visit the rehearsals and one could develop a newspaper report, interview the artists, cast, prop makers etc.

Clare

This is an exciting opportunity for a group of children who are most involved. Everyone did enjoy the activities although they found it hard to understand the impacts their efforts made until they saw the finished product.

Barry

The project itself was completely relevant to my class as there are many children who have travelled through various journeys to get to Jubilee. In terms of behaviour some children really rose to the occasion, developing confidence, the ability to listen, follow instructions and work with each other.

Carla

It has had a huge impact as all the children have felt involved especially with art on a large scale. The theme of the opera has inspired children across the subjects – drawing everything together makes timetabling easier and learning time more productive.

Rachel

The cross-curricular learning has been very useful and a change for us to think more topic based for the coming years. I don't think staff realised that now we've done it once it's easier to do it again. The coming year has shown some people to be much more enthusiastic towards planning; subliminally it seems to have worked its way in!

Nick

student responses

I felt nervous because when the real thing came I was worried what would happen if I'd mess up.

Rabiah Saud age 11

It was a great experience to learn from the professionals.

Laura Piedrahita age 10

I have learned that primary school is probably the best time of your life and how to work with other people.

Amy Faux age 11

I feel that I have learnt that you don't have to be shy to perform or make friends with lots of people.

Gabriela Ledwa age 10

Performing in front of people was very arduous, because you had to stay still and look on one spot and don't laugh.

Dagmara Cielecka age 11

Now I think I am really brave and intelligent to learn all of the songs. Now I know if I want to do something, I actually can do it.

Dilan Kanidagli age 10

I learnt that putting on an opera isn't all fun and games, there's a lot of hard work.

Leigh Charles age 11

No matter what you do you are still part of a team. If you put your mind to something you can accomplish it.

Vinay Gozra age 10

I felt like I've been chosen to show what I could do to do something excellent and challenging.

Radeyah Saud age 11

I've learned that if you put everything into it, you can come up with something amazing.

Ruth Shorten age 9

One of my favourite parts about being in the opera was when we first had to get up on stage and start acting out parts out because I thought it was quite amazing that I could get on stage and not be afraid to start singing and acting in front of people.

Candice Elias age 10



I learned that we should work as a team and respect one and another.

Neslihan Karakoy age 8

I've discovered the amazing, delicate talents inside everyone's heart and that no matter what culture we are, deep down beneath us we all seek the same thing 'peace'. I felt so proud knowing how much touching emotion, love and young talent had been put into this opera, so I knew I could do it... I've learned how many difficult and terrifying times some people have gone through and how it is so important to be kind to them.

Bryher Litten-Beatty age 9

My favourites were the refugee part because it was scary and the music was exciting and the acting because it makes you feel like the character.

Siobhan Hollis age 9

My favourite part was being a tree and howling.

Musaji China age 7

I feel happy and I am really pleased to be in this opera. And sometimes I miss classes and don't do any work and I am so lucky.

Antonia Fessal age 7

I feel that you can sing even if you're a boy and you think you can't sing high notes.

Solomon Rose age 8

I am proud of my school.

Charlotte Joseph age 9

I have learnt that all different people can come together to produce something amazing.

Nell Ranken-Perrot age 8

The World Was All Before Them has evolved over a year in the life of Jubilee School. We have learnt a great deal from our involvement with this project.

We wanted to reach out and involve members of our parent community on a scale that we had not previously attempted. We wanted to make a loud and joyous statement about our commitment to the creative arts and our belief in how it can change lives. In the process we hoped to develop the professional knowledge and build on the teamwork within the staff group that was already a strong feature of the school.

The opening of the opera on 1 July 2004 has been the culmination of all of this work. It brought together support from Sport England in funding our new hall for Sport and the Arts, backing from Creative Partnerships who believed that the opera could come to fruition, and direction and artistic partnership from Hackney Development Music Trust who have guided and shaped the project.

The project does not stop here. A particular feature has been a major curriculum shift towards a more topic-based approach to teaching. For the entire year the school has worked on a theme of Journeys in an attempt to make learning more coherent and connected for our children. This way of working will carry on as it carries within it a model of teaching and learning that is motivating and enjoyable for both teacher and child.

This short book forms another element of the project. We hope that it will stand as a resource in its own right for those interested in how the project came about and a description of what we wanted to achieve.

Reaching out and involving the whole school, the local community and professional artists in the production of the opera has been an exciting and challenging task. Mistakes and misunderstandings are bound to be made on the way, if only because so many human beings have been involved at any one time – including over 75 children! Nevertheless, I can truly say that the culmination of this new and original opera being performed in our new hall has been the pinnacle of my career.

Taken together, the opera and the book might act as catalysts to stimulate a wider interest and understanding of how and why people uproot themselves to come to the city, but the story continues. Our participation in this opera has changed us all, and the next story will surely be about how we all fared after the boats, planes and trains fade into the distance and we begin to measure the influence through our school of our participation in *The World Was All Before Them*.

Jacqueline Bruton-Simmonds, Headteacher

9 conclusion

The Jubilee School Opera project has been an extraordinary journey for everyone involved. It set many challenges in the involvement of the whole school, and the nature of the partnership between HMDT and the school, but has ridden the tide of all the inevitable problems and stresses that such a project creates with tenacity and integrity.

Interesting issues of inclusion arose from children not performing and staff being disrupted through the rehearsal period, but the conclusion proved how well the integration of the school was achieved with younger students recognising 'their mask, banner or parcel' and staff marvelling not only at the high quality of the performance, but also the integration and team work of students of all ages. The student audience knew many of the

words and watched in silent awe. One child begged for a second ticket offering all her pocket money to see the performance again. The school's SATs results were considerably higher, which can perhaps be seen as proof of how well the arts assist in curricular learning.

This project served to give the school an ownership over many of the positive attributes of Hackney and to celebrate its wealth of multi-cultural diversity, talent and creative energy. It exemplified partnership and team work and will surely serve to continue the legacy of music making in the Borough.

Tertia Sefton-Green, Project Director, HMDT





Hackney Music Development Trust

HMDT is a dynamic organisation which creates a wide range of music projects which encompass a broad range of cultural traditions and talents. It works closely with schools, the Hackney Music Service and many other organisations to sustain a legacy of music education for people of all ages and abilities in Hackney, and enjoys strong support from The Learning Trust, LSC London East, ACE and other sponsoring bodies.

HMDT works to increase access to high quality musical experiences, raising achievement and nurturing local talent. HMDT supports initiatives which broaden the role of music in the educational and cultural life of the community, and designs projects to be a part of long-term sustainable development – ensuring a musical future for Hackney!

Adam Eisenberg
Director
Tertia Sefton-Green
Project Director



Jubilee School

Jacqueline Bruton-Simmonds
Head Teacher
Nicholas Cannon
Creative Arts Co-ordinator



Creative Partnerships

Creative Partnerships works to give school children throughout England the opportunity to develop their potential, their ambition, their creativity and imagination through sustainable partnerships with creative and cultural organisations, businesses and individuals. Creative Partnerships is currently working in 25 areas and has been given financial investment to roll out to a further 11 areas by 2006.

Creative Partnerships London East was one of the first sixteen Creative Partnerships areas around the country and is one of three areas in London. Creative Partnerships is funded by the Department for Culture Media and Sport, is supported by the Department of Education and Skills and is managed by Arts Council England.

Creative Partnership London East
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Music Director Jill Farrow
Designer Andrea Carr
Costumes Kate Whitehead
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Lighting Designer Cis O'Boyle

Book design Raphael Whittle
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THE WORLD WAS ALL BEFORE THEM

An opera for Jubilee School in Three Acts
Music by Matthew King
Words by Alasdair Middleton

