



Sponsored by Syngenta

Supporting the Mayor's Charity -
The Royal British Legion

The Battle of the Somme Centenary Tour

Screening with film score
performed live by

Musica Youth Orchestra

Thursday, March 23, 2017
7.30pm
Huddersfield Town Hall

The original 1916 film by
Geoffrey Malins and John McDowell

Music by Laura Rossi,
commissioned by the Imperial War Museums



"And these troops in the mud grinned,
or stared at us to a new music score
by Laura Rossi, brilliantly effective,"
Geoff Brown, The Times*****



Part of Somme100 FILM, an international project bringing
together 100 live orchestral performances of the IWM film
The Battle of the Somme, to mark the 100th anniversary of
the battle. www.Somme100film.com



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

LED BY IWM

#LearnToPlay

Brass Guitars Keyboards Percussion



Strings

Voice

Woodwind

All ages can learn to play musical instruments and sing with Musica Kirklees at schools and local centres. For one-to-one lessons and small group tuition, orchestras, choirs and bands, visit www.musicakirklees.org for details.



www.musicakirklees.org

Tel: 01484 426426 Email: enquiries@musicakirklees.org



Welcome from the Mayor of Kirklees

Dear Music Lover

Thank you for attending tonight's concert and buying this programme; all the money raised tonight will go direct to my charity The Royal British Legion (RBL).

I have chosen the RBL because I served 35 years in the Royal Signals, joining as a 15 year old and leaving at 50 in the rank of Major.

The Royal British Legion needs £100m each year to look after not only ex-service personnel but their families also that have fallen on hard times.

The General Public have short memories and already Afghanistan is a distant memory to most; it will never be a distant memory to those who have suffered mental and physical scars or lost loved ones.

It is a very sad fact that today in Great Britain there are 9000 ex-service personnel living rough because of their service on our behalf. In West Yorkshire and Lincolnshire there are 6000 ex-service personnel unemployed. They have fought our wars - we must now fight their battles.

I have commissioned an 18 month Calendar with the support of the families from Kirklees who lost loved ones in Afghanistan. The Calendar is to honour them and all who have paid the ultimate sacrifice in the defence of our country. The Calendar has been sponsored by local businesses and all the money raised will go direct to The Royal British Legion. I have received their assurance that all money raised during my Mayoral year will be spent by them in Kirklees.

Once again thank you for attending tonight's concert and please take one of my Calendars home with you for any donation you wish to make.

Thank you

Cllr Jim Dodds BEM
Mayor of Kirklees



1916 Film Credits

The Battle of the Somme (Duration 74 minutes)

Sponsor - War Office

Production Company -
British Topical Committee for War Films

Producer - William F Jury

Cameramen - Geoffrey H Malins and J B McDowell

Editors - Charles Urban and Geoffrey H Malins

Restoration Credits

Restoration by Dragon

Supervised by David Walsh, Imperial War Museums
(IWM)

*Film with click track created with the generous
assistance of*
Mike Eden, Matthew Lee and The Film Archive, IWM

Somme100 FILM Team

Artistic Director – Laura Rossi

Project Manager – Neill Quinton

Producer – Melanie Crompton

Education Consultant – Ellen Thomson

PR Consultant – Jane Nicolson, Arts PR

Arts Administrator – Bright Ivy

Tour Projectionist/Film Technician – Mike Eden

Web Design – Mike Outram

Graphic Designer – Isobel Stuart

Advertisement for the first showing of *The Battle of the Somme* - August 10, 1916

SCALA THEATRE,
CHARLOTTE STREET, FITZROY SQUARE, W.

Proprietor: Dr. E. Distin Maddick.

THE BRITISH TOPICAL COMMITTEE FOR WAR FILMS

request the pleasure of the company of Bearer and Friend on

THURSDAY NEXT, AUGUST 10th, at 11.30 a.m. prompt,

when they will present

OFFICIAL PICTURES

of the

“BATTLE of the SOMME,”

Taken by Special Arrangement with the
WAR OFFICE

and under their direction.



No “Exclusive Rights” of this film will be granted.
Schedule of prices can be obtained from the sole booking director, W. F. JURY.

IWM

FIRST HALF

ADAGIO FOR STRINGS – SAMUEL BARBER

PERFORMED BY MUSICA YOUTH STRINGS

INTRODUCTORY TALKS

DR TOBY HAGGITH – SENIOR CURATOR, IMPERIAL WAR MUSEUMS

LAURA ROSSI – COMPOSER

INTERVAL

SECOND HALF

THE BATTLE OF THE SOMME

WITH SCORE PERFORMED BY MUSICA YOUTH ORCHESTRA

Regiments Featured in the Film

Headings in italic type are more tentative identifications than those in normal type

REGIMENTS

Bedfordshire Regiment, 7th Bn, (18th Div)
Bufs (East Kent Regiment), 7th Bn, (18th Div)
Devon Regiment, *8th or 9th* Bn, (7th Div)
Duke of Cornwall's Light Infantry Regiment, 12th (Pioneer) Bn, (7th Div)
East Lancashire Regiment, 1st Bn, (29th Div)
East Yorkshire Regiment, 10th Bn, (Hull Commercials), (31st Div)
Essex Regiment, 10th Bn, (18th Div)
Gordon Highlanders, 2nd Bn, (7th Div)
Hampshire Regiment, 4th Bn, (29th Div)
Lancashire Fusiliers, 1st Bn, (29th Div)
Lancashire Fusiliers, 2nd Bn, (4th Div)
London Regiment, 1/14th Bn (London Scottish), (56th Div)
Manchester Regiment
Manchester Regiment, 22nd Bn, (7th Div)
Manchester Regiment, 24th (Pioneer) Bn, (7th Div)
Middlesex Regiment, 12th Bn, (18th Div)
Middlesex Regiment, 16th Bn (Public Schools Battalion), (29th Div)
Royal Fusiliers, 2nd Bn, (29th Div)
Royal Fusiliers, 13th Bn, (37th Div)
Royal Warwickshire Regiment, 2nd Bn, (7th Div)
Royal Welch Fusiliers, 1st Bn, (7th Div)
Seaforth Highlanders, 2nd Bn, (4th Div)
Suffolk Regiment, 8th Bn, (18th Div)
Worcestershire Regiment, 4th Bn, (29th Div)

BRITISH UNITS - CORPS ETC

XV Corps Cyclist Battalion
10th Machine Gun Corps
11th Machine Gun Corps
Royal Army Medical Corps (including stretcher bearers etc)
Royal Artillery (Field, Garrison and Horse)
Royal Engineers
West Riding Field Company
Royal Marine Artillery

Foreword from Thom Meredith - Musical Director, Musica Youth Orchestra (MYO)

On behalf of MYO I would like to thank you for joining us this evening.

MYO is honoured to be part of the Somme100 FILM project. We are always keen to widen our involvement beyond the traditional orchestral works and performances that lie at the core of our events programme. We are also delighted that we are able to support the excellent work that our Mayor, Cllr Jim Dodds, has done to promote and support the work of the Royal British Legion.

Somme100 FILM has enabled us to explore the process of writing a film score through workshops and composition projects; we've also been looking into the history of the film and the battle. Members of MYO and their families have been sharing their own personal links with the Somme campaign and some of their photos and stories will be on display this evening.

Many of the faces looking out at us from the cinema screen this evening are teenagers; many of them are the same age or even younger than our musicians. 100 years may have passed since the footage was taken but through Laura Rossi's score we are able to feel a little closer to the soldiers we see before us.

I am proud of the way in which the orchestra has responded to the challenges and issues raised in the film and the accompanying score and I am very grateful to each one of them for the hard work and maturity they have shown throughout our involvement in this project.

Thom Meredith
Musical Director, MYO
Principal, Musica Kirklees





Musica Youth Orchestra (MYO), under the umbrella of Kirklees Music School, was founded in September 2000 as Kirklees Youth Symphony Orchestra.

Its aim is to provide high quality orchestral opportunities for the students in the area who have reached advanced standards of performance.

MYO is directed by Thom Meredith, Principal of Musica Kirklees. It embraces a variety of genres and styles, from classical to contemporary, film and popular and engages in project work with other arts organisations and complementary groups. MYO has performed major works such as Bruch *Violin Concerto* with Atsuko Sahara; Rachmaninov *2nd Piano Concerto* with John Lill; *The Armed Man – A Mass for Peace* by Karl Jenkins and *The Mighty Sky* with Grammy nominee Beth Nielsen Chapman. The orchestra performs regularly in Huddersfield Town Hall and this year MYO will be on tour in the Loire region of France.

Each section of the orchestra is coached by a separate member of staff and the string section is an orchestra in its own right (Musica Youth Strings).



Laura Rossi has written music extensively for film and television, including the critically acclaimed *London to Brighton*, *The Eichmann Show*, starring Martin Freeman and Anthony LaPaglia and *Song for Marion*, starring Vanessa Redgrave and Terence Stamp.

She has also scored many silent films including the British Film Institute's *Silent Shakespeare* and the famous IWM 1916 films *The Battle of the Somme* and *The Battle of the Ancre*.

Her latest work *Voices of Remembrance* is a choral/orchestral work featuring war poems read by Ralph Fiennes and Vanessa Redgrave. The music was commissioned by Boosey and Hawkes to mark the Centenary of the First World War.

Laura's music has been recorded and performed by the Philharmonia Orchestra, the London Musici Orchestra, London Contemporary Orchestra and the BBC Concert Orchestra. Her works have been performed at the Barbican, the Royal Festival Hall and the Queen Elizabeth Hall, London. Laura is also lecturer in Music in Film at the London Film Academy.



Somme100 FILM is an international project, working with Imperial War Museums (IWM) as part of the First World War Centenary Partnership to mark the 100th anniversary of the Battle of the Somme. Somme100 FILM aims to bring together 100 live orchestral performances of the iconic 1916

film *The Battle of the Somme* with composer Laura Rossi's acclaimed score, commissioned by IWM.



The First World War Centenary Partnership

is a network of local, regional and international cultural and educational organisations led by Imperial War Museums (IWM). Together, the Partnership is presenting a vibrant programme of cultural events, activities and digital platforms, enabling millions of people across the world to discover more about life in the First World War.

LED BY IWM

IWM established the First World War Centenary Partnership in 2010. The founding ambition for the Partnership was that its members would collectively organise and present a vibrant, diverse and far-reaching programme to reflect how people want to remember, commemorate and debate the conflict in their own communities, in a way that is meaningful for them.



The Royal British Legion (registered charity no. 219279) has been chosen by Mayor of Kirklees, Councillor Jim Dodds BEM, as the Mayor's Charity. Formed in 1921, the main purpose of the Legion is to provide lifelong support to the Armed Forces community. Proceeds from this evening's event will go to the Mayor's Charity.

Additional Contributors and References:

Music commissioned with the generous support of The Eric Anker-Petersen Charity
Thanks to the Imperial War Museums for permitting use of *The Battle of the Somme* film and for all their support: www.iwm.org.uk

Thanks to Faber Music for supporting the tour

Thanks to Arts Council of England for supporting the Centenary tour

Thanks to the staff and members of MYO and their families

Thanks to Syngenta for their sponsorship

Images from www.iwm.org.uk

Newspapers articles from the British Newspaper Library

Accrington Observer and Times article from www.chorleyremembers.org.uk

Battle of the Somme timeline from www.thehistorypress.co.uk

Diary of George William Broadhead from <https://arts.leeds.ac.uk/legaciesofwar/>

The Battle of the Somme: July 1 - November 18, 1916

The Battle of the Somme was the first major offensive on the Western Front in which the British Army took the leading role. It was Britain's contribution to a co-ordinated offensive (with France, Italy and Russia) across Europe to defeat the Germans.

Sir Douglas Haig, Commander of the British Expeditionary Force, was the key British strategist. On February 21 the German Army had attacked the French at Verdun. Haig planned a bombardment of such force that the Germans would be forced to divert troops and ease the pressure at Verdun, as well as breach a sector of the German lines. On June 24 the bombardment began.

Two days later than planned, on July 1 the infantry was sent in. The bombardments had not succeeded to the extent that was anticipated. British soldiers had been told to prepare for a 'rapid advance' as the German defences would have been destroyed. Instead, there had been relatively little damage done to the Germans' barbed wire lines or concrete dugouts and an estimated 30% of the British shells had failed to explode. On the first day of the battle the British Army suffered 57,740 casualties including 19,240 killed.



The Accrington Observer and Times - February 23, 1916

Amongst the wounded were members of the 'Pals Battalions' that had formed in response to Lord Kitchener's recruitment campaign. They brought size and strength to the British Army, but by the time the Somme campaign began it was estimated that 60% of the British Army had no battle experience. The 11th East Lancashire Regiment, known as the 'Accrington Pals' fought on July 1; of the 720 who took part in the attack, 584 were reported killed, wounded or missing.

The official British casualty figure by the end of the campaign was 419,654 dead, wounded and missing. The French suffered 202,567 and the Germans probably over 500,000. Included in the 'British' casualties were heavy losses among the Dominion forces including the Canadians, Australians, Newfoundlanders, South Africans and New Zealanders, all of whom participated in the campaign.



- | | |
|-----------------------|--|
| July 1 – 13 | Battle of Albert |
| July 2 | Capture of Fricourt |
| July 2 - 6 | Capture of La Boisselle |
| July 9 – 13 | Capture of Mametz Wood and Contalmaison |
| July 11 – 12 | Germans suspend operations at Verdun |
| July 14 – 17 | Battle of Bazentin Ridge |
| July 14 | Dawn attack on Trône Wood, Longueval and High Wood; cavalry in action |
| July 15 - 17 | Capture of Ovillers and battle for Delville Wood begins – ends on September 3 |
| July 19 | Diversionsary attack at Fromelles north of the Somme |
| July 18 – 22 | Attacks at Longueval, Delville and High Woods |
| July 23 | Battle for Pozières begins – ends on 3 September |
| Sept 3 - 6 | Battle of Guillemont |
| Sept 9 | Battle of Ginchy |
| Sept 15 – 23 | Battle of Flers-Courcelette – begins with first ever tank attack |
| Sept 25 – 28 | Battle of Morval on boundary between British and French forces |
| Sept 26 – 28 | Battle of Thiepval – concludes with the capture of the Thiepval position which had resisted all attacks since July 1 |
| Oct 1 - 18 | Battle of Le Transloy Ridge |
| Oct 1 – Nov 11 | Battle of the Ancre Heights |
| Nov 13 – 18 | Battle of the Ancre and capture of Beaumont-Hamel |



*Top left: First official photo of a tank going into action
Top right: Tyneside Irish Brigade, zero hour
Right: Wounded Dressing Station, Ancre*

An Introduction to the Film by Dr Toby Haggith

Shot and screened in 1916, *The Battle of the Somme* was the first feature length documentary about war. In the first three months of its release the film was seen by around 20 million people in Britain and Ireland, informing and challenging the public with its images of warfare, and changing the way both cinema and film was perceived.

The film was shot by just two cameramen; Geoffrey Malins and J B McDowell. Filming took place between June 25 and July 9 1916, covering the build-up and opening stages of the Battle of the Somme. The film is definitely a propaganda film, though it is filmed and presented in the style of a documentary, and was made in response to a real desire from the British public for news of and images from the battlefield. It was created to rally civilian support, particularly for the production of munitions, and British soldiers are portrayed as well-fed, respectful to prisoners and well looked after.

The structure of the film is simple; the first two reels cover the preparations for the infantry attack, the third reel covers the attack on the July 1, 1916 and the next two, the aftermath of the battle. Anticipating the desire of the audience to spot their loved ones, the cameramen captured as many faces as possible, often encouraging the men to turn and acknowledge the camera. The inter-titles, written by the War Office, are a crucial element of the film. They provide commentary, point out important details, guide the audience to an appropriate response, reinforce propaganda messages and reassure the viewer.

Some scenes such as the 'over the top' sequence are now understood to have been staged. However, historians estimate that overall only 90 seconds of the film was staged.

An estimated 13% of the film depicts images of wounded or dead soldiers including some distressing images of communal graves. The depiction of British dead is unique to this film in the history of British non-fiction cinema. Despite the depiction of death and injury throughout the film, the overall feeling remains that the Battle of the Somme was a military success.

The film was first privately shown to David Lloyd George on the August 2, 1916 and the first major screening took place on August 10 at the Scala Theatre, Soho, London. *The Battle of the Somme* continued to be distributed for at least five months afterwards. By October 1916, the film had received around 20 million admissions – the UK population at the time was 43 million.

The Battle of the Somme was filmed on the front line at great personal danger to the cameramen, and offered audiences a unique, almost tangible link to their family members on the battlefield. Contemporary reactions to the film varied greatly; some members of the public thought the scenes of the dead were disrespectful or voyeuristic. There was debate in the newspapers and at least one cinema manager refused to show it. But most people believed it was their duty to see the film and experience the 'reality' of warfare. The popularity of the film helped raise the status of film from a trashy form of mass-entertainment to a more serious and poignant form of communication.

The Imperial War Museum took ownership of the film in 1920, and in 2002 undertook digital restoration of the surviving elements. A new orchestral score was commissioned from Laura Rossi in 2005 and the film was listed on UNESCO's 'Memory of the World' register – one of the first films, and the first British document of any kind, to be listed. *The Battle of the Somme* film remains the source of many of the conflict's most iconic images, from the 'over the top' sequence to the piggy-back rescue in the trenches, and continues to have great importance not only as a record of war but as a piece of cinema.

Nottingham Evening Post - October 10, 1916

"IT'S JIM, MY HUSBAND."

STARTLING SOMME FILM INCIDENT.

A pathetic incident occurred yesterday afternoon at Droylsden Electric Theatre whilst the official war film, "The Battle of the Somme," was being shown.

One of the scenes depicted the recovery of the wounded in "No Man's Land," and suddenly a woman in the audience jumped to her feet crying, "It's Jim, my husband."

She was Mrs. Wilson, of 11, Lloyd-street, Droylsden, and she had previously received notice that her husband had been killed in action on July 6th, a day or two after the picture was taken. He was recognised as being one of the stretcher-bearers by many other people in the theatre, as he had been well known in the locality. He was the father of nine children.

Kirklees and the Somme

3,439 soldiers from the Huddersfield were killed during World War I and monuments across Kirklees stand as testament to the sacrifice made by thousands of men from our area. Many of these soldiers were part of the Somme campaign. From Dewsbury alone 190 died at the Somme, 41 of which were killed on the first day.

One of the survivors of the Somme was George William Broadhead, a 22 year old from Batley who joined up as a Bradford Pal; 400 men - 70% of his battalion - were injured or killed on July 1. In his diary he recorded his life with the 18th Battalion West Yorkshire Regiment (Prince of Wales' Own) at the beginning of the campaign:

Thursday, June 29, 1916 – Seeking chaps for big bombing raid and Joe Hodgson volunteered. Working in trenches all day and bombardment so terrific that we couldn't make ourselves heard. Joe had left when I got back 8:30pm.

Friday, June 30, 1916 – Bombing raid last night an absolute failure. 29 casualties out of 40. Joe Hodgson missing. Boys went up to the trenches at 8:15 and after a good feed we were in splendid spirits. Stayed behind myself with Salvage Police.

Saturday, July 1, 1916 – Attack opened at 7:30am. Leeds got slaughtered as soon as they got on top. 16th and 18th also. Durhams got likewise. The boys fighting like men possessed. Wounded coming up in hundreds and it was simply heartbreaking. Saw about 10 of our platoon's wounded come in. Hutchinson badly wounded and Ben Parker killed. Simply murder.

Sunday, July 2, 1916 – Our lads back in their own line and about 500 of the whole brigade left. Attack a failure and according to one of the 4th Division it was wonderful how the lads stuck it. Artillery fire simply mowed them down. Much worse than anything ever seen before.

Monday, July 3, 1916 – Still at Bus on salvage – very busy. Went down to the trenches with limber at night. Very exciting indeed and had a lucky escape – shrapnel bursting overhead.

Tuesday, July 4, 1916 – Boys coming into Louvencourt from the trenches. Absolutely jiggered and sad over their awful losses.



On leave at Christmas 1916, George visited the Dewsbury Empire Theatre. This was one of many such venues that were thriving in the early 20th century and which sadly no longer exist. Across the country in 1916, picture houses and theatres were showing *The Battle of the Somme* film, including The Empire, The Picturehouse, Birkby Palladium, Lockwood Picture Palace and the Picturedrome (pictured left. Photo from the Kirklees Council Archives) in Huddersfield.

Orchestral Score

Laura Rossi's score was commissioned to mark the 90th anniversary of The Battle of the Somme in 2006 as a soundtrack for the digitally restored film. The re-mastered film was screened for the 90th anniversary of the Battle to a full house at the Queen Elizabeth Hall with the premiere of Laura's orchestral score, performed by the Philharmonia Orchestra and received a glowing 5 star review in The Times.

Laura Rossi on composing the score:

It was very challenging writing music for *The Battle of the Somme* because the film has some really abrupt changes of mood – for example the scene showing happy soldiers receiving their mail suddenly cuts to a pile of dead bodies in a crater – so it was hard to achieve the right tone and to make the music flow between such contrasting scenes.

I wanted to deal with some of the more shocking or distressing scenes in a sensitive way, not loading them with over-romantic or tragic music but providing something simple to give the viewer the space to think about what they are seeing on the screen. For example, for the famous trench rescue scene I decided just to use a couple of instruments, a solo oboe and harp, as I did not want the music to be too emotional or tell the audience what to feel. The images are powerful enough themselves.

In other films I have scored, there has been dialogue to tell the story and the main function of the music is to underline the narrative or to enhance the mood in shorter cues that flow in and out of the scene. Here the music has to carry more of the work and it needs to be continuous.

It was only after I had started working on this project and decided to visit the battlefields that my aunt told me my great uncle Fred had served on the Somme, and showed me his diaries. He was the only one of his pals in France who did not get killed. He was a stretcher-bearer, attached to the 29th Division on 1 July 1916, so it is possible he may even appear in the film. Discovering this close family connection, visiting the battlefields and witnessing some of the commemorative ceremonies this year made the whole project come to life for me; the battle feels much closer and I have a better appreciation of what it must have been like to be a soldier on the Somme.



Laura Rossi visiting the Somme battlefields



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We're playing our part in our work and in our community

We're playing our part towards a sustainable future by helping farmers grow the crops we need to feed our planet. Our skilled people make the crop protection technologies that give farmers worldwide the best possible yields they can get by fighting weeds, pests and disease.

Our work in Huddersfield contributes to the availability of affordable, good quality food and provides choice. We are making an important contribution, providing skilled jobs, training apprentices and supporting valued community events.

We are supporting our community and are proud to be part of it.

www.syngenta.co.uk



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CELEBRATING

100
YEARS

OF MANUFACTURING IN
HUDDERSFIELD

1916 - 2016