



The Landau Papers

RANDOM ACTS MUSIC THEATRE

The Landau Papers

Music by

Sam Paechter

Libretto by

Rachel Feldberg

Photographic Installation by

Lizzie Coombes

A chamber opera in three acts about the Jewish community in Berlin in the 1930s, inspired by the lives of those who were there.

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How the Project Came About

We first began to talk about The Landau Papers in 1996 when, in the course of working on another project, Sam and I discovered we shared a common history. Both our fathers were Jewish refugees from Berlin. And we both, it turned out, felt uneasy about the stock images of the German Jewish community as nameless victims on black and white newsreel footage, from which it was all too easy to distance ourselves. The stories our families had told us created a very different picture, of people who, in the midst of chaos, found their own small moments of resistance.

Two years later, on a hunch, I took time out to begin work on the libretto. Sam showed me the memoir written by his Great Aunt, Anneliese Landau, and it was clear from the first page that here was a remarkable and detailed description, not just of everyday middle class life in 1930s Berlin, but also of the process of cultural disintegration.

By October 1999, with the libretto in reasonable shape, Yorkshire Arts found us development money to fund a week's exploration of the text with four experienced actor/singers, a musician and a digital artist. That week was invaluable. It enabled us to see that the piece could fly. It allowed Sam to experiment with musical form and it provided many of the staging and projection ideas you will see tonight.

Slowly things have snowballed. A Year of the Artist Residency funded Sam's composition of the score and, together with support from a host of charitable trusts, enabled us to put together a memorable showcase performance at Bolton Abbey Steam

Railway Station and tonight's World Premiere. Funding from Year of the Artist and Yorkshire Arts has also enabled photographer Lizzie Coombes and I to work with a remarkable group of Holocaust survivors living in West Yorkshire. Over the course of six months we have shared their memories of everyday life as young people in Berlin. Lizzie has created a series of everyday portraits of their lives and they have written and shaped the words which accompany the images to form tonight's installation: *Between Two Worlds*.

The Future

These first performances have only ever been intended as a beginning: the next stage is to mount a full production and we are actively looking for potential partners and host venues.

Our thanks to our many supporters for enabling us to come this far.

Rachel Feldberg
Sam Paechter

Thank you to **Corinne Miller, Andy Welsh** and the staff at **Leeds City Art Gallery** without whose generous help these performances could never have happened.

Characters

Dr Hannah Landau - a Jewish musicologist	Loré Lixenberg
Dodie - her best friend	Lucy Stevens
Walter - Dodie's husband & Hannah's younger brother	Justin Miles Olden
Heidi - their ten year old daughter	Jenny Sidebottom
Carl - Hannah and Walter's widowed elder brother	Neil Sharp
Commissionaire The man from the Rockefeller Foundation Kulturbunder	
Johanne - Carl's son	Raphael Goodwin
Clara - mother of Hannah, Walter and Carl	Victoria Sharp
Solly - father of Hannah, Walter, and Carl	David Owen-Lewis
Director of Programming	
Hans - Walter's lab technician, a family friend	Dominic Burns
Kulturbunder	
Max - Dodie's brother	Paul Gibson
Director of the Institute Dr Singer Professor Ronald Brown MRC (<i>spoken</i>) Kulturbunder	
Ilse - Max's wife	Vivienne Bailey
Commissionaire Kulturbunder	
SS guard	Richard Sabey
Conductor	Quentin Clare
Director	Rachel Feldberg
Digital Projections	David Collins
Lighting	Jo Kelly
Design Consultant	Ruth Howard
Rehearsal Pianist / Repetiteur	John Longstaff
Production Assistants	Larrie Robey, Frances Taylor, Jess Penrose

Synopsis

Act I

24th December 1932

Hannah's family have gathered to celebrate Hannukkah and Christmas - Wienukkah. Live carp, especially bought for the Christmas meal, are swimming in the bath. Hannah's brother Carl comes in with exciting news and the family celebrate.

A week later in Grunewald, the wooded lakeland area on the edge of Berlin, Hannah, Dodie and Heidi wait while Walter goes to buy a copy of the Manchester Guardian. With Hitler's election as Chancellor the situation has become worrying and English papers provide a more realistic picture of what's happening.

Walter and Dodie's friends gather at their flat. Hans entertains Heidi and Hannah gives her first radio broadcast on the very evening that Hitler's triumphant supporters march through Berlin.

March 1933

Blue letters, dismissing all Jewish public employees, are in the mail. Jews are barred from giving public performances. Unaware, Hannah and Walter go in to work.

Under mounting pressure to leave Germany Hannah visits her parents for perhaps the last time. She's worried that her connections with left wing magazines will lead to her arrest.

Dodie, eager to do what she can, hides a left wing journalist in their attic.

Walter is deeply depressed by his lack of work while Hannah, by chance, meets an old friend, the eminent musician Dr Singer. He invites her to join the embryonic Jüdische Kulturbund: an organisation of Jewish musicians, actors, singers and lecturers who will perform to Jewish only audiences.

That night Hans is expected for dinner as usual and Heidi is keen to hear more stories.

Interval (15 minutes)

Act II

Ilse forces Max to choose between their marriage and his allegiance to his sister and her Jewish family.

In the hope of finding work in the States, Walter goes to see an American representative of the Rockefeller Foundation where he learns that there is a job for him in England.

Walter tells his father he has to leave. Solly sings of Walter's right to belong to Germany and assures Walter that he "won't let them take us alive".

As Dodie is packing, Hannah discovers for the first time that they're leaving and the two women quarrel.

On the ship in Cuxhafen waiting to leave for Harwich, Dodie is horrified when Hitler comes on board. All the passengers reluctantly salute him.

Hannah, travelling back to Berlin from a lecture with the Kulturbund, thinks of Dodie while her fellow performers try to cheer her up.

Interval (15 minutes)

Act III

Spring 1938

Five years have passed. In London, Dodie is still homesick and is consoled by Clara's letters.

Autumn 1938

Hannah, busy touring, still finds time to walk in the woods with her father.

On November 10th orders detailing the "Measures against Jews Tonight" are sent out. These purport to be a response to "popular riots" - the Government organised pogrom, known as Kristallnacht.

At supper time the SS come to arrest Carl. Max who, without Ilse, still spends his time with his sister's family, does nothing.

Hannah, Clara and Solly see that now their chief priority must be to get the children to safety.

1939

To avoid the danger of arrest, Hannah and the Kulturbunders spend their days and nights travelling on the U-Bahn - they emerge at unusual times for meals at friends' apartments. Hannah's lectures have now to be written down and she is allowed only to talk about Jewish composers. The fact that she still finds plenty of material infuriates the authorities and they begin censoring her manuscripts.

Her final lecture is so heavily censored that she realises her work with the Kulturbund is over.

She leaves for England, the children waiting to follow on the Kindertransport.

Dodie meets Hannah in a small English station at dawn.

The source material for The Landau Papers comes from the unpublished memoirs and oral reminiscences of members of our families and Holocaust survivors living in West Yorkshire

Quentin Clare

Born in 1975, Quentin Clare has recently completed education at the Royal Conservatory of the Hague in the Netherlands. In the UK, Quentin was music director and founder of The New Mannheim Orchestra which specialised in focusing period performance practices on modern instruments. During 1998 Quentin was a finalist for the post of associate conductor with both the English Symphony and the BBC Philharmonic.

Since moving to the Netherlands in August 1998 Quentin has recorded contemporary music for Amsterdam radio and given world premiere performances of music by Maarten van der Meiden and Riccardo Massari - including the first complete performance of van der Meiden's opera *The Stone*. He has also formed a new orchestra, Sinfonia of the Hague, and assisted several prominent figures with the Residentie, Radio Symphony, Halle and Royal Concertgebouw orchestras. In April 2000 he was nominated to represent the Royal Conservatory of the Hague for the ISO student prize by an internal commission, and has since secured many new professional engagements including his debut with the Halle Orchestra in December this year.

Ensemble 11

Formed in October 1999, Ensemble Eleven is rapidly becoming one of the country's most prominent new music groups. The players share a common enthusiasm for new work, as well as an interest in improvisation and contemporary techniques. All the players were classically trained at the Royal Northern College of Music and are at the start of their professional careers.

Projects so far have included a new commission by Keith Johnson, including a live web cast and multimedia performance; two CD recordings - one promoted and distributed by themselves; the final concert in the RNCM's 'American Reflections' festival including 2 UK premieres of works by *Bang-On-A-Can* composers David Lang and Michael Gordon; and a young North-West composers showcase at the Whitworth Art Gallery, Manchester including two world premieres and a new Ensemble Eleven commission.

Ensemble Eleven's annual young composers' competition is now into its second year.

Musicians

Flute	.Esther Ingham
Oboe	.Craig White
Clarinet	.Carl Raven
Horn	.Tim Page
Trombone	.Simon Powell
Percussion	.Alex Woodhead
Violin 1	.Sarah Cole
Violin 2	.Bob Griffiths
Viola	.Jon Simmance
Cello	.Vanessa Lucas-Smith
Double Bass	.Geth Griffith

The Singers



Anneliese Landau

Loré Lixenberg was born in Brighton to Austrian Jewish parents. After studying at the Guildhall and City University she went on to forge an international career as an opera singer and performer of new music. She has performed alongside Thomas Hampson in Weill's *The Firebrand of Florence* at the Konzerthaus in Vienna. At the Salzburg Festival she sang in Guy Vivier's *Marco Polo* with Klangforum Wien. She has also worked extensively with the London based Theatre de Complicité, singing Miss Donnithorne in Peter Maxwell Davies' *Miss Donnithorne's Maggot*, at the Almeida Theatre, and Mrs Green in Birtwistle's *Down by the Greenwood Side*. At the National Theatre she performed in the première of *Out of a house walked a man* by Gerard and in recent years she has sung in the world premieres of Harrison Birtwistle's *Niedecker Verses* (for voice and cello) and Bent Sorenson's *Roses are Falling* (for voice and piano).

Loré has been involved in several television projects. Most recently she featured in BBC2's six part avantgarde comedy *Attention Scum*.



Katherine Scheffler

Lucy Stevens first trained as an actress at Rose Bruford College of Speech & Drama. She established her acting career before she went on to study voice at the Welsh College of Music & Drama.

Singing credits include: Olga in *Eugene Onegin* (Tchaikovsky) for Opera Severn; Orlovsky in *Die Fledermaus* (J Strauss) for Opera Holland Park; Armida in *Rinaldo* (Handel) at the Bloomsbury Theatre; La Zelatrice in *Suor Angelica* (Puccini) at St John's Smith Square; The Reciter in a staged production of *Pierrot Lunaire* (Schoenberg) at the Edinburgh Festival Fringe; Jocasta in *Oedipus Rex*, (Stravinsky) at the Institute of Contemporary Arts.

Future work includes: Daughter Diva in *Tourette's Diva* (Thomas) Brighton Festival; Singer in *Europera* (Cage) at The Cochrane Theatre; Soloist in *Recital 1 for Cathy* (Berio) Millennium Ensemble.



Sami Landau

David Owen-Lewis was born in the Swansea Valley. His singing career started in Music Hall, Pantomime and Summer Seasons which he considers a great training for the Operatic Stage. He has been a member of Opera North since 1980 and has performed and studied many roles for the company including Bacchus in *Orpheus in the Underworld*, Ambrogio in *The Barber of Seville* and The Imperial Commissioner in *Madame Butterfly*. This season will see David performing the role of Captain Petrovich in *Eugene Onegin*.

David combines his operatic career with many appearances in cabaret, concerts and oratorios, where he performs a wide variety of music from Baroque to Broadway.



Wilhelm Feldberg

Justin Miles Olden was born in Salisbury. He studied music at King's College, London, and singing with Kenneth Bowen at the Royal Academy of Music. He is a member of Opera North for whom he has sung Ein junger Seeman and Ein Hirt in *Tristan und Isolde*, and Prunier in *La Rondine*. He has also sung Rinuccio in *Gianni Schicchi* with Sinfonia of Leeds; Pedrillo in *Il Seraglio* for British Youth Opera; Jacquino in *Fidelio*, Malcolm in *Macbeth* and Dancairo in *Carmen* for English Touring Opera.



Rosa Landau

Victoria Sharp graduated from the Royal Northern College of Music. She is a member of Opera North for whom she has performed an extensive range of roles. She has appeared in the Edinburgh and Cheltenham Festivals and at the Royal Albert and Queen Elizabeth Halls. She performs a wide variety of music in concerts, ranging from opera and oratorio to the lighter music of Gershwin, Kern, Sondheim and Bernstein.

Victoria is the dedicatee of Christopher Rathbone's work for soprano and chorus *A Garland of Spirituals*.

Jenny Sidebottom comes from a family of professional musicians. She is a pupil at Leeds Girls Grammar School and a member of the National Youth Training Choir. This is her first solo role.



Curt Paechter

Neil Sharp practiced as a doctor before pursuing his career in music. He has sung in the Opera North chorus and in the Salzburg and Bayreuth Festivals where he played an apprentice in *Die Meistersinger*. Recent solo roles include Jonny Inkslinger in *Paul Bunyon* and Edfardo in *Gianni Schicchi*. He performs as an oratorio soloist throughout Great Britain and broadcasts regularly on BBC Radio 4 as a soloist with, and member of, the Daily Service Singers.

Dominic Burns was born in Leeds and studied at the Welsh College of Music and Drama. He has sung for many companies including Welsh National Opera, Opera de Lyon, De Vlaamse Opera Antwerp and The Opera Company. He is now a member of, and has played numerous roles for, Opera North. He also sings as an oratorio soloist throughout the UK.



Paul Gibson comes from Preston in Lancashire. Having worked as a primary school teacher for ten years, he became a member of Opera North in October 2000. He has sung numerous baritone leads with Preston Opera and undertakes a wide variety of solo and oratorio work throughout the north of England.

Dr Kurt Singer

Vivienne Bailey studied singing at the Royal College of Music where she won an exhibitor's scholarship and gained an ARCM diploma. She then worked for English Music Theatre and English National Opera before becoming a member of Opera North where she has sung and understudied numerous roles. She has performed in several European cities including Vienna, where she played Titania in *Oberon* at La Fenice Theatre, and Prague, where she played 3rd Gentleman in Martinez's *Julietta* at The National Theatre.



Gerd Paechter

Raphael Goodwin is a pupil at Leeds Grammar School. As well as appearing on television in *Emmerdale*, *Heartbeat* and *Wilmot*, he has worked with Opera North on three productions: *A Midsummer night's Dream*; *The Elixir of Love*; and, most notably, in *Wozzeck* in which he played Marie's Child.

Sam Paechter has been living in Leeds since 1986. He has received commissions from Westminster Abbey - *Good Friday Music*; the Harrogate International Festival - *A Causeway for Hookstone Wood*; Opera North (community & Education) - *Look at Me*; and the Bridgewater Hall - *Ringling Down*. This, his most recent work, was scored for 40 saxophones playing in, around and on the 6th floor balconies above Barbirolli Square in Manchester. *The Landau Papers* is his second opera. His first, *Mad Meg*, scored for three singers, cello, violin, drum and harmonium was commissioned by Interplay Theatre.

Rachel Feldberg is the former Artistic Director of the Arts Council's national touring company, Red Ladder. She has written a number of plays which have toured nationally and has directed for Nottingham Playhouse TIE, West Yorkshire Playhouse, Harrogate International Festival and Opera North's Community and Education Department. In 1993 she was awarded a mid-career development bursary with attachments at the Royal Shakespeare Company and Opera North. She is a former chair of Yorkshire Arts Drama panel and is currently working on *Backseat Writer* - stories and installations for local taxis (Year of the Artist's Research and Development Award). Extracts from her first novel, *Chasing the Wolf*, will be published by Routes later this year.

Lizzie Coombes has a long track record of cross-artform collaboration and innovative community projects. She works as an artist photographer, documentary photographer, publicity photographer and with a wide range of theatre companies. Recent work includes: for Opera North's Community and Education Dept: *Operaville* with 7 Bradford families at Alhambra Studio and *Look at Me*, Pictureville Bradford; for the National Museum of Film and Photography: 3 exhibitions with unemployed and learning disabled people; for Leeds City Council - the Leeds exhibition for the Millennium Dome, plus a 3 year exhibition project working with young people. Other work includes Bradford Festival; Huddersfield Contemporary Music Festival; Euro 96; Exhibitions at The Dome, MAC Centre, Birmingham; NMPFT; West Yorkshire Playhouse; Mappin Gallery; Impressions Gallery.

David Collins is a visual artist with a national reputation for collaborative and interventionist practice. He works in a wide range of digital and traditional media and has been commissioned by Museum of Modern Art Oxford, IKON Gallery, First Take Films, Visual Arts UK and Visionfest. He has previously created projections for Opera North (Community and Education) and Huddersfield Contemporary Music Festival. He lectures in Visual Communication and Digital Media at Leeds College of Art.

Ruth Howard is a set and costume designer and creator-producer of theatre events, based in Toronto, Canada. She has designed extensively for professional theatre companies across Canada including: the National Arts Centre, Ottawa; Alberta Theatre Projects, Calgary; the Globe Theatre, Regina; Caravan Farm Theatre, British Columbia; and Young People's Theatre, Toronto. She has a particular interest in community plays and has worked with Jon Oram on two Canadian community plays and the *Torbay Tempest*, Torquay. Recently she designed Salford Open Theatre's *E-Time* in Manchester. Ruth is contributing her creative thinking to *The Landau Papers* thanks to a grant from the Canada Council for the Arts

Dr Anneliese Landau's unpublished memoirs offer a passionate and lyrical account of her life in Germany in the 1930s. In some instances I have set her actual words; they speak with more power than anything we could hope to devise.



"Playing sonatas was a favourite pastime in my parents' home, especially in the evening; father would enjoy his cigar listening to Grete and me, or my mother and me making music..."

From the first day in school I was paired on the double bench desk with a straw blonde, blue eyed Ilse Strube. Immediately we became inseparable for the rest of the week, then suddenly Ilse walked out of the room for recess with someone else. When I asked her what had caused the abrupt change, her answer became the beginning of a black thread running through my entire life: "My parents don't want me to befriend a Jewish Girl!" ...I could not hide from it, I could not flee from it, I could only face and fight it.

My father fondly remembered his transformation from Yiddish to German through Goethe. It was not just a change from one language to another, it was a change in thinking. He had to learn an entirely new approach to reading...he never developed a sense for business. He remained the scholar who lived merely for the brief hours when after lunch at home he could stretch out with Shakespeare or Goethe in his hands to read again some pages...

My parents were liberal Jews who kept the traditional Jewish holidays; they went to synagogue on the days but didn't insist that their children did likewise; they had been exposed to everything the Jewish religion has to offer and then it was their choice to follow the tradition or not. .. Father explained to me the meaning of the Jewish holidays as days when everyone should pause in the routine of the daily work, and do something that elates you and lifts you above the drabness of life, whether this is in nature or in Art.

Arriving home my mother would put her hands on my head and bless me with the traditional blessing: May the Lord bless you and keep you, may he let his countenance shine upon you and give you peace.'

One girl in my class always wore a swastika as a pendant on her necklace... Whenever I had to talk to her I stared at the swastika, 'til after a while she pushed it into her blouse or dress. 12 years later I ran into her in one of the streets in Halle; she stopped me and immediately pointed out that she did not wear any longer the swastika. She told me she was ashamed that she ever did, she did not realise in the beginning of the 20's what Nazism really stood for.

On Nov, 22, 1930 I made my radio debut with an hour and 15 min. double program in honour of the 150th anniversary of Conradin Kreutzer, Since this was a 150th-anniversary celebration, it was scheduled for primetime: 8 p.m. and simulcasted to Breslau and Koenigsberg. Since Prof. Dessoir had recommended this programme it was taken for granted by everyone in the music department that I was an experienced broadcaster. The technician did not find it necessary to schedule a rehearsal. I was too shy to ask for it. The main rule in broadcasting is that the broadcaster has to read from the manuscript, to assure the company that the programme would not suddenly switch to inflammatory political ideas. I was used to speaking free, now I was fettered to a script. In what tempo would I have to read? I was tense, I watched the announcer, then tried to imitate him in his slow speech with stressing almost every word, my reading was without melody, it must have been a nightmare to listen. When the first group of Lieder gave me a break the announcer rushed to me "what happened? You talk as if you have never been in front of a microphone!"

A year later my broadcasts were considered examples of good radio: 'In each broadcasting room a sign should be displayed reading: speak relaxed, sotto voce and high German..one of the good examples this week was Anneliese Landau (Berlin) with her historically and aesthetically important talk about Schubert's "Mullerlieder"'

I wondered why the programme director remained sitting at his desk and did not get up to meet me at least half way...I found my blue letter at home. A letter in a blue envelope cancelling contracts and forbidding entrance into the Radio building for Jews from this day on.

There was no space any longer for my lectures at the 'Lessing Honschule'. articles in newspapers were no longer accepted. Panic broke out among the members of the social democrat party - if the membership lists would be found by the Nazis, these members would be the first to be imprisoned. I

had written for the social democratic newspaper the *Vorwärts* - especially music criticisms. ..I made up my mind to go to France.. but I could not leave before having seen my parents.

I was looking in the window of a store on the Tauentzienstrasse, and suddenly I see a familiar face appearing next to mine in the reflection: Dr Kurt Singer, intendant of the Charlottenburg Opera. 'You are here!' he exclaimed. 'This is very good. I was furious when I heard you had left and told them, if people like Anneliese Landau are leaving, then we can't do a thing anymore here! I am so glad you're here. I have important things to discuss with you. Can you come to my office this afternoon?'

That afternoon he spoke to me about his idea of a 'Kulturbund': he would call together all Jewish musicians, actors, lecturers and ask them to become part of a Jewish organisation which would offer drama, opera and lectures to a Jewish audience. His idea sprang from the desire to keep up the morale of all the artists who were no longer allowed to appear.. and give the vast audience of Jewish intellectuals something more than bread, something to hold on to until there would be a possibility to leave the country if this was to be the end.

For three years we were a happy family again, who attended together concerts and lectures of the Kulturbund and after my lectures we would enjoy a cup of coffee in the little café next to the theatre. My friends drew closer to my parents, and their parents became friends of my parents. Budgets were tight for everyone, the main thing that counted was that we were all together. Then came the night of November 8 to 9, 1938.

Shortly after midnight I was woken up by the noise of breaking glass. Everything was silent in our apartment. Without turning on the light I went to our living room windows which looked out on Dahlmannstrasse. We saw how men with something in their hands, probably knives, were smashing the windows of the big store opposite. A red car drove down the middle of the street directing the window smashers further down..it was a dreadful sight, the crashing sound was frightful, We did not speak to each other, we knew this is the beginning of the end.

The next day, it was 6pm and the family sat around the table in the dining room for supper, when the door bell rang; Nazis came to arrest my brother in law. Reason: he was a Jew and a lawyer.

With the 9th of November 1938 the principles outlined in Mein Kampf were translated into reality point by point. Jews were denied any work, the use of the libraries was closed to them, paintings by Jewish artists were removed from the museums. Operas and plays by Jewish authors were taken off the performance schedules. ...With great effort the Kulturbund tried to keep its doors open.

Many did not dare go to their apartments since they were afraid to be caught by the Gestapo. Many of the Kulturbund artists travelled on underground trains, or city buses day and night interrupting only at certain homes where they knew warm meals were ready for them at any time.

From then on I was allowed only to speak about Jewish composers. I began with Salomone Rossi, composer at the court of Mantua around 1600 and closed with the contemporary Jewish composers in the USA. The Nazis were furious that I continued my lectures under such limitations, they had to invent another way of harassment; they demanded to read my lectures before I gave them, being well aware of my speaking freely without any manuscript. Now I had to write a 'paper' and try and memorise it. This infuriated them even more; they began sending back those typescripts blocking out certain paragraphs for no reason whatsoever. The worst evening came when I was to speak in the Bach Saal, the largest in Berlin...I got the script back with almost everything blocked out, leaving for me just some announcements of numbers my artists were going to perform. Since the Gestapo attended all my lectures I could not say anything of what I intended. I walked out on the stage with my manuscript in my hand... I announced the title of my programme- and turned page after page very slowly without saying anything or looking up 'til I came to a line..which was not blocked out, and which did not make any sense standing alone. I read it. It was a short evening and it received thunderous applause. ...We all knew this was the end.

I did not want to leave, I felt, I could not live without my family. But at the end of 1938, when I was no longer allowed to work, I realised I had to go, so that I could pave the way for all of them to leave...

When, at the airport, the last hurdle was taken with the passport control, I turned back to my parents from whom I was then separated by a thick glass wall which no sound could penetrate...I saw the same face of my mother which I had seen after the death of my brother..."

'Between Two Worlds' - a photographic installation

Between Two Worlds is about the everyday; the ordinary; the pictures on the living room wall; the ornaments and souvenirs collected over the years; the books on the shelves; the cardboard framed photos taken at school; and the people whose homes they belong in.

At first glance they are snaps of people at home, relaxing over a cup of tea...life continuing, laughing. They are also images of refugees who left families and homes in Germany and made Yorkshire their home. They are photographs of people who belong in two different worlds where the past is always part of the present...'

Lizzie Coombes

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Thanks to support from The Paul Hamlyn Foundation, A & S Burton 1960 Charitable Trust and the Julius Silman Trust, a permanent version of the exhibition will be available to local primary schools from November 2001. A second, more extensive, exhibition will also be available for loan to secondary schools, community groups and arts venues.

Funding from Awards For All will also allow us to produce a full colour photo-book of some of the images and text.

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Members of the Opera North Chorus appear courtesy of Opera North

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