

HACKNEY
MUSIC
DEVELOPMENT
TRUST

HMDT

ENSURING A
MUSICAL FUTURE

PRESENTS

An abstract, painterly background image featuring a central figure in a blue coat standing on a dark, silhouetted structure. The background is a mix of warm orange, yellow, and red tones, with faint musical notes and a crescent moon visible. The text 'IT'S HERE IT'S NOW!' is written in a white, hand-drawn style in the upper right corner.

ON LONDON FIELDS

E8

A COMMUNITY OPERA FOR HACKNEY

Music by Matthew King

Words by Alasdair Middleton

19 and 20 November 2004

**HACKNEY
EMPIRE**
where theatre lives



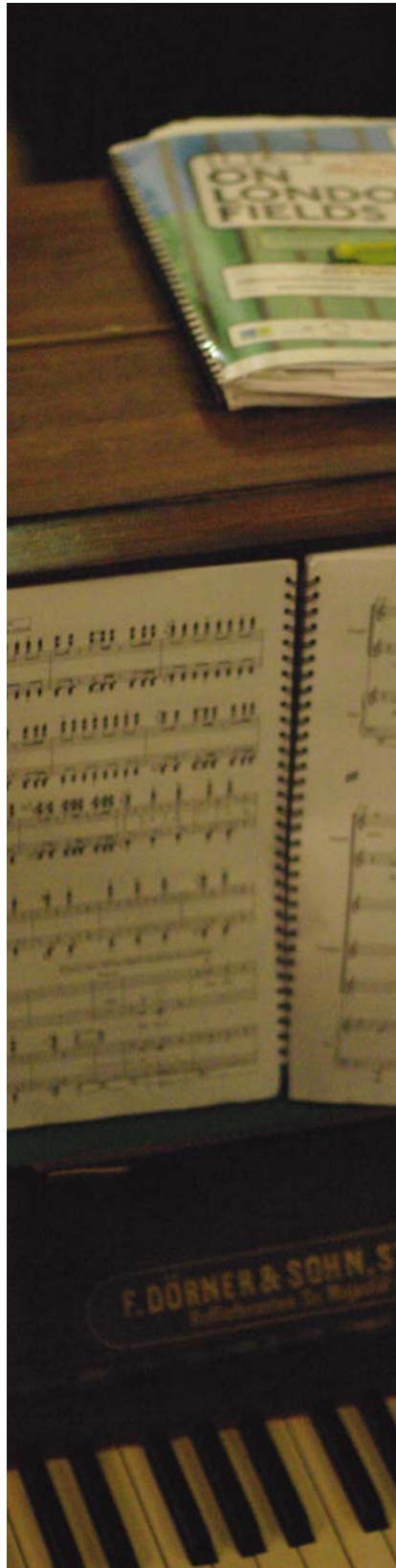
I am very pleased to welcome you all to what is undoubtedly both a great musical achievement for Hackney and also the largest project ever undertaken by Hackney Music Development Trust (HMDT).

As we approach our 10th birthday we can look back on many excellent programmes, courses and musical collaborations which have been the hallmark of the Trust's work. We have come a long way since our early beginnings as a means of helping to support the Centre for Young Musicians Hackney with a staff of one. Today, HMDT is a thriving arts organisation in its own right, working with over eighty different contracted artists of all kinds, developing twenty-five different music projects with many musical groups and communities. Our ever widening range of programmes takes the creative teaching skills of all our artists to schools, community centres, housing estates, museums, hospitals, youth clubs, care homes for the elderly and, weather permitting, some of Hackney's many green spaces.

Partnerships are key to HMDT's work and have been a fundamental element of *On London Fields*. We are excited that this project marks the beginning of a relationship with the renowned orchestra of the Academy of St Martin in the Fields and that the work has attracted the interest, support and commitment of so many organisations, groups and individuals.

So much has changed in Hackney since we started out, and we are delighted to be a part of Hackney's vibrant cultural developments, playing a key role in its revival by commissioning *On London Fields* and inviting so many people to participate in its realisation. We are proud to be a part of quality musical initiatives that allow talent to flourish in the Borough, and we hope to continue doing so for a long time to come.

Patrick Maddams
CHAIRMAN, HMDT



The history of Hackney is one of vision and transformation. Three years ago, our vision of *Operation Hackney*; an adult literacy project which would result in a new opera to be performed by the Hackney community was in its infancy. Today, in the newly-restored Hackney Empire Theatre, Hannah Trapnel's vision of a community coming together becomes reality. The spirit of partnership and collaboration which were so essential to the entire project over the past three years are at the heart of *On London Fields*.

We are proud of what we have achieved, but none of it would have been possible without the commitment and vision of all those involved. The inspired leadership of Project Director Tertia Sefton-Green, the dedication and expertise of all the artists, tutors, production team, HMDT staff, the cooperation of all the project partners, and the hard work and enthusiasm of each of the participants have all contributed to getting us here today.

We are particularly grateful for the support we have received from The Learning and Skills Council, Arts Council England, The Learning Trust and the Performing Rights Society Foundation, and we are quietly confident that they will find their trust and support well rewarded with an outstanding musical production performed by and for the people of Hackney.

On London Fields is not just about these performances. It is about a process, during which people have discovered amazing creativity within themselves. Congratulations to everyone on all their achievements. It is a tribute both to Hackney's diversity, and to what can be achieved through partnership. It will remain a lasting inspiration for HMDT, and I hope for all those who had a part in it. It has been a remarkable experience we will all remember.

Adam S. Eisenberg
DIRECTOR, HMDT



DIRECTOR Adam Eisenberg
PROJECT DIRECTOR Tertia Sefton-Green

PRESENTS

ON LONDON FIELDS

AN OPERA IN TWO ACTS

MUSIC
MATTHEW KING

WORDS
ALASDAIR MIDDLETON

Commissioned by Hackney Music Development Trust with
funds from the Performing Rights Society Foundation

WORLD PREMIERE 19 NOVEMBER 2004

MADE POSSIBLE WITH THE GENEROUS SUPPORT OF:



CAST

HANNAH TRAPNEL

A Prophetess, resident of Hackney

Sally Burgess

DEBORAH

An Ordinary Woman, resident of
Hackney, mother-to-be

Alison Buchanan

ABEL

An enthusiastic supporter of change,
married to Deborah

Simon Thorpe

SIR BAWNAGAYNE SURLY

An M.P. with Puritanical leanings

Jonathan Gunthorpe

RESIDENTS OF HACKNEY

PEOPLE

Who want to build a better world

The People of Hackney

CHILDREN

Keen on personal liberty

I Can Sing Youth Choir

ELDER PEOPLE

Somewhat ribald

The Sharp Hoxtoners

LEVELLERS

Who believe all men to be equal
and all property common

The Robinson Singers

RANTERS

Who believe they are possessed
by a higher power

**William Bourdillon, Kathy Briscoe,
Wendy Haslam, Nigel Knapp,
Shanola Linton, Tammy Loughran, Gini Mags**

FIFTH-MONARCHISTS

Who believe a better world
is on its way

The Wing-It Singers

QUAKERS

Who believe that heaven
has no formal doctrine

Emashi

HANNAH'S WOMEN

Who believe in Hannah

**Clare Comely, Nicola Gabriel,
Kathleen Greene, Sam Hellmuth,
Fran Isherwood, Bola Kadara,
Gina Long, Marta Naranjo,
Eleanor Walker-Jung**

NON-RESIDENTS OF HACKNEY

THE COUSINS OF THE COMMONWEALTH

Sour-faced Censors

**Ciara Burrows, Lina Johnsson,
Joanne McGahon, Martina Messing, Mary Wurie**

SOLDIERS

Unfortunate agents of an oppressive regime

**Michael May, Jerry Howell,
Deryl Walsh, Bertie Wyer**

COURTIERS

Sycophantic perpetrators of a superfluous regime

The Wing-It Singers

KING CHARLES I

A Saint

Farquhar McKay

ARTISTIC TEAM

MUSIC DIRECTOR

Jonathan Gill

DIRECTOR

Martin Lloyd-Evans

DESIGNER

Andrea Carr

LIGHTING DESIGNER

Simon Corder

MOVEMENT CO-ORDINATOR

Steve Elias

PROJECTION DESIGN

Patrick Watkinson

ASSISTANT DIRECTOR

Dylan Lowthian

ASSISTANT MUSIC DIRECTOR

Liz Rowe

MUSIC STAFF

Frances Hills

Lindy Tennent-Brown

PRODUCTION MANAGER

Sam Paterson

STAGE MANAGER

Charlotte Warner

DEPUTY STAGE MANAGER

Wendy Griffin-Reid

ASSISTANT STAGE MANAGERS

Stephanie Hernandez

Jim Mansel

COMPANY MANAGER

Stephanie Gill

COSTUME SUPERVISOR

Helen Johnson

ASSISTANT COSTUME SUPERVISOR

Menna Beynon

WARDROBE MISTRESS

Clare Pegg

WARDROBE ASSISTANT

Esra Gungor

COSTUME MAKERS

Niccoline Bailey

Jane Barker

Stephen Buss

Sydney Florence

Jane Freer

Melpa Griffith

Becci Hill

Petra Huber

Della Kobic

Sue Longbridge

Mariam Phillips

Kate Vince

Jude Ward

HAIR AND MAKEUP

Christina Martin

PRODUCTION ELECTRICIAN

Jono Kenyon

SET BUILT BY

Rocket Scenery

ORCHESTRAS

Academy of St Martin in the Fields

Cambridge Heath Brass

Centre for Young Musicians Hackney

RazzamaSaz

Young Jazz Hackney

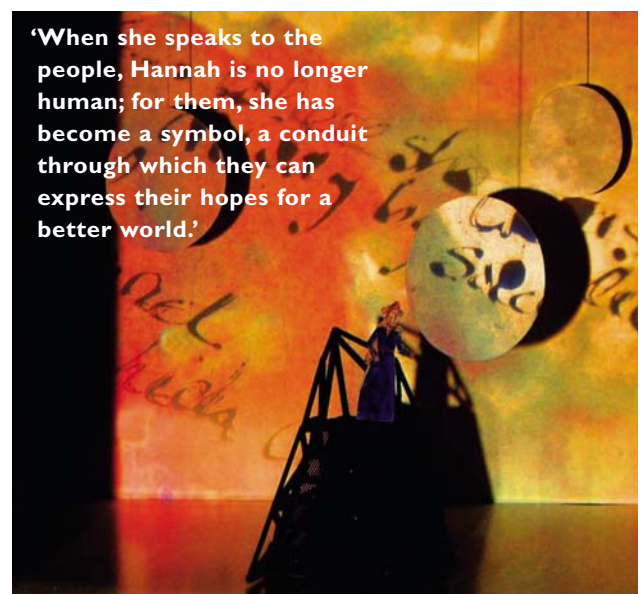
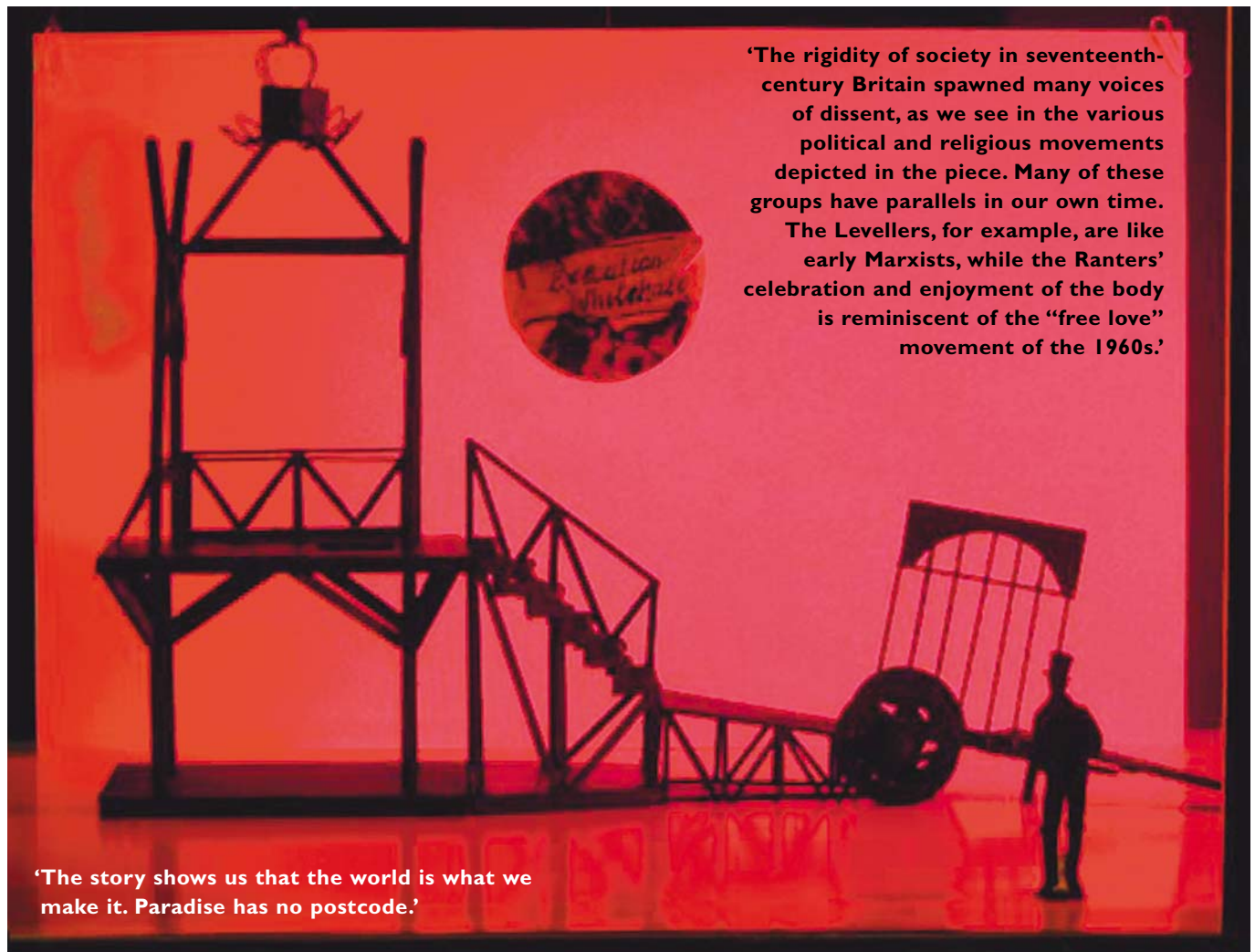
Approximate running time 2 hours including 20 minute interval.

Please ensure all mobile phones, pagers and digital watches are turned off.

Photography and the use of all audio or visual recordings is forbidden

'Hannah's gift is also her burden. Should she follow the path laid out for her if it means, ultimately, her own death?'

"Bawnagayne, the puritanical agent of Cromwell's oppressive regime, is a familiar figure throughout history. He is the authoritarian ruler, maintaining power through rigid social control and the systematic erosion of civil liberties."



SET AND PROJECTION DESIGN ANDREA CARR
QUOTES DIRECTOR MARTIN LLOYD-EVANS IN REHEARSAL

SYNOPSIS

PROLOGUE

1649

Charles I is praised by his courtiers. Hannah Trapnel, a prophetess, contradicts their praise and urges the ordinary people to revolt. The people pull down the palace and the King is executed. Hannah and the people anticipate a glorious future.

ACT ONE

A few years later, in Hackney

Led by Abel and his pregnant wife, Deborah, the people of Hackney are finishing a building. They are watched disapprovingly by Sir Bawnagayne Surly, an M.P., who has come to arrest Hannah Trapnel, another local resident, for sedition. The people are appalled

when they hear of the restrictive new laws that Cromwell and his parliament have passed and even more horrified when Hannah is brought in under arrest.

While Deborah and the people distract Sir Bawnagayne and his soldiers, Abel helps Hannah escape. Swearing vengeance, Sir Bawnagayne leaves, followed by a jeering crowd.

Left alone with Deborah, Abel reassures her of his love. Their baby moves. The crowd return with the news that Hannah will prophesy later that night to the assembled populace on London Fields. Deborah is disturbed; Abel jubilant and the people defiant.

INTERVAL

ACT TWO

Later that night, on London Fields.

Sir Bawnagayne has heard about the gathering and has surrounded London Fields with hidden soldiers.

Hannah Trapnel prays that her gift of prophecy be taken away from her, and Deborah, worried by the trouble she fears the meeting will cause, tries to dissuade Hannah from prophesying. Hannah herself is reluctant to speak as she has dark forebodings about what will follow.

The people arrive, excited, and with increasing urgency beg Hannah to speak. Haltingly at first, Hannah describes her vision of the future.

The people take up Hannah's vision. Enraptured, they have a vision of perfect peace. At the height of their rapture, Sir Bawnagayne and his soldiers break up the meeting...



SALLY BURGESS (HANNAH) AND THE PEOPLE

MARTIN LLOYD-EVANS
(DIRECTOR) AND
FARQUHAR MCKAY
(CHARLES I)



SIMON THORPE (ABEL)



THE CREATION OF ON LONDON FIELDS

In September 2002, The Learning and Skills Council (LSC) accepted a unique bid led by Hackney Music Development Trust intended to set up Basic Skills language and literacy courses which would lead to the creation and production of a new community opera for Hackney. The vision was motivated by the idea that the arts could be used to introduce language-based skills to students in an exciting and inspiring setting, thus retaining learners for longer periods of time, and helping them to explore their emotions and their own artistic talents. *Operation Hackney: Learning Through the Arts* was born!

Although HMDT was experienced in adult programmes and school based cross-curricular projects, working in the adult education sector offering accredited courses was a new venture, and a challenging one. Working across the borough, we built new partnerships and developed existing ones to recruit learners and set up classes in a range of venues throughout the Borough including the Vietnamese, Laos and Cambodian Centre, Sound Vision Trust, with the Patchwork Support Team on the Kingsmead Estate, at Hackney Community College, City and Hackney Mind, The Sharp End and Lauriston, Jubilee, Gayhurst, Craven Park and Stoke Newington Schools. It was a gamble, but we felt confident that we could deliver on the trust which the LSC had placed in us – we were determined to demonstrate what the power of music could do!

In February 2003, we set up our Artistic Team and invited Composer Matthew King and Writer Alasdair Middleton (who had written our Primary School opera *The Hackney Chronicles*) to

collaborate on the new work. We wanted the opera to include elements of local history and explore the integration of diverse communities, in order that it might have a relevance to all the learners and performers. It was soon after that Alasdair discovered the character of Hannah Trapnel; a Hackney resident in the 1650s who was imprisoned for her prophesies about the future, and her story was integrated into the teaching curriculum.

An excellent, committed team of tutors led by Basic Skills Co-ordinator Frances Sexton, developed this curriculum which embraced the themes in the story of the opera together with other arts-based teaching. Alongside their weekly language classes, many learners also

attended creative workshops with Alasdair, contributing their own ideas to the story and written text of the opera as well as developing and enhancing their literacy skills. A creative writing course took place, which enabled a further group of learners to work with Alasdair on writing workshops for the libretto as well as to attend sessions with novelist Alison Fell and playwright April De Angelis.

Fundamental to the course was a programme of exciting cultural events during which learners visited relevant local sites including the Hackney Museum, Geffrye Museum and Sutton House, as well as attending a backstage tour of The Royal Opera House. In November 2003, 65 learners went to a performance of *Madame Butterfly* having spent the term studying a curriculum which included detailed lesson plans based upon the opera, its background and a range of supporting activities. The visit made a particular impact upon our class of Vietnamese women, many of whom were challenged by the English surtitles for an Italian opera, but enjoyed an evening of profound empathy for the character of Butterfly and explored their feelings about the story in their language classes with poetic sensitivity. The visit to the opera was such a success that 100 students followed that with English Touring Opera's *The Marriage of Figaro* at The Hackney Empire.

It was always important for the students to feel part of a project beyond the confines of what was happening in the classroom, and so we held an Open Event in which they all received certificates to mark their achievements. Social interaction has been a key element of the programme and learners



BASIC SKILLS COURSES ON
KINGSMEAD ESTATE

TOP: ALASDAIR MIDDLETON
(LIBRETTIST) AT LAURISTON SCHOOL

attended with their families and friends, were treated with a back-stage tour of the then half-finished Hackney Empire and enjoyed performances by opera singer Jessica Walker, as well as Young Jazz Hackney and African dance and drum group Emashi, two of the performing groups which were to feature in the yet untitled opera.

Alasdair's libretto was ready the following January and we were delighted with the ways in which it reflected so many elements of Hackney's heritage, diversity and identity whilst being humorous, dramatic, moving and uplifting. It tells a personal story of love and adversity, and fulfilled one of our primary goals – to reflect a pluralistic community, without tokenism, in which all the various represented people could be combined into one artistic whole.

With the words complete, the composition was ready to begin. A series of workshops with composer Matthew King were set up to devise the music for the opera involving the basic skills learners and some of the music groups who would ultimately perform on the Empire stage. These groups included those run by HMDT (*Centre for Young Musicians Hackney*, *RazzamaSaz*, *Young Jazz Hackney* and the *I Can Sing Choir*, mainly made up of children who had performed in *The Hackney Chronicles*) as well as those with whom HMDT has had long-standing collaboration such as the Wing-It singers, Emashi and The Sharp End (over 50's Centre). These sessions produced an amazing output of thematic ideas and songs, were supported by players from the Academy of St Martin in the Fields (which was by this time fully committed to the artistic partnership), and served as a great



recruitment vehicle to inspire people to take part in performing in the opera.

By May 2004, Matthew had incorporated all these various musical ideas into a vocal score of the opera, (now entitled *On London Fields*) with extraordinary skill, faithfully recreating every group's input so as to give each a unique ownership of the various parts of the score which they had helped to compose. The range of cultural identities and variety of musical styles displayed in the workshops, could now be found as part of a coherent whole – an opera, yes – but with a unique texture, built from a musical palette which included contemporary, jazz, pop, classical, spiritual, Turkish, African, and Eastern European influences.

With the support of Sue Caffary our LSC Contract Manager overseeing our academic activities, by August we had seen over 250 learners enrolled on our language courses, progressing into further learning and achieving successful results in accredited exams. Approximately 75% of these were retained throughout the courses and attendance levels remained high. The success of this part of the project and its innovative approach to learning had drawn the attention of the DfES which featured *Operation Hackney* in its newsletter; BBC Radio 4's *The Learning Curve* which followed its progress, the

Adult Learning Inspectorate which featured the project on its website as an example of good practice, and the Basic Skills Working Party which awarded it a prize for good practice in the design and delivery of Adult Basic Skills courses. As the literacy courses were approaching their last term, we were confident that we had achieved the result we were seeking. The arts had served to keep people involved in learning, they were excited about their own progress and eager to learn more, and they were successfully attaining national qualifications in Basic Skills. Our learning targets were being met, but we didn't want to let the learners go, having been able to support them for nearly two years. Fortune smiled upon us again, and we were able to secure additional funding from The Learning Trust to continue teaching throughout the Autumn. We could now focus on the next challenge, which was by this time looming upon us – the opera.

As Matthew set to work orchestrating, we began the recruitment of performers in earnest. At the same time we had also commissioned Matthew and Alasdair to write a new primary school opera for Jubilee School *The World Was All before Them* (based on stories of how students' parents came to Hackney), which we were producing with the school in June. The collaboration was a resounding success, and reinforced our hope that *On London*



MATTHEW KING (COMPOSER) AT COMPOSITION WORKSHOP

Fields would be an artistic triumph! We continued working away; consolidating the production team hired for the show, recruiting performers through Introductory Workshops and a big publicity campaign, finalising arrangements with all the performance groups and trying to create a workable rehearsal schedule which would take into account the fact we would be working with 200 people from the community – each with their own busy schedules, who would need to commit considerable portions of their time to putting on a large-scale production at the Hackney Empire with 80 musicians and professional singers.

With Andrea Carr's delightful set and costume designs completed, the world of *On London Fields* was now clear to see. Levellers and Ranters, Quakers and Fifth Monarchists, Courtiers and Soldiers, a hero, a villain, the King and the community all trying to carve out of seventeenth century Hackney their vision of a better world. All that was now required was to make the vision a reality.

Music rehearsals began in September led by Music Director Jonathan Gill. Matthew and Jonathan made several visits to the various orchestral groups, who were gradually receiving the orchestral parts and were all busy learning the score. There was a brief concern over paucity of numbers, as the opera was conceived with several big groups in mind, until we realised that as numbers had suddenly grown to over 160 performers, our problem was really about whether they would all fit onto the Empire stage, and how our budget (and Helen Johnson, our amazing Costume Supervisor), could accommodate them all in period costume!

By the first week in October, Director Martin Lloyd-Evans had everyone scrambling around on the floor and playing games and it was extraordinary to see, particularly the People of Hackney, who included *Operation Hackney* learners, teachers and parents who had enjoyed our schools' projects, become not only a tight-knit community, but a solid group of dedicated performers.

By the end of the month, as the rehearsal hall filled to capacity, the Principal singers arrived. There was a new air of excitement surrounding the rehearsals, as our community performers began to work with them, soaking up their operatic expertise. Whole scenes were now recognisable as Alison, Jonathan, Sally, and Simon sang their roles, and the choruses doubled their efforts to memorise their words.

It was very important to retain the educational aspect of the project, so we had set about developing a programme of pre-performance events to tell the *Story of On London Fields*; a talk on the historical context at the Museum of London, an introduction to the music at Sutton House and a family workshop which also supported the Exhibition (which runs until December 12) on the project's process, at the Hackney Museum.

November finally came, and when we loaded the production into the Hackney Empire, everyone knew that the hour



of trial had come. 160 performers, 80 musicians, off-stage choirs, the production team, chaperones, technicians were all led by a brilliant artistic team through gruelling rehearsals schedule. Only one test remained – to raise the curtain and engage an audience...

When we do projects of this sort – projects which we hope touch people's lives in such a meaningful way, we are always asked "what's next?" *Operation Hackney: Learning Through the Arts* and *On London Fields* have been a monumental feat. We are incredibly proud of what you will see tonight. Our challenge will be to find new projects for the groups to work on, to provide different levels of sustainability for a project which has not only been exciting for the participants, but has helped to shape the very nature of HMDT as a company.

We hope you enjoy this spectacle, which so many people have contributed so many hours to present.



JONATHAN GILL (MUSIC DIRECTOR)

The benefits of Operation Hackney are that I learn to get ideas from it. I learn to be more creative. I enjoy doing drama – you get things off your mind. We get to travel to different places and we learn about Hackney itself and go to different museums. We get to know the other people in the group. I enjoy everything..... Normally, you don't have English with other activities. Operation Hackney is something different.

Jacqueline M. Lindsay

I think that it all is good. The main thing is to study but the music workshop and going to the opera make me learn English better. Singing the song helps me remember the words.

Phong Thi Pham

STUDENTS RECEIVING
 CERTIFICATES



ALASDAIR MIDDLETON (LIBRETTIST) AT
 CREATIVE WRITING COURSE

Coursework on *Madame Butterfly* which the students saw at the Royal Opera House

This is the first time I have attended an opera. So it was very exciting and overwhelming. Also I was apprehensive, as operas to me had always been painted as boring. I found *Madam Butterfly* fascinating and very enjoyable and could not take my eyes off the stage and subtitles. I loved the singing, the acting, the performers and the atmosphere in the theatre was just perfect. I thoroughly enjoyed everything and would definitely go to operas from now on.

Satta Kposowa

I really enjoyed the performance. It was a very moving emotional performance. But it was a one-sided love story. You see the two different people and two different cultures. The story line was very moving. I recommend emotional people to go and watch with plenty of handkerchiefs.

Nalan Kurtulan

Entertaining and adventurous to watch. A must for all to see. Highly recommended for those in love before and after in love. Not forgetting the dynamic sounds, which filled the auditorium with a captivating gentle symphony that tingled one's earlobe. A must to see! 7/10

Gary Lawrence



Adult Literacy Scheme of Work Level 1

Wk3	Wt/L1.3 Wt/L1.4 Slc/L1.1	<p>Speak clearly in a way that suits the situation.</p> <p>Present information in a logical sequence using paragraphs where appropriate.</p> <p>Use language suitable for purpose and audience.</p> <p>Recap of last week's assignment in which you rewrote the synopsis, trying to use words from the original text without adding your own words and edited the original text by half, still retaining the original key points. Read edited final draft to class.</p> <p>Introduction to second assignment.</p> <p>Plan and draft article about <i>Madame Butterfly</i> as if the events happened recently and choose how you want to report the story - i.e. Gossip Columnist in a magazine, Problem Page (Dear Deirdre) or News Headlines (Tabloid Journalism or Broadsheet).</p>	A/C/F/G/O	Observation Question/Answer Practical Work Project Assignment
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COMPOSITION WORKSHOP AT VLC



CREATIVE WRITING COURSE

Excerpts of student writings which Alasdair Middleton incorporated into the libretto of *On London Fields*

Away with fear
Silver and gold in dirty hands
Away with cries
Beads of blood wept over land
And pearls of sky.

MAJA NICKISCH

HANNAH

Look where the balm of the stars eases their grief.
And the blood is forgotten
The wound is forgotten
The scar is forgotten
And the sword is wrought into a plough.

ACT II ON LONDON FIELDS

All day long I'll do just what I want
I'll play with my friends, and say just what I like
I'll never pretend, someone older is right
Just because they're older, it doesn't make them right
I'll do just what I like, when I like and how I like
No one can tell me, how to be, what to see, what to do
In heaven I'll be free to be me, me, me and ME
And all day long, I'll do just what I want

PHILLIPA BAULCH

CHILDREN

To think as we like,
To live as we like,
To eat and to dance and to drink as we like.
To choose as we like,
To look as we like,
To love and to marry and lose as we like.
To say as we like,
To laugh as we like,
To stay and to pray and to play as we like.

ACT I ON LONDON FIELDS

Let us all with one accord
Turn our hearts against the Lord
Take our axes, shovels too
Knock down fences like we do.

Plough the gardens of the rich
Tear box borders from the ditch.
Plant our seeds of equal rights
Claim this land with all our might.

MARY PHILLIPS

LEVELLERS

Tear down the fence.
Plough up the lawn.
The lease is invalid.
The contract is torn.
Tear up the hedge.
Pull down the wall.
Till there's no more property.
Till there's room for all.

ACT II ON LONDON FIELDS

I see the new souls gleaming in the golden light, bathing in the
new land where we will all be equal once more. The light of
God rushes through me, his fire inflames my words...

ANNE KHAZAM

HANNAH

Look, fields!
Not fields
But rivers of jubilant gold!
Look rivers!
Not rivers
But music sung in the streets.
And the cities are ours
And the fields are ours
And the rivers are ours
And the music is ours
And the streets are ours.

ACT II ON LONDON FIELDS

THE SUBJECT

“Oh it is for Thy sake, that Thy servant is made
a voice, a sound, it is a voice within a voice, another’s
voice, even Thy voice through her.”

HANNAH TRAPNEL

The Cry of a Stone, or a Relation of something spoken in Whitehall...
Relating to the Governors, Army, Churches, Ministry, Universities: and the whole
Nation. London, 1654.

Hannah Trapnel

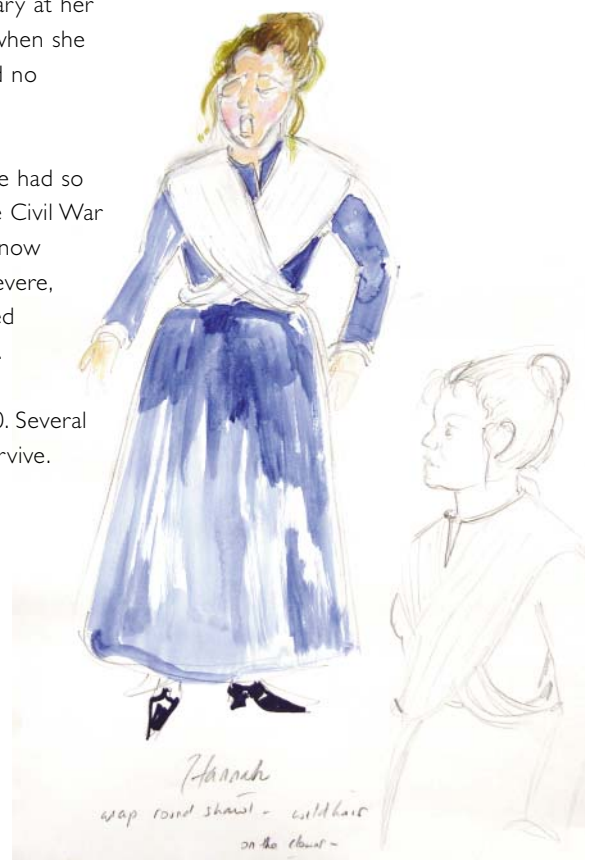
Anna Trapnel (or Hannah, as she became known) was born around 1620, the daughter of a shipwright in Stepney. Orphaned in her twenties, she sold her parents' business and most of her own possessions to support the Parliamentary Army in its fight against King Charles I. She moved with various women friends to a house in St. Thomas Square, Hackney.

In 1654 she was seized by a series of very public trances during which she sang and prophesied in verse. Some of these trances lasted for several days – often up to a fortnight. While in her

trances she neither ate nor drank but sang continually with a secretary at her side taking down her words; when she awoke from them she claimed no knowledge of her prophecies.

The same Parliamentarians she had so ardently supported during the Civil War imprisoned her several times now they were in power; for her severe, and apparently divinely inspired criticism of their Government.

She died sometime after 1660. Several volumes of her prophecies survive.



HANNAH TRAPNEL

THE SUBJECTS

ALASDAIR MIDDLETON

Whilst writing the libretto for this opera I worked with many disparate groups; with Somali political refugees, with Columbians, with people who had lived all their lives and grown old in Hackney, with children; with Vietnamese women whose histrionic abilities rivalled those of Sarah Bernhardt, with beautiful young mothers, and always, in the time we spent together, the same thing emerged, the thing you know already, but need, from time to time, to be reminded of – Hackney is one of the strangest, most beautiful, most horrible, most peculiar places in the world.

Matthew King and I felt that the fields and gardens of mid-17th century

Hackney – the fields where Levellers dug for equality – the gardens where Samuel Pepys ate the first apricot grown on British soil, the fields and gardens that still lie, only just below the surface of modern Hackney's roads and estates might yield a subject that reflected the strangeness, the beauty and the horror of Hackney today. We thought that, perhaps, those people of 17th Century Hackney, those opinionated, belligerent people, those visionaries, those mothers, those people desperate to make a better life for themselves, those people dying for a good scrap, those people who felt betrayed, those people who felt the world was all before them, we thought that, perhaps, those people were not so

very different from the people we saw on Mare Street yesterday.

Hannah Trapnel, the Hackney woman, at the heart of the story, is, for me, like a strange personification of the area where she lived. During her lifetime public opinion was sharply divided about her motivation and time has only added to her ambiguity. Whether she was a saint or a circus entertainer, she certainly galvanised the people of Hackney into some extreme behaviour and in the end we are never sure, just as we are never sure about Hackney, whether what she was looking for was a brighter future, a massive fight or a bloody good laugh.



ELDERS



RANTERS



LEVELLERS

COSTUME DESIGNS ANDREA CARR

THE MUSIC

MATTHEW KING

At the beginning of this project, Alasdair Middleton and I would meet quite frequently at Paul Rothes' delightful delicatessen in Marylebone Lane to discuss Fifth Monarchists, Ranters, Levellers and all the other weird and wonderful groups that made up the strange political landscape of Britain after the English Civil War and the execution of Charles I in 1649. The process of turning these discussions into an opera was a pretty complex one. Concerning the shape and character of the music, we agreed that it would be interesting to use Purcell's *Dido and Aeneas* as a model (since it is the obvious masterpiece of 17th century English opera and manages to juxtapose comedy and tragedy so effortlessly) and, although our opera has developed in other directions since those early days, the influence of Purcell is still detectable in some of the music.

Once Alasdair had finished the libretto, a large number of workshops took place in the Hackney area (in which I

was assisted by instrumentalists from the Academy of St. Martin in the Fields) with different groups improvising to different pieces of text, and often contributing very individual ideas.

For those who may wonder what a 'workshop' consists of, I should explain the nature of these mysterious events! For me, they would always consist of a consciously open-ended process, usually beginning with a few warm-up exercises, after which chosen pieces of text would be distributed among the participants. I would then spend a few minutes discussing the text and possible ways to approach it, but at no stage would I try to impose my own musical ideas or preferences on the participants. My role was simply to encourage and facilitate the improvising process. At the end of the session, all

the music that had been created during the workshop would be sung through in a kind of performance. The quality and variety of melodic and rhythmic material that came out of these sessions was really impressive.

Improvised ideas were written down in a manuscript book during the workshop (disastrously, my first manuscript book disappeared on a bus in Kingsland High Street although fortunately we had recorded most of the music on mini-disc). At a later stage, the melodies I had notated were then adapted into some of the choral music of the score or influenced the way that I composed some scenes. For example, workshops with Emashi gave me some beautiful material to work with, and inspired the counterpoint of funky vocal rhythms which occur several times in the opera. A session with Vietnamese students – where different small groups got to work singing their own versions of short pieces of text – was very constructive in helping to build the chorus "This is the house we build together" in Act I where these short fragments slot into each other like bricks in a wall.



SALLY BURGESS (HANNAH)



JONATHAN GILL (MUSIC DIRECTOR) AND MARTIN LLOYD-EVANS (DIRECTOR) WITH THE PEOPLE AND THE WING-IT SINGERS



LINDY TENNET-BROWN (MUSIC STAFF) WITH THE RANTERS



JONATHAN GUNTHORPE (SIR BAWNAGAYNE SURLY)

A workshop with older people produced some marvellous bawdy material for the 'Music-Hall' scene in Act 1, which was composed as a sort of homage to the Hackney Empire! They also came up with some impressive tunes that found their way into Act 2 – particularly the chorus "Look the night is like a mirror". Meanwhile the young people contributed some very imaginative ideas for the children's choruses in the opera. The *Wing-It Singers* helped to craft some magnificent Fifth Monarchist choruses in the style of Russian folk singers which added to the apocalyptic atmosphere of Act 2.

Pleasant evenings were spent listening to *Young Jazz Hackney*, *RazzamaSaz* and *Cambridge Heath Brass* in order for me to get acquainted with the unique characters of these different groups. A productive session also took place working with classes at the *Centre for Young Musicians, Hackney*.

There were a number of daunting tasks involved in composing *On London Fields*: One was the problem of fusing such

diverse material into a coherent whole, after all, it's one thing to come away from a workshop with some interesting sketches, it's another to turn these into an opera! If there's one thing that's crucial about opera as a medium, it is surely the fact that it must work as a method of story telling, and in order to do that properly, the text and the narrative have to drive the pace of the music (and not the other way round!) I was keen to prevent the piece from consisting merely of bits and bobs that were jammed together like beads on a piece of string. Somehow, all the different types of material gleaned in workshops had to integrate with my own composed music in order to produce a dramatic narrative with a sense of purpose and momentum. In addition, I had to compose music for the soloists that would be strong enough to balance the sheer weight of the numerous choral scenes effectively. Both the love duet between Abel and Deborah near the end of Act 1 and Hannah's big prophecy aria in Act 2 took a great deal of re-writing before they seemed to work. A final problem was the sheer immensity of the task of

orchestrating for multiple orchestras and singers, which at times made the score of Wagner's *Götterdämmerung* look like a walk in the park! I am very grateful to Jonathan Dove for his advice and encouragement in this process. I am also grateful to Simon Clarke for his assistance and advice on aspects of orchestration, and to Tim Adnitt and Anthony Weeden for their help in preparing the score and parts. Thanks also to Tertia Sefton-Green for her invaluable contribution to the workshops and to tonight's conductor Jonathan Gill for his wisdom on matters of balance and practicality.



ALISON BUCHANAN (DEBORAH)



EMASHI

SINGERS

I CAN SING YOUTH CHOIR

Ruth Abban
Natalie Adubofour
Serhan Ahmet-Tekbas
Serife-Seren Ahmet-Tekbas
Almass Badat
Connor Baldwin
Lauren Butler
Timur Cantemir
Sama Carew
Elecia Ellis
Shari Forbes
Sintayeh Gessesse
Christopher Hamilton
Roza Kalnins
Larrie Lang
Liam Lawrence
Troy Lawrence
Jessica Long
Marley Lucas
Jade Maison
Kedrina Mulcare
Sasha Scarlett
Shalby Scarlett
Funmi Shonibare
Keresha Small
Brianna Stephens
Naomi Williams
Simche Williams

THE PEOPLE OF HACKNEY

Yasmin Ahmed
Jenny Bernard
Steve Bond
William Bourdillon
Kathy Briscoe
Ciara Burrows
Stan Champion
Mark Clayton
Clare Comely
Celeste Datta
Simone De-Gale
Guinevere Dimock
Jeannie Farr
Nicola Gabriel
Kathleen Greene
Wendy Haslam
Sam Hellmuth
Jasmine Huggins
Tokunbo Ifaturoti
George Ifaturoti
Stephanie Ifaturoti
Fran Isherwood
Lina Johnsson
Bola Kadara
Nigel Knapp
Toshi
Dawn Lawrence
Shanola Linton
Peter Logan
Gina Long
Tammy Loughran

Dien Luu
Lynda MacInnes
Gini Mags
Denise Marshall
Pan Martin
Joanne McGahon
Farquhar McKay
Martina Messing
Shoba Nanda
Marta Naranjo
Judith Olley
Lauren Paraskeva
June Pratley
Rajeswary Raman
Samson Robert-Ana
Simon Robert-Ana
Camilla Robinson
Valerie Romaine
Frances Sexton
Natalie Shefer
Andrea Sinclair
Nancy Smith
Dorothy Stuart
Jane Sugarman
Akwasi Tandoh
Khadijat Tandoh
Adam Thompson
Mary Todd
Eleanor Walker-Jung
Helena Wetterberg
Mary Wurie



SINGERS

THE SHARP HOXTONERS

Laurie Allen
Joanna Judge
Tex Marsh
John Meader
Avis Rathbone
Irene Samain
Lynda Sparks
Jessie Thomason
Vera Welch

WING-IT SINGERS

MUSIC DIRECTOR
Sally Davies

Ayla Bedri
Claire Bezzano
Elizabeth Cohen
Nicoletta Comand
Abbie Coppard
Tim Coppard
Rebecca Davey
Sally Davies
Sebastian Eisenberg
Tatsuya Fuji
Jenny Hulin
Rachel Kingston
Sophie Lawrence
Brendan Martin
Beth Oliver
Lucy Reid
Ulrike Wachsmann

EMASHI

LEADERS
Dorinia Harley
Ngozi Headley-Fulani

Aisha Barry
Akil Barry
Jahmain Barry
Jelani Barry
Shakilah Barry
Yaminah Barry
Adelene Brade
Khemiah Burke
Frances Burley
Dorinia Harley
Ngozi Headley-Fulani
Adwoa Fulani
Djanomi Fulani
Kio Shala Fulani
Amanda Inniss
Adino Inniss
Jahkeeta Inniss
Keturah Inniss
Talitha Inniss
Shannon Shakespeare
Aaron Tannice
Lara Thomas
Simone Weekes

THE ROBINSON SINGERS

CHOIR LEADER
Andrea Robinson

Simone Brown
Mary Cato
Steve Haynes
Moira McCarthy
Rebecca Miya
Nathaniel Morrison
Andrea Robinson
Audrey Simpson
Desmond Thomas



ORCHESTRA

ACADEMY OF ST MARTIN IN THE FIELDS

VIOLIN
Marilyn Taylor

VIOLA
Martin Humbey

CELLO
Jane Oliver

DOUBLE BASS
Clare Tyack

CLARINET
Richard West

FLUTE/PICCOLO
Sarah Newbold

HORN
Susan Dent

TIMPANI/PERCUSSION
Julian Poole

HARP
Thelma Owen

PIANO
Frances Hills

YOUNG JAZZ HACKNEY

MUSIC DIRECTOR
Phil Revens

TRUMPET
Gabriel Bristow
John Campbell
Mark Crown
Alex Taroghion
J. J. Wyatt

SAX
Jack Hughes
Dylan Kirby
Marius Rudnick
Robin Sell
Tim Wyatt

TROMBONE
Martin Fourie
Alan Hardiman
Niall Payne

FRENCH HORN
Dan Bear

GUITAR
Alex Reeve

BASS GUITAR
Jim Richardson

KEYBOARD
Zac Gvirtzman

DRUM KIT
Martin Bourdages

CENTRE FOR YOUNG MUSICIANS HACKNEY

HEAD OF CENTRE
Simon Foxley

TUTOR
Kate Shortt

PERCUSSION AND CHOIR
Dulcie Abrahams Altass
Juliet Acheampong Boateng
Susie Acheampong Boateng
Rosa Armitstead
James Baird Hutchinson
Oliver Beal
Parris Bolmin
Rachel Boon
Louis Carpenter
Coralie Datta
Rosa Dennis
Molly Flood
Harriet Flude
Elam Forrester
Clare Harding
Bridie Hembury-Stroud
Joseph Lane
Aisha Meade
Ella O'Regan
Molly Willcock



JONATHAN GILL (MUSIC DIRECTOR)

ORCHESTRA

CAMBRIDGE HEATH BRASS

MUSIC DIRECTOR
Roy Terry

CORNETS

Derek Watson (Principal)

E♭ SOPRANO CORNET

Tristan Gaudion

B♭ CORNETS

Doug Minter

Keith Johnston

Victor Hinchliffe

Paul Williams

David Randall

Mairion Gaudion

Chris Terry

FLUGEL HORN

Stephen Mills

HORNS

Chris Horton

Roger Gadsden

Paul Terry

Elizabeth Smith

Esther Chadwick

William Garcia

BARITONES

Godfrey Carter

Malcolm Jones

EUPHONIUMS

Derek Fairman

Colin Edwards

TROMBONES

David Blowers

Richard Parson

Ken Burton

TUBAS

John Rodgers

Phil Edwards

Peter Bale

Steve Richardson

Nick Marshallsay

RAZZAMASAZ

TUTORS

Huseyin Kaplan

Soner Golbas

Mehmet Gumus

Koksal Gumus

Digdem Uzun

Ali Gulsen



JONATHAN GUNTHORPE (SIR BAWNAGAYNE), SIMON THORPE (ABEL), ALISON BUCHANAN (DEBORAH)

HACKNEY MUSIC DEVELOPMENT TRUST

ENSURING A MUSICAL FUTURE

Hackney is a borough of significant change, growth and ethnic diversity, with a strong-rooted vibrant arts and cultural life.

Helping to harness this creative energy is HMDT, a dynamic organisation which creates a wide range of music projects encompassing a broad range of cultural traditions and talents. It works closely with schools and many other organisations to sustain a legacy of music education for people of all ages in the London Borough of Hackney, and enjoys strong support from The Learning Trust, The Learning and Skills Council, Arts Council England, and other sponsoring bodies.

HMDT works to increase access to high quality musical experiences, raising achievement and nurturing local talent, offering music education projects to a broad range of people – from under 5s to over 50s – from beginners to professionals, anyone already involved in music that wants to develop their full potential and those with little or no musical experience who just want to give it a try.

HMDT's projects also explore new ways of using

music as a platform for learning; whether as part of the school curriculum in history, science and maths, as with our *I Can Sing! Primary Schools' Residency Programme*, or in the form of important community initiatives providing accredited learning in Basic Skills, as part of *OPERATION HACKNEY: Learning Through the Arts*, HMDT has been able to demonstrate the impact which music can have on other forms of learning.

This comprehensive approach to music education also includes raising money to fund projects, creating enduring partnerships with other arts organisations, helping people to plan music initiatives according to identified need and bringing professional musicians and other music industry professionals to work with the local community and in Hackney schools.

HMDT is determined to make a difference – supporting initiatives which broaden the role of music in the educational and cultural life of the community and making certain that projects are designed to be part of long-term, sustainable developments –

leaving a lasting legacy of music and ensuring a musical future for Hackney!

HMDT IN SCHOOLS

HMDT's work in schools ranges from composition and singing projects to instrumental tuition and full-scale musical productions. Our close ties with The Learning Trust, and solid partnerships with arts organisations throughout London, means that HMDT can bring the finest quality arts programming to Hackney schools. All of our in-school projects involve experienced workshop leaders and fine musicians who engage and challenge students and teachers.

THE WORLD WAS ALL BEFORE THEM

In February 2003, a partnership was formed between HMDT, Jubilee School and Creative Partnerships to create a new primary school opera, *The World Was All Before Them*, based upon the stories of how the parents of the school's students came to Hackney. The piece is divided into a series of scenes which follow the themes and emotions discussed in dialogue with parents, exploring what it means to leave one's home, come to a new country, or flee from persecution. A fundamental aspect of the project, which culminated in performances in June, was how the school developed a curriculum around the themes and issues of the story, which impacted on all subjects, and inspired work of the highest quality from the entire school community including students,



parents, teachers and friends.

hmm
Creative Partnerships

ARTS COUNCIL
ENGLAND
LOTTERY FUNDED



HMDT MUSIC CENTRES

One of HMDT's primary goals is to support long-term initiatives that enable students to develop their musical talents. HMDT's two weekly music schools – The Centre for Young Musicians Hackney and Young Jazz Hackney, provide consistent weekly lessons for students interested in studying music and playing an instrument. Each school has a unique musical style and teaching emphasis – offering students a range of choices with which to further their talents.

Supported by:
THE FOYLE FOUNDATION

SPECIAL SCHOOLS PROGRAMME

This programme was developed through a partnership between HMDT and The Learning Trust, and involves a range of music projects in Hackney's Special Needs schools. Projects for each school are devised in consultation, taking into account the various needs and abilities of each of the classes involved. The activities include a range of specialised workshops and school performances during which students gain confidence, have fun and develop their musical skills.

Supported by
BRIDGE HOUSE TRUST



OPPORTUNITIES THROUGH MUSIC MAKING MUSIC ON HACKNEY'S HOUSING ESTATES

This programme takes professional musicians into the community providing workshops and performance opportunities; developing links between residents, local musicians and arts organisations; and encouraging residents to establish regular music groups which promote the cultural interests and traditions of local residents. The activities encompassed a broad range of musical styles, including Turkish Saz and Song, Poetry and Songwriting, Line Dancing, Healthy Hearts Dance Classes, DJ courses, Music Technology, African dance and drumming and Pensioners' Choirs.



I CAN SING! –

THE HACKNEY CHRONICLES

This commissioned piece, written by leading British composer Jonathan Dove and Alasdair Middleton, uses music as a means of developing skills and creative expression while working on the Key Stage 2 curriculum using a specially created teachers' pack. The Hackney Chronicles is performed, stage-managed, designed, marketed and produced by the students on the school site with the

aid of a small professional team. It focuses on four stories from Hackney's history: how the Saxons built a dam to divert the Vikings, how The Theatre in Shoreditch was moved to the site of the Globe, how body snatchers in the Victorian era sold bodies for medical experiments and the horrors of the Blitz. The programme uses the vocabulary and language of theatre to boost confidence, creativity and imagination, encouraging students to learn the use of movement and voice to create drama on stage, develop knowledge and skills in acting and directing, explore the elements of technology involved in the process of theatrical production and discover how history can be learnt in an artistic environment, ten schools have participated in the project in the past three years. The project has met with critical

acclaim in *The Times*, *The Guardian*, *Opera Now*, *Opera Magazine*, as well as *The Music Teacher*, *BBC Music Magazine* and a number of on-line opera reviewers.



D'Oyly Carte
Opera Company

HMDT IN THE COMMUNITY

HMDT continues to be a creative force in the community, ensuring that musical and cultural diversity are at the heart of Hackney's regeneration, and that opportunities are made available to anyone living, studying or working in Hackney.

Many of HMDT's activities depend upon the generosity of individual donors. If you would like to make a donation or would like more information about how you can support our activities, please contact us on 020 8820 7410.

HMDT WORKING IN PARTNERSHIP

From arts and volunteer organisations to local Health Authorities, Housing Management and Residents' Committees, HMDT serves as a vital musical link between partner organisations and the community. Taking a strategic approach, HMDT facilitates as well as develops music initiatives with a wide variety of partners, who have been keen to indicate that they value the well-coordinated approach which HMDT encourages in its activities. HMDT is committed to the development of partnerships which not only promote music for Hackney's communities, but help other organisations to grow and flourish in their endeavours and encourage the involvement of music in lifelong learning throughout the borough.

THE GROUPS

Academy of St Martin in the Fields

Founded in 1959 by Sir Neville Marriner, the Academy of St Martin in the Fields is internationally renowned for its cooperative spirit, its brilliantly energetic sound and exceptionally high standard of musicianship. From its beginnings as a small, directed string ensemble, the Academy has broadened its repertoire and structural flexibility, forming its own chamber ensemble and chorus. The Academy's 2004-2005 Concert Season includes concerts directed by violinist Anthony Marwood and Artistic Director Kenneth Sillito at the Wigmore Hall, and performances at St. Martin-in-the-Fields Church, Dartford and mid-Bedfordshire. The orchestra's extensive touring schedule reaches every corner of the globe. This season the Academy will give concerts in Germany, Croatia, Hungary, Austria and Poland. The Academy also has a full programme of events bringing its music-making into the community, working with schools, the homeless and the elderly. With over 500 recordings to its credit, the Academy remains the most recorded chamber orchestra in the world and the holder of many awards. Forthcoming releases include Mozart Clarinet Concerto and Quintet featuring Andrew Marriner and conducted by Sir Neville Marriner, and Murray Perahia conducting *Beethoven String Quartet Op. 127* arranged for String Orchestra.

Cambridge Heath Brass

Established to celebrate the millennium in 2000, Cambridge Heath Brass continues the proud traditions of its predecessor, the renowned Cambridge Heath Band, in which many of the present members played. Its members all participate on a voluntary service basis, and its purpose is to support the work



of The Salvation Army in Hackney and undertake outreach projects.

It has a long-standing partnership with St Joseph's Hospice and seeks to maintain the long-standing 'Heath' motto - 'To serve the present age'. To mark the millennium, the band played for the Millennium Watchnight Service in St. Paul's Cathedral (as it has for Watchnight Services in the Cathedral for over thirty years). In France, it visited Lille for the united churches Easter millennium festival, and Rouen for the millennium Bastille Day brass band festival. Also in 2000 the band took part in English National Opera's Hackney community opera *The Palace in the Sky* (Jonathan Dove).

Centre for Young Musicians Hackney

The Centre for Young Musicians Hackney (CYMH) is a Saturday term-time music school set up by HMDT in 1995. Staffed by a dedicated team of professional musicians, CYMH provides a well-rounded curriculum including singing, musicianship, instrumental ensemble and group instrumental tuition. It is affiliated to the Centre for Young Musicians (CYM) based at Morley College. CYM Hackney students play a prominent part in the community, frequently performing



in public venues in Hackney and neighbouring boroughs. CYM is particularly proud of its impressive record of involvement in new music having taken part in a number of first performances/world premières including *Roald Dahl's Cinderella* by Vladimir Tarnopolski with the London Schools' Symphony Orchestra at the Barbican; *The Palace in the Sky*, written by Jonathan Dove and Nick Dear, performed with the orchestra of English National Opera and a variety of local community groups; *A Summa Caelo* by Paul Robinson with the London Schools' Symphony Orchestra; *World Upon World* by Daryl Runswick with the BBC Symphony Orchestra (broadcast on BBC Radio 3); *A Charm of Blessings* by David Bedford with the choir and orchestra of Trinity College at the Spitalfields Festival. CYMH performs regularly at the Spitalfields Summer and Winter Festivals and as part of the Hackney Music Service's Schools' Music Festival each year.



Emashi

Emashi African Arts & Entertainment is London's longest running African dance ensemble and was formed as a response to the need for an authentic cultural group. Formed in 1985, by Ngozi Headley-Fulani and Dorinia Harley, Emashi will be celebrating their twentieth year in 2005. Emashi have performed in thousands of places over the years and recently travelled to Africa and the Caribbean. Clients include PM Tony Blair, HRH Prince of Wales, Lee Jasper, Diane Abbot MP as well as international officials. In 2002 Emashi worked alongside the English National Opera (ENO) and performed in the opera, *Palace In The Sky*. Emashi enjoy wonderful working relationship with many organisations such as Dakrobi Arts, Education Africa Teaching, Hackney Museum, The Learning Trust, Hackney Music Development Trust and many more. Emashi run African dance classes in Northwold Estate on Wednesday 6:30-8pm. All welcome.

I Can Sing Youth Choir

This is the debut of The ICS Youth Choir, which has been formed for this production. The majority of the students have taken part in HMDT's primary school opera project *I Can Sing! The Hackney Chronicles*, which has taken place at Lauriston, Baden-Powell, Jubilee, Thomas Fairchild, Millfields, William Patten, St John of Jerusalem,



Whitmore, Northwold and St John and St James Primary schools over the past three years. This choir is an opportunity to bring their shared experiences to a large-scale production and plans are being developed for future projects.

The Robinson Singers

The Robinson Singers is a group of gospel singers, brought together by Gospel singing Tutor Andrea Robinson who teaches at the Hackney Community College and the Tower Hamlets Life Long Learning Service. Some of the singers started in Andrea's beginner's vocal class and progressed to the intermediate class that she runs at the Hackney Community College. Others are members of Andrea's singing group called the *Ministers*

Of Purpose and are involved in singing groups in their local churches. Members include the Youth Pastor at the Brixton Baptist Church, singers with the Mass choir at the City Mission church, the choir at the Jesus Arena church, Charis Christian Centre and *Umoja*. Andrea has been teaching gospel singing since the age of 16. She has travelled extensively throughout the U.K. setting up and supporting choirs, groups and individuals.

RazzamaSaz

RazzamaSaz is part of the successful Turkish Saz and Song project – a partnership led by HMDT working with Patchwork Support Team and Southern Housing Group to provide instrumental music courses on the Kingsmead and Stamford Hill Estates in East Hackney and home to a large Turkish/Kurdish community. The project offers Turkish/Kurdish residents the chance to learn not only in English but in their own languages – fostering community cohesion and breaking down barriers to learning. The group, led by Huseyin Kaplan and Soner Golbas, offers students the



opportunity to learn the saz instrument; introducing songs from both traditional and contemporary Turkish genres. The project develop musicianship skills and encourages young people to take an active role in learning, and provides an opportunity to learn more about Turkish and Kurdish cultural heritage.



The Sharp Hoxtoners

The Choir has been formed for *On London Fields* from members of the Hoxton Singers and people attending The Sharp End. The Hoxton Singers have been performing together for eight years alongside their Artistic Director and Composer, Elfyn Jones with ENO Baylis. They have sung at numerous events, most recently at Hoxton Hall with their *Radio Show*, and a series of songs entitled *Memories*, a pantomime based on *Cinderella*, and various Christmas concerts. They created *Hoxton Songs*, an intergenerational performance with pupils from Haggerston School and *The Firebucket*. In 2000, they sang in *Palace in the Sky*, an HMDT/ENO Baylis collaboration. *On London Fields* marks the start of their new programme of work with HMDT. The Sharp End (Seniors Health Active Retirement Project) is a resource centre for people aged over 50 who live in Hackney. It offers a wide range of services and activities concentrating on ensuring that people over 50 live active and rewarding lives including reading groups, singing groups, creative writing groups, computer classes,



exercise and health awareness groups and a range of social activities. HMDT's work there includes a creative writing/literacy class and Salsa and Merengue dance classes.

The Wing-It Singers

The Wing-It Singers is a thriving world music choir with a strong leaning towards the music of The Balkans and Georgia. This repertoire has a direct bearing on their strong and pithy acapella sound. Committed to being part of their local community, they give regular concerts at the Round Chapel and have also performed at Fin Fest, Stoke Newington Festival, Haggerston Park as well as on the South Bank for 'Sing for Water' and at weddings. Last year they recorded a CD in St Matthias Church, Stoke Newington. Formed in 1999 they have been led for the last three years by Sally Davies. A versatile instrumentalist and composer, Sally has worked as a dancer, acrobat, actor and musician and written and directed the music for numerous commissions for touring dance and theatre pieces. Her latest commission was for the London Georgian Choir, Maspindzeli with three saxophones and a Turkish drum. She performs regularly with her duo Bow and Bellows in a wide variety of venues from cafes to Embassies, folk clubs to the Purcell Room. For information on the choir ring 020 7249 7806 or email abbiecoppard@waitrose.com



Young Jazz Hackney (YJH)

YJH is HMDT's Big Band music school for young people between the ages of 10 and 23. Led by trumpeter and coach, Phil Revens, Young Jazz Hackney addresses the need for learning practical skills in jazz, offering students opportunities to work with professional jazz musicians to develop their musical creativity and technical skills. YJH has taken part in workshops with Wynton Marsalis Courtney Pine, John Surman, and musicians from the Lincoln Centre Jazz Orchestra. In addition, members of the band learn about the history and development of jazz, and learn to embrace the artform's unique qualities – encouraging students to develop both their group and solo artistry and make informed musical decisions. Each element of YJH offers challenging personal and community outcomes for students, gives students the opportunity to perform in community and professional environments, and builds a strong sense of self-achievement in each student. As a performance group, the level of musicianship of this 18 – 20 piece Big Band is exceptional and they play at a number of outdoor and indoor events throughout the year. For booking information call HMDT on 020 8820 7410.



BIOGRAPHIES

Alison Buchanan

Deborah



Alison Buchanan is a graduate of the Guildhall School and obtained a Masters degree from the Curtis Institute in Philadelphia aided by awards from the Wingate Foundation and the Countess of Munster Foundation. She was a Young Artist with San Francisco Opera, making her 1996 debut with the company as Mimi (*La bohème*) and has worked for Philadelphia Opera, Michigan Opera, New York City Opera, The Wexford Festival, Pegasus Opera and Holland Park Opera to name but a few. Alison has worked with orchestras such as the LSO (under Sir Colin Davis), the RPO, the BBC Concert Orchestra, Viva, Orchestra of St. John's, Winston-Salem Symphony and Flanders Philharmonic. Her roles include Elvira *Don Giovanni*, Bess, Nedda, Pamina, Micaëla and Contessa. Career highlights have been working with Plácido Domingo, and Franco Zeffirelli *I Pagliacci* for Los Angeles Opera, Elvira and Missa Solemnis under the baton of Sir Colin Davis, collaborating with André Previn (*Blanche in A Street Car Named Desire*), standing in for Montserrat Caballé for a concert at Kenwood House and winning the Maggie Teyte Competition.

Sally Burgess

Hannah



One of the world's most accomplished mezzo sopranos, Sally Burgess is equally at home on the international operatic and concert stage or singing jazz cabaret and Sondheim. Such is her versatility. A great exponent of Carmen, she has performed the role at the Metropolitan Opera in New York, La Bastille in Paris, in Munich, London, Zurich, Berlin, Bregenz, New Zealand and Portland. Her portrayals as Azucena *Il trovatore*; Baba the Turk *The Rake's Progress*; Hanna Glawari *The Merry Widow*; Dalila *Samson et Dalila*; Fricka *Der Ring des Nibelungen*; and Judith Bluebeard's Castle, have also taken her worldwide. In concert and recital Sally Burgess has performed in New York with Jane Glover; in London with

Sir Richard Hickox; and throughout Europe with other acclaimed Maestros in performances recorded for national TV and radio networks. She was nominated for 'Best Actress in a Musical' at the Olivier Awards for her performance in the RSC/Opera North co-production of *Showboat* in London's West End, and her many recordings also include *West Side Story*, *The King and I*, *Sally Burgess Sings Jazz* and *The Other Me*. Later this season, she will appear in concert with the Houston Symphony, Seattle Symphony, National Symphony Orchestra, Washington and North Carolina Symphony, and in opera in London, Amsterdam, Belgium and Barcelona.

Simon Corder

Lighting Designer



Simon Corder has a diverse career: he joined the circus as a ring boy on leaving school in 1978, later learning his craft as a technician in touring theatre and opera. Theatre lighting designs includes: *Cleo*, *Camping*, *Emanuelle & Dick*, *The London Cuckolds* and *Ends Of The Earth*. National Theatre; *Les Enfants Du Paradis*. Royal Shakespeare Company; *Hitchcock Blonde*, *Entertaining Mr Sloane*, *A Streetcar Named Desire*. West End; London productions at the Royal Court, Young Vic, Lyric Hammersmith, Hampstead and the Gate; and for the Theatre Royal Bath and Teatr Clwyd. Opera includes productions for the Ravenna Festival, Teatro Lirico di Cagliari, Teatro Colon Buenos Aires, English National Opera, Scottish Opera, Opera North, Welsh National Opera and Holland Park; nine productions for Opera Theatre Company seen in London, Dublin, Paris, Brno, New York, Melbourne. He designed the projections for Operama's *Aida* seen in Europe and South America. Dance productions include for the Featherstonehaughs and for the Cholmondeleys; for Stephan Koplowitz in London and Essen; for Tanz-Forum Cologne and Yolanda Snaith Theatredance. In 1995 he created an award-winning Night Safari attraction in Singapore Zoo.

Andrea Carr

Designer



Andrea Carr graduated in Theatre Design at Trent University and the Slade School of Fine Art and Design. Her theatre work is diverse and includes Ra Ra Zoo *Gravity Swing* (Riverside Studios), Hull Truck *Romeo and Juliet* (Shaw Theatre & US tour), Allegresse *Pepper Soup* with poet Efosa Ebowe (Lyric Studio), Roger McGough *McGough's Menagerie* (Purcell Room SBC), stilt company (Friches Theatre), Urbain *Ubu Ru* and *Chamade Aurillac* / Challon Street Festivals, Trevor Stuart *At Home with Ted Bunny* (Serpentine Gallery), dance company Sisters Bon Bon *Eight Inches Between Us*, ICA, director Olivia Fuchs Britten's *Turn of the Screw*, (Bath Theatre Royal) and *Arminio*, Handel Festival. Music theatre projects include work with Covent Garden Festival *String of Pearls Millennium Festival*, *Creation Day 2000* (reopening of Somerset House), Poetry International, South Bank Centre, Baylis programme ENO, Graeae, Opera North, Philharmonia Orchestra, Handel House Museum and extensively for Hackney Music Development Trust; *The Hackney Chronicles* and *The World Was All Before Them*. Other commissions include a 4.5m high grass Gnome for Covent Garden Flower Festival.

Steve Elias

Movement Co-ordinator



Steve combines a successful career as a choreographer and performer. Recent choreographic credits include: *Dr Faustus*, *The Water Lady* (Chichester Festival Theatre), *The Merry Widow*, *HMS Pinafore* (Carl Rosa Opera Co), *Nunsense* (Bridewell Theatre), *Everyman* (Zurich International Festival), *Alice* (Haymarket Theatre, Basingstoke), *The Rise and Fall of Little Voice* (Theatre Royal, Bury St Edmunds), *Sing Sherman Sing* (Soho Theatre), *La Bond* (Talk of London, New London Theatre). Steve is also currently Co-Director/Choreographer on *Oliver!* (Chichester Festival Theatre, Christmas Season). As a performer, credits include: Samuel *Pirates of Penzance* (Savoy Theatre), original casts of *Chitty Chitty*

Bang Bang (London Palladium), *La Cava* (Piccadilly Theatre), *Billy The Goodbye Girl* (The Albery Theatre), Max *The Pajama Game* (Birmingham Rep, Toronto and Victoria Palace Theatre), Bissett *Scrooge* (Dominion Theatre), the title role of *Pickwick* in *Pickwick* (Haymarket Theatre, Basingstoke), *Pirellie Sweeney Todd* (Holland Park Festival), Benny SouthStreet *Guys and Dolls* (Pimlico Opera); National UK tours include *Tomfoolery*, *Godspell*, *The Goodbye Girl*, and European tour of *Scrooge*. Television and Video credits includes *Avalanches* pop Video (MTV Award) and *Harper and Iles*.

Jonathan Gill

Music Director



Jonathan Gill studied composition with William Mathias, and conducting with James Lockhart at the University of Wales and the Royal College of Music. Recent credits as MD include *Crazy For You* (National Tour), *Peribanez* and *Sleeping Beauty* (Young Vic), *Putting it Together* (Library Theatre, Manchester) and supervising and arranging *Carmen* (New Vic and Stephen Joseph Theatre). Jonathan has conducted Matthew Bourne's *The Car Man* (Old Vic), *Oklahoma!* (RNT at the Lyceum), Howard Goodall and Charles Hart's *The Dreaming* (Linbury Studio, ROH), *The Good Companions* (Theatre by the Lake), *The Marriage of Figaro* (New Vic), *Company* and *The Secret Garden* (Library Theatre) as well as *Cavalleria Rusticana*, *Pagliacci*, *Aida*, *La bohème*, *Le nozze di Figaro*, *Così fan' tutte*, *La Navarraise*, *Die Zauberflöte*, *L'elisir d'amore*, *Macbeth*, and *Carmen* for companies including Central Festival Opera, English Touring Opera, Music Theatre London and Opera Holland Park. First performances include *Warchild* and *Creation* by Richard Taylor (Edinburgh and other Festivals), *Fire Work* by Will Todd (Brighton Festival), and, works by Richard Chew, Alistair Nicolson, Philip Cashian, Ian McQueen, and Richard Taylor (Baylis Programme, English National Opera). Education and Outreach work includes projects for ROH, ENO, WNO and, for HMDT, the premiere of Jonathan Dove's *The Hackney Chronicles*. He is music director for Glyndebourne Youth Opera.

Jonathan Gunthorpe

Sir Bawnagyne Surly



Jonathan Gunthorpe read English and Russian at Leeds University gained an MA in music at the Birmingham Conservatoire and furthered his studies at the Royal College of Music and the National Opera Studio supported by the Sybil Tutton Trust and Welsh National Opera. Jonathan was featured in The Times Great British Hopes, after making his Royal Opera début as Angelotti in *Tosca* he returned to the Royal Opera as Nachtigall, *Die Meistersinger*. Other engagements include working with Opera de Rouen, Opera Holland Park, Classical Opera Company, Northern Sinfonia, Britten Sinfonia, Gabrieli Consort, and The Sixteen. Jonathan created the role of Quain in *Thwaite* by Jurgen Simpson for Almeida Opera, which was also performed at The Project, Dublin and Aldeburgh Festival to great acclaim. In recital Jonathan works with Julius Drake and Malcolm Martineau. Most recently Jonathan has performed at the Casa da Música, Porto and made his debut with Welsh National Opera as El Dancairo in *Carmen*.

Matthew King

Composer



Matthew King gained a first class honours music degree from York University in 1989 and is a Professor of Composition at Guildhall School of Music and Drama. His chamber opera *The Snow Queen* was commissioned by Jane Manning's Minstrels and given its London premiere at the Queen Elizabeth Hall in 1994, his grand opera *Jonah*, for soloists, massed choirs and double orchestra with organ and electro-acoustic sound was commissioned by Canterbury Festival in 1996 and his Passion setting *Gethsemane* for vocal quartet and baroque orchestra was commissioned by the Spitalfields Festival and first performed by Florilegium in 1998 (and again at Sydney Opera House in 1999). Matthew King's orchestral work, *...And Dream of London...* was composed for the London Millennial celebrations and performed in

St. Paul's Cathedral in January 2000. Recent projects range from a cycle of new pieces written for the Fitzwilliam String Quartet to *Handel's Ghost*, for 80 recorders commissioned by Wigmore Hall and Handel House Museum. *The World Was All Before Them*, an earlier collaboration with Alasdair Middleton for Jubilee Primary School, was commissioned by Hackney Music Development Trust. A new opera about the life of Isambard Kingdom Brunel, is being composed in collaboration with librettist Michael Irwin and electronic composer Nye Parry, and has been the subject of a recent feature on B.B.C. Radio 4.

Martin Lloyd-Evans

Director



Martin studied physics at Manchester University and Theatre Arts at Bretton Hall College. Opera productions include: for Opera Holland Park *Le nozze di Figaro*, *Stiffelio* and *Don Giovanni*; *Rigoletto*, *La traviata* for Mid-Wales Opera; *A Midsummer Night's Dream* for British Youth Opera; *The Rape of Lucretia*, *Maskerade*, *Postcard from Morocco*, *The Beggar's Opera*, *Weill-Krenek-Ullmann Triple Bill*, the UK premiere of *The Aspern Papers* (Royal Philharmonic Award nominee) for The Guildhall School of Music and Drama; the premiere of *Spirit Child* for Lontano; Revival/Associate Director *L'elisir d'Amore* and *Orfeo ed Euridice* for English Touring Opera; *La traviata* and *Idomeneo* for Welsh National Opera. For Garden Opera he has directed *Don Giovanni*, *Carmen*, *The Barber of Seville*, *The Magic Flute*, *The Elixir of Love*, *The Marriage of Figaro* and *Così fan' tutte*. Theatre work includes *Wallace and Gromit: Alive on Stage* on tour and the West End; *Dog in a Manger* at Edinburgh and London. He teaches drama for GSMD, and regularly runs workshops for singers throughout the UK.

Alasdair Middleton

Librettist



Alasdair Middleton was born in Yorkshire and trained at The Drama Centre, London. He has written four plays; *Casta Diva*; *Aeschylean Nasty*;

Shame on you, Charlotte and *When We Were Good* (at B.A.C.) the libretto's for two children's opera's *The Hackney Chronicles* (composer; Jonathan Dove) and *The World Was All Before Them* (composer Matthew King) for Hackney Music Development Trust, libretto for *Red Riding Hood* (composer Jonathan Dove) for The Knack/ENO Baylis Programme). He has compiled the texts for three performance pieces; *Polite Conversation*; *Lachrymae* and *All In The Dark* and a community cantata for the Spitalfields Festival, *On Spitalfields* (composer Jonathan Dove) to be performed in 2005. He is a regular contributor to The Erotic Review and is Professor of Drama at The School of Initial Studies at The Guildhall School of Music and Drama.

Simon Thorpe

Abel



In 1997 Simon Thorpe made his debuts with Welsh National Opera as Le Dancaire *Carmen*, Opera North as Sharpless and Scottish

Opera as Marullo *Rigoletto*, and sung Second Mate/Arthur Jones *Billy Budd* with Kent Nagano and the Hallé Orchestra, recorded for Erato Disques. Subsequent roles include Marcello, Donald *Billy Budd* and The Foreman *Jenufa* for WNO, Belcore, Escamillo and Pacheco *Ines de Castro*, Scottish Opera (also in Lisbon), Roucher *Andrea Chénier*, State Opera of South Australia, Private Willis *Iolanthe*, Montano *Otello* and Forester *The Cunning Little Vixen*, Opera Australia, Escamillo and Germont *Père*, English Touring Opera, and Lescaut *Manon Lescaut* and Zurga *Les Pêcheurs de perles*, Opera Holland Park. Simon has sung oratorio nationwide where performances include Mozart's *Mass in C minor* conducted by Sir Charles Groves (Brangwyn Hall, Swansea), the world premiere of Edward Gregson's *Missa Brevis Pacem*

(Queen Elizabeth Hall, London), and the Fauré *Requiem* with the Choir of King's College, Cambridge conducted by Nicholas Cleobury. Recent engagements include Mendelssohn's *Elijah* in St David's Hall, Cardiff, Mozart's *Requiem* with the Hallé Orchestra conducted by Stanislaw Skrowaczewski, and a series of concerts nationwide for Raymond Gubbay.

Patrick Watkinson

Projection Design



Patrick trained as a stage manager at the Royal Academy of Dramatic Art and later obtained an MA from the Slade School of Fine Art in

London in Stage design. Current and recent work as a Projection Designer: *Macbeth* for Washington Opera 2007, *Norma* and *Aida*, Washington Opera in 2003 (*Norma* opens in Genoa, Italy in 2005), all with Director Paolo Micciche; *Liquid Light* - projections on the London Weekend Television Tower with Simon Corder; the World Premiere of *Facing Goya* by Michael Nyman with Dir. Jonathan Moore, which opened in Santiago de Compostela and then toured. Patrick designed the set, costumes and lighting for *Walk the Talk*, Circle X Theatre in 2003. Earlier this year, Patrick designed the new lighting for Wookey Hole Caves in Somerset. Previous work: *Madame Butterfly* and *Nabucco* for Operama presented in South Africa and at the Arena in Verona, then touring to Earls Court, Sydney, Canberra and Melbourne; *Carmina Burana* – lighting and projections on Salisbury Cathedral as part of the Salisbury Festival and filmed for the BBC Music Live day 2000.

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Alexandra Edmondson, Margaret Garrod,
Wendy Haslam, Wendy Harris, Brenda Hirst,
Jane Holmes, Amanda Inniss, Safirah Irani,
Andrew Lee, Andrew Mills, Luisa Pinato,
Rachel Wight, Trish Williams

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Sue Caffary, Dr S Gellert, Hoxton Hall,
Joanna Jessop, Jubilee School, Hackney
Museum, Hilary Lewis, John Matheson, Neima
Macfoy, Millfields School, Museum of London,
Note-orious Productions Ltd, Mary Ofori,
Marcus and Dorothy Sefton-Green,
Sutton House, Victoria Weldon,
Helena Wetterberg, Peter Williams

My first experience of a community opera was life changing. When working as a professional singer, I played the role of Lady Mayor in Jonathan Dove's *Dreamdragons* for Glyndebourne, which was created for the town of Ashford. The venue was a sports hall and the audience followed the action in promenade fashion by moving around the space to where different scenes were played. As I stood flanked by an elderly lady in a wheelchair and a breast-feeding mother, I realised that this opportunity to reach beyond a traditional opera experience, was for myself, far more profound.

It was therefore a great privilege to have been given the opportunity to lead the creation of a new community opera, to develop the work with a wonderful team of artists, to explore something

hopefully relevant and meaningful to a diverse community, which draws upon its unique strengths and talents. Moreover, this project has been so much more than a production, it has been a unique education initiative, which explores ways of embedding learning in the arts and gives a different integrity to teaching English to people for whom it is a second language and to those who want to improve their oral, reading and writing skills.

In the past two years, I have worked with hundreds of people and a fantastic group of professional colleagues, enthusiastic partners with whom we have developed relationships, and committed and talented learners, participants and performers who have contributed in so many ways to making this project happen. It has been an

extraordinary shared journey, which I hope has sparked off something for all of them whether it be a growth in confidence, an enjoyable social experience or something more meaningful; the start of something new, or a realisation of something present.

Enormous thanks and congratulations go to every person who has helped create what you are about to see. It has been an amazing experience; joyful, challenging and, admittedly at times, a little stressful! I hope for you too, that it intrigues, touches or entertains, that it is something different, something exciting and, something, perhaps, rather special.

Tertia Sefton-Green
PROJECT DIRECTOR





ON LONDON FIELDS

IT'S HERE
IT'S NOW!

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