

**A National Theatre of Scotland recording, co-commissioned by 14-18 NOW, the UK’s arts programme for the First World War centenary**

***LOST LIGHT: MUSIC FROM THE 306***

Composed by **Gareth Williams** with lyrics by **Oliver Emanuel**

Performed by **Emma Connell Smith, Stewart Webster, Sonia Cromarty, Steve Cooper, Aisling O'Dea, Elias Rooney, Wendy Somerville, Kirsty Findlay, Paige Peddie, Connie MacFarlane, Bethany Tennick, Amanda Wilkin and Peter Hannah, Louis Maskell, Josh Manning, Nigel Brown** and **Fraser Hume**.

**To be released as download and CD on 11 November 2020**

***Lost Light*** is a new album of music from *The 306 Trilogy,* with music by Gareth Williams and lyrics by Oliver Emanuel, commemorating the heart-breaking true story of the 306 men executed for cowardice and desertion during the First World War. Co-commissioned by 14-18 NOW, the UK’s arts programme for the First World War centenary, the album will be released on 11 November 2020

Capturing the anguish of trench life, the pain of loss back home in the streets of Glasgow and London, the anger of being forgotten by future generations, the music expresses the highs and lows of ordinary people in extraordinary times. A selection of music from the highly acclaimed score is being made available on CD and download, releasing on 11 November 2020, marking Armistice Day.

The album will also be shared as a free resource with schools and libraries across the country, as well as being made available to former soldiers and veteran organisations.

***Lost Light*** will be available to stream or buy through all major music streaming services and platforms from 11 November. The album will also be available to purchase physically on CD through the National Theatre of Scotland website.

***Lost Light: Music From The 306* is now available to pre-order-** [**Linked here**](https://ffm.to/lostlight)

The album can be previewed through Soundcloud- [**Linked here**](https://soundcloud.com/ntsonline/sets/lost-night-national-theatre-of-scotland-recording-from-the-306-trilogy/s-aN261g5Ouzo)

**To request a hard copy of the album on CD, please email Joe Blythe:** [joe.blythe@nationaltheatrescotland.com](mailto:joe.blythe@nationaltheatrescotland.com)

**About *The 306* Trilogy**

*The 306 Trilogy* was co-produced with Perth Theatre and co-commissioned by 14-18 NOW the UK's arts programme for the First World War centenary.

The first part, *The 306: Dawn*, premiered in the summer of 2016 and was performed in a cavernous barn in rural Perthshire, was set around the events of the Battle of the Somme, marking the centenary of the Somme Offensive, and followed the story of three of the condemned soldiers.

The second part, *The 306: Day*, premiered in Perth’s historic Station Hotel in 2017, and charted the struggles of the women and families left behind on the home front, as well as their fight to be heard over the clamour of conflict. *The 306: Dawn* was produced in association with Red Note Ensemble and *The 306: Day* was co-produced with Stellar Quines.

The final part of the trilogy, *The 306: Dusk*, premiered in Perth Theatre in October 2018 and brings the trilogy into the modern day, exploring the depth of feeling around the First World War a century on from its conclusion, and how the trauma continues to haunt soldiers in the modern day.

*“An indelibly powerful work of music theatre that will have that impact wherever it is performed for many years to come”*- [The Scotsman, *The 306: Dawn*](https://www.scotsman.com/arts-and-culture/theatre-and-stage/theatre-review-306-dawn-dalcrue-perthshire-1475506)

*“The score by Gareth Williams is a rich, modernist expression of the soldier’s mental states. Played live on piano, violin and cello, it varies from the fractures to the urgent. “I have no name” is the close-harmony refrain that begins and ends the piece- a touching tribute to all those wasted lives. The production is at its spine-tingling best when the nine-strong company is in full voice”*- [The Guardian, *The 306: Dawn*](https://www.theguardian.com/stage/2016/may/31/the-306-dawn-review-dalcrue-farm-14-18-now-national-theatre-scotland)

*“Here the sung passages, accompanied by cello and piano, have a heady emotional power and features a near-perfect blend of voices from the six-strong ensemble*”- [The Times, *The 306: Day*](https://www.thetimes.co.uk/article/theatre-the-306-day-at-station-hotel-perth-56ht7wxst)

*The 306 Trilogy* is written by Oliver Emanuel and composed by Gareth Williams.

*The 306 Trilogy* was co-produced with Perth Theatre and co-commissioned by 14-18 NOW the UK's arts programme for the First World War centenary.

*The 306: Dawn* and *Day* were produced in association with Red Note Ensemble.

**ARTISTS BIOGS**

**Oliver Emanuel** is an internationally award-winning playwright based on the west coast of Scotland. He has written over 30 plays for both stage and radio. For the National Theatre of Scotland: The 306: Trilogy – Dawn, Day & Dusk; Dragon and The Day I Swapped My Dad for Two Goldfish. Other theatre includes: The Monstrous Heart, Traverse; Flight, Vox Motus; Titus, Red Bridge Arts; Prom, Oran Mor/Traverse/Lemon Tree. Radio includes: When The Pips Stop, The Truth About Hawaii, A History of Paper, Emile Zola: Blood Sex & Money, BBC Radio 4. Awards include: Tinniswood Award 2019; Best Series at the BBC Audio Drama Awards 2019; Herald Angel 2017; Best Adaptation at the BBC Audio Drama Awards 2016; The People’s Choice Victor Award at IPAY 2015; Best Show for Children at the UK Theatre Awards in 2014. Oliver founded the MLitt in Playwriting & Screenwriting at the University of St Andrews with Zinnie Harris. His plays are published by Methuen.

**Jonathan Gill –** Musical Director Jonathan Gill studied composition with William Mathias at the University of Wales followed by two years in the Opera School of the Royal College of Music under James Lockhart. Most recently Jonathan was Associate MD on *The Lion King* at the Lyceum Theatre, London. Previous work as MD includes *Oliver* (Sheffield Crucible), *Legacy Falls* (Pearl Theatre, NewYork), *Gone Fishing* (Linbury Studio, Royal Opera House), workshops of *Pride and Prejudice* (Sonia Fiedman Productions) and *Flowers for Mrs Harris* (Vicky Graham Productions). He was Music Director/Arranger for *Charlotte's Web* at Derby Theatre. *The Go-Between* (West Yorkshire Playhouse, Derby and Northampton) for which he was also MD, won the UK theatre award for best musical production 2012. Jonathan conducted 600 performances of *The Sound of Music* on its UK and Irish tour, starring Connie Fisher. Other credits include *Carousel, Of Thee I Sing* and *Let ‘Em Eat Cake* (Opera North); *The Wizard of Oz* (Royal Festival Hall); Richard Taylor’s new opera, *Confucius Says* (Hackney Empire, RPS Award 2009); *The Lion, the Witch and the Wardrobe* (West Yorkshire Playhouse and Birmingham Rep); *Follies* (Royal and Derngate, Northampton); Carl Davis’s *Alice in Wonderland* (WYP/Birmingham Rep); *Falstaff* (MTL at the Drill Hall); *The Jonah Boy* (Stephen Joseph, Scarborough); *Peribanez* and *Sleeping Beauty* (Young Vic); and *Putting It Together* and *Company* (Library Theatre, Manchester). Jonathan arranged and conducted *School4Lovers*, a hip-hop version of *Così fan tutte* (Glyndebourne, Finnish National Opera and Estonian National Opera); and was Musical Arranger for adaptations of *Le nozze di Figaro, Carmen* and *Die Fledermaus* (New Vic, Stoke). Jonathan was assistant MD for *Oklahoma!* (National Theatre at the Lyceum); Guest Conductor for Matthew Bourne’s *The Carman* (Old Vic); and was MD for *The Dreaming* by Howard Goodall and Charles Hart (Linbury, ROH) and *Crazy for You* (UK National tour). Jonathan has also given premieres of pieces by Jonathan Dove, Richard Taylor, Phillip Cassian, Ian McQueen and Matthew King’s *On London Fields* (RPS Award 2005), and *Odyssean Variations* with cellist Natalie Clein (LSO St Luke’s).

Originally from Armagh, **Gareth Williams i**s a composer and lecturer at Edinburgh College of Art. His work seeks to find new participants and audiences for opera and music theatre, to shed light on stories and communities that have been overlooked, and to explore ideas of vulnerability in vocal writing. His music has been performed and broadcast all over the world. Williams was Composer in Residence at Scottish Opera from 2012 to 2015. Whilst there, he created a series of operas and projects, including Breath Cycle, at the respiratory ward of Gartnavel Royal Hospital, where he wrote songs and opera specifically for patients with Cystic Fibrosis, who weren’t allowed in the same room as one another. He is conductor and musical director of NOISE opera, where he composes operas with collaborators who are new to the genre, for example, the patrons of the oldest bar in Glasgow, Shetland fiddler, Chris Stout, and the indie band, Admiral Fallow. His work Rocking Horse Winner, produced by Tapestry Opera, a chamber opera, adapted from a short story by D.H. Lawrence by librettist Anna Chatterton, was premiered in Toronto in May 2016, winning 5 Dora Mavor Moore Awards, including Outstanding Musical Production, and both 306 Dawn and 306 Day were shortlisted for CATS Awards for best music and sound. At BBC Radio Scotland, Williams regularly contributes to Classics Unwrapped, presenting new classical music to a wider audience. He is currently creating a new opera with Johnny McKnight for Scottish Opera in 2021, developing a new musical theatre work with Oliver Emanuel, and creating an album of songs, each one based on the last line of a book.

**Notes to Editors**

**14-18 NOW** was a programme of extraordinary arts experiences connecting people with the First World War, as part of the UK’s official centenary commemorations. 35 million people engaged with the programme between 2014 and 2018. Working with arts and heritage partners all across the UK, 14-18 NOW commissioned new artworks from 420 contemporary artists, musicians, film makers, designers and performers, inspired by the period 1914-18. It commissioned 107 projects in more than 220 locations across the UK, touching millions of people emotionally and engaging 8 million young people with the First World War. Projects include Danny Boyle’s Pages of the Sea, Peter Jackson’s They Shall Not Grow Old, Jeremy Deller’s We’re here because we’re here, PROCESSIONS and LIGHTS OUT. 14-18 NOW was also responsible for the UK tour of the iconic poppy sculptures Wave and Weeping Window by artist Paul Cummins and designer Tom Piper. The sculptures visited 19 locations around the UK and were seen by over 4.6 million people. The sculptures have now become part of the Imperial War Museums’ collection. 14-18 NOW was supported by the National Lottery through the Heritage Lottery Fund and Arts Council England, by the DCMS with additional funding from The Backstage Trust, Bloomberg Philanthropies, Clore Duffield Foundation, NatWest and support from individuals.

**The National Theatre of Scotland** is dedicated to playing the great stages, arts centres, village halls, schools and site-specific locations of Scotland, the UK and internationally. As well as creating ground-breaking productions and working with the most talented theatre-makers, the National Theatre of Scotland produces significant community engagement projects, innovates digitally and works constantly to develop new talent. Central to this is finding pioneering ways to reach current and new audiences and to encourage people’s full participation in the Company’s work. With no performance building of its own, the Company works with existing and new venues and companies to create and tour theatre of the highest quality. Founded in 2006, the Company, in its short life, has become a globally significant theatrical player, with an extensive repertoire of award-winning work. The National Theatre of Scotland is supported by the Scottish Government. [www.nationaltheatrescotland.com](http://www.nationaltheatrescotland.com/)





