



UOA D33

MUSIC, DRAMA, DANCE, PERFORMING ARTS,
FILM AND SCREEN STUDIES



RESEARCHER

Gareth Williams

OUTPUT TITLE

The 306

OUTPUT TYPE

Composition

DATE OF PERFORMANCES

24 June 2016, 23 May 2017 & 10 October 2018

FIG. 1
Image from *306 Dawn*. Photo
courtesy of Marilyn Kingwill.



Scores available at:
306 Dawn

<https://www.research.ed.ac.uk/en/publications/306-dawn-music-theatre-work-2>

306 Day

<https://www.research.ed.ac.uk/en/publications/306-day>

306 Dusk

<https://www.research.ed.ac.uk/en/publications/306-dusk-composition>

Recording available at:

<https://open.spotify.com/album/2bRjKdxQI6FOvDVYiV2qrI>

01 / STATEMENT

The 306 is a trilogy of music-theatre works co-created by composer Gareth Williams and writer Oliver Emanuel that explore the stories of the 306 British soldiers executed during World War 1.

Many of these 306 men, executed for cowardice, desertion and mutiny are not listed on any official memorials, even after they were conditionally pardoned by the British Government in 2006. This work gathered all of these names for the first time, listing them in song to complete the trilogy.

As a part of *14-18 NOW* (the UK-wide commemorative cultural program of work from 2016 – 2018) *The 306* explored ideas of heroism and protest, by looking at this lesser known, deliberately forgotten, part of our national story about the cultural legacy of World War 1.

Drawing on primary documents such as letters and telegrams from the front lines, protest songs and documents describing the women's peace movement in Glasgow, music hall and classical repertoire, as well as contemporary interviews with family members of those executed for cowardice during WW1, the stories and songs were developed continuously from 2013 through to 2018, in residencies, workshops, and rehearsals.

306 Dawn and *306 Day* were written for an ensemble of singing actors, and Red Note Ensemble (piano, violin and cello), while *306 Dusk* was created for three singing actors, piano, string quartet, and community choir of 40 singers formed in Perth for the production. Through-composed across different productions in three consecutive seasons, the work challenges and progresses the role and status of live music in Scottish theatre.

The music has been recorded as an album, funded by the Imperial War Museum, and was released by the National Theatre of Scotland in November 2020.

The 306: Dawn was performed 24 June – 11 July 2016, Dalcrue Farm, Perthshire.

The 306: Day was first performed on 23 May 2017, and toured civic and community spaces across Scotland until 3 June 2017.

The 306: Dusk was performed 10 – 27 October 2018, Perth Theatre.

02 / RESEARCH DIMENSIONS



FIG. 2
Still from a performance of *306*
Dusk, October 2018. Photo courtesy
of Marilyn Kingwill.

The *306* is a trilogy of music-theatre works, co-created by composer Gareth Williams and writer Oliver Emanuel that explore the stories of the 306 British soldiers who were shot for cowardice during World War 1.

All three works were commissioned and produced by the National Theatre of Scotland and 14-18 NOW, with Perth Theatre, the Red Note Ensemble and Stellar Quines. The parts of the trilogy were presented in consecutive years from 2016 to 2018:

24 June – 11 July 2016
The 306: Dawn, Dalcrue Farm,
Pitcairn Green, Perthshire.

23 May – 3rd June 2017
The 306: Day, Station Hotel, Perth.

10 – 27 October 2018
The 306: Dusk, Perth Theatre, Perth.



FIG. 3
Rehearsal/workshop for *306 Dusk*,
May 2018. Photo Gareth Williams.

03 / ORIGINALITY

The work is ambitious and unique in its scale and form, in the way it was developed over five years, and in the way it was presented and produced over three annual productions from 2016 to 2018.

The music explores tropes and gestures associated with opera and musical theatre, and includes songs for solo voice, duets, trios, full ensemble, and choir. The *306 Trilogy* was the most ambitious live music project undertaken by the National Theatre of Scotland, and challenged ideas of the role and status of live music in theatre productions in Scotland.

Williams's work to this point had been mainly in opera-making, and this experience informed the development of this work, the way it was scored, and the way the music carries the drama at key climactic moments. The casting of singing actors, rather than opera singers, meant that a change of methodology was necessary which in turn affected the musical language. A great deal of the sung material was developed in workshop and rehearsal, in close collaboration with performers, writers, designers and directors.

In practice, this often meant that a new dualistic approach was required – material needed to be quickly composed and reworked for immediate use from rehearsal to rehearsal, and sections like the finale from *The 306: Dusk* developed over a longer period, through composition in isolation. It also meant that, without the usual operatic challenge of sustaining musical structure, and the burden of extensive exposition on sung material, Williams was able to develop new skills as a song-writer, finding solutions to the problems posed by the texts of each work, through embracing structures and conventions of popular music and music theatre.

'At every turn, however, the play is lifted by Gareth Williams's score, performed live by pianist Laura McIntosh and cellist Robert Irvine of the Red Note Ensemble, and sung by Jemima Levick's tremendous six-strong cast. As with the first instalment, music is a central component, Williams adopting the directness of Kurt Weill while counterpointing modernist angularity with lush harmonies. In the case of a song called *Harry*, gorgeously sung by Amanda Wilkin as the bereaved Gertrude, he also hints at a pop sensibility worthy of Lily Allen.'

Mark Fisher, *The Guardian*,
11 May 2017.

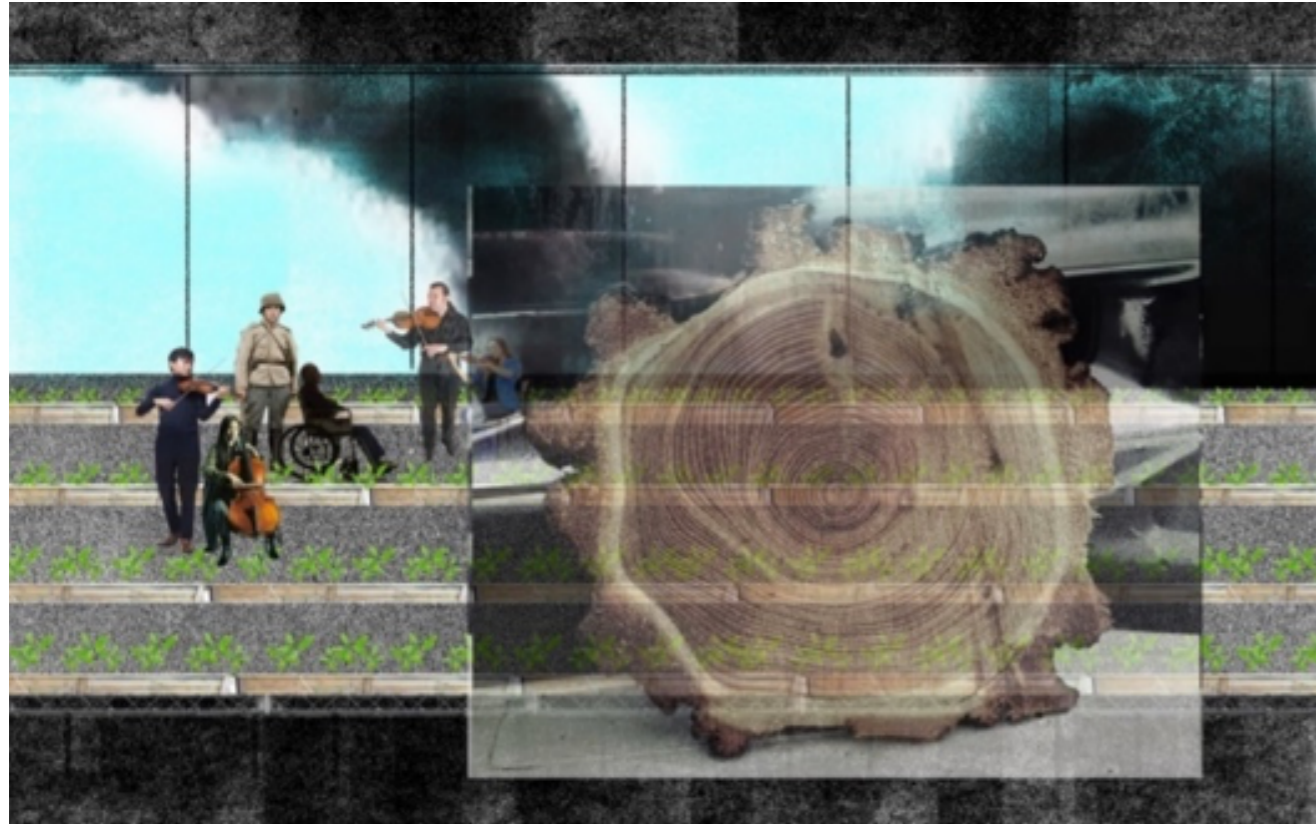


FIG. 4
Design sketches for *306 Dusk*.
Image courtesy of Cecile
Tremoliere.

Many of the songs across all three works are informed by material found by researcher Samuel Tranter, who was tasked by the creative team to unearth first-hand accounts and personal records of the 306 and their families. Several of the songs, e.g. *Oh My God* and *Over Your Heart* (from *The 306: Dawn*), and *Dear Mrs Morton* (from *The 306: Day*), use words verbatim from first-hand accounts of the soldiers and their families.

The 306: Dawn is scored for 10 singing actors and piano trio, and incorporates musical theatre songs, alongside sustained musical passages and chorus pieces more akin to opera and contemporary classical music. Williams worked closely with director Laurie Sansom, in rehearsals at Glasgow Barrowlands for five weeks in April and May 2016 to devise particular scenes such as the 'Nightmare Sequence.' See Appendix 1, page 18.

The 306: Day, was designed as a touring production and takes the form of a historical play with songs – the score was for piano and cello, and the unamplified voices of the cast of five female voices. The songs created in workshops and rehearsals were developed alongside the movement director, and influenced by protest songs and verbatim accounts of the era. See Appendix 1, page 18.

The 306: Dusk completes the trilogy with a community choir on stage singing the names of all 306 soldiers shot for cowardice. The 40-voice choir was recruited in the local area specifically for this show, and the composer worked extensively with the choir for 6 weeks to create the three choral pieces they perform, to be challenging, yet bespoke to their abilities. There are scenes during *The 306: Dusk* where the string quartet moves around the stage and so Williams composed sections with controlled improvisation to allow this to be successful. *The 306: Dusk* was developed very closely with the director and design team. Early sketches (FIG. 4) show a desire to integrate the musicians thoroughly into the stage layout and dramatic storytelling.

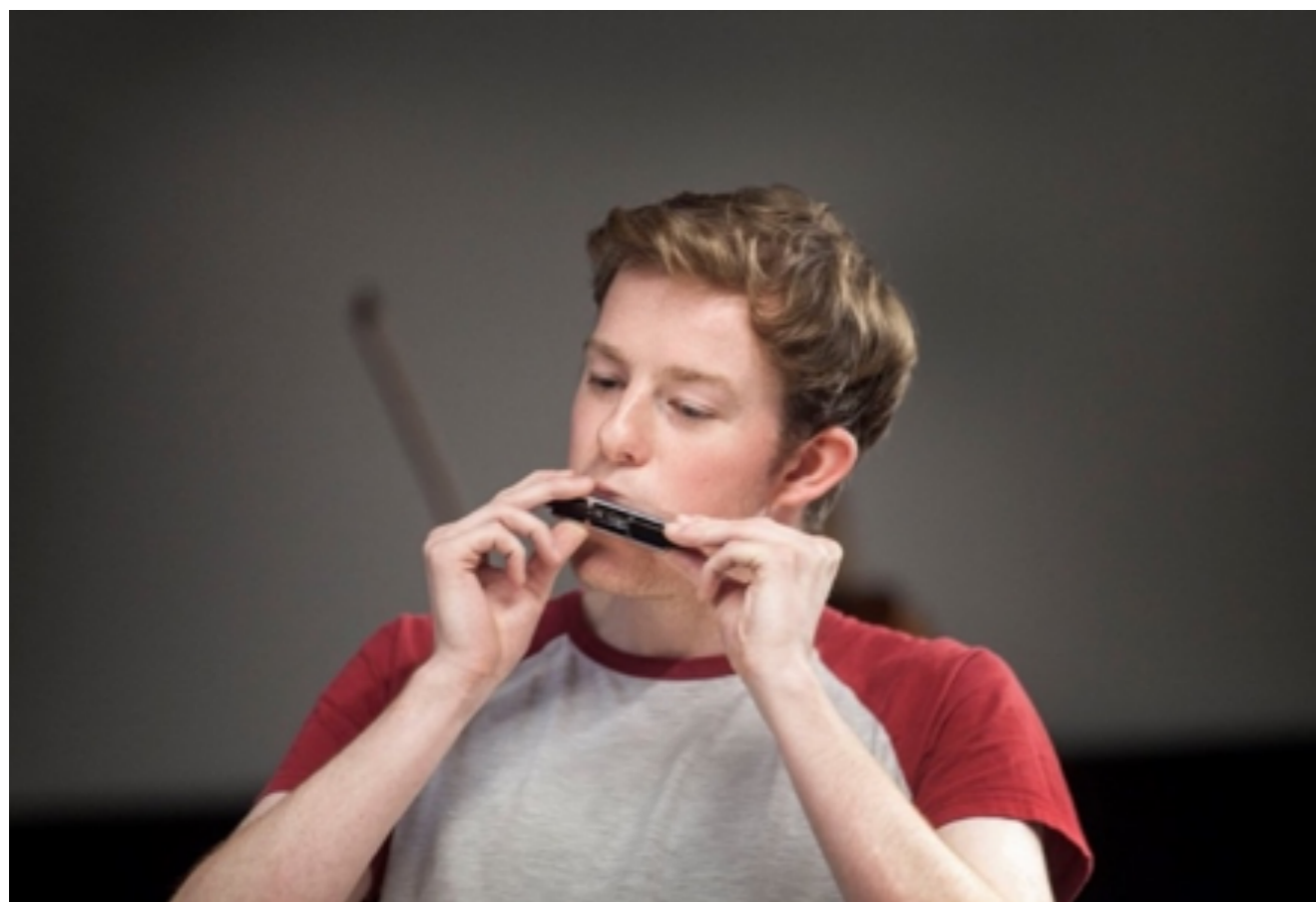


FIG. 5
The harmonica from *306 Dawn* returning in the *306 Dusk* rehearsal, October 2018 Photo courtesy of Marilyn Kingwill.

04 / RIGOUR

The scale of the trilogy meant it had to be developed over several years. The process included visits to the Somme, investigation of primary source accounts, musical workshops, extensive rehearsals across several theatres and rehearsal spaces, several partnerships between organisations like 14-18 NOW, Red Note Ensemble, HorseCross Theatre and the National Theatre of Scotland.

Throughout the project, Williams and Emanuel worked with directors, designers, actors, musicians, technicians and historians to realise each play, and were involved at every stage of production. The research timeline was as follows:

January 2014: One week creative residence at Cove Park in Scotland, where an initial pitch to National Theatre of Scotland and Red Note Ensemble led to the first part of the trilogy being commissioned. (Williams and Emanuel).

August 2014: One week research trip to the Somme region to visit battlefields and visit the known graves and execution sites of some of the 306 men. (Williams and Emanuel).

March 2015: One week of music workshoping and devising held at Scottish Opera in Glasgow, which helped shape the musical language of the work, and led to several casting decisions. (Full company).

March – April 2016: Writing process, working with writer Oliver Emanuel to create the songs.

May – June 2016: Five weeks of intensive devising and rehearsals held at Glasgow Barrowlands, leading to production. (Full company).

August 2016: One week of workshoping at National Theatre of Scotland with a new cast, involving new material and new source material on the Women's Peace Movement. (Full company).

April – May 2017: Three weeks of rehearsal, during which the songs were developed further, and the incidental music/scoring was created, leading into production. (Full company).

November 2017: Research visit to London to witness the National Service of Remembrance at the Cenotaph. (Williams, Emanuel and director Wils Wilson).

January 2018: Three day return visit to the Somme to gather new ideas, and to record sounds to be used in the final production. (Williams, Emanuel and director Wils Wilson).

June 2018: Two weeks of devising/development at Perth Theatre to generate material for the work. The list of 306 names was gathered during this time. (Full company).

September – October 2018: Three weeks rehearsal and completion of score and choral work at Perth Theatre, leading into final Production. (Full company).



FIG. 6
The 306: Day rehearsal image.
 Photo courtesy of Beth Chalmers.

Many scenes were devised during workshops, and musical ideas had an influence on staging, and were developed from ideas generated in rehearsals.

Many threads of the music were woven across the three productions. For example, the refrain 'I have no name' at the beginning of *306 Dawn*, appears again in *306 Dusk*, just before all 306 names are sung by live choir.

A harmonica is used in *306 Dawn*, and dropped and discarded, only to be picked up from the soil in the 2018 performance of *306 Dusk*, to summon the string quartet to the stage. The music of the 'Oh My God' chorus in Dawn informs the music of 'Dear Missus Morton' in Day, and returns again in the choir piece 'We are Forgotten' in *306 Dusk*. Letters are written in Part 1 (*Dawn*) and delivered in Part 2 (*Day*), and musical and dramatic threads are connected and finally tied up in the third part (*Dusk*). See Appendix 1, page 18.

A major challenge of the whole project was to connect each part of the trilogy, sustaining ideas and material, whilst making sure each part of the work could also stand alone. The responsibility for this task fell largely to the composer, as the creative teams for each part of the trilogy changed, and the stories told covered a span of 100 years.



FIG. 7
Image from *The 306: Dusk*. Photo
courtesy of Marilyn Kingwill.

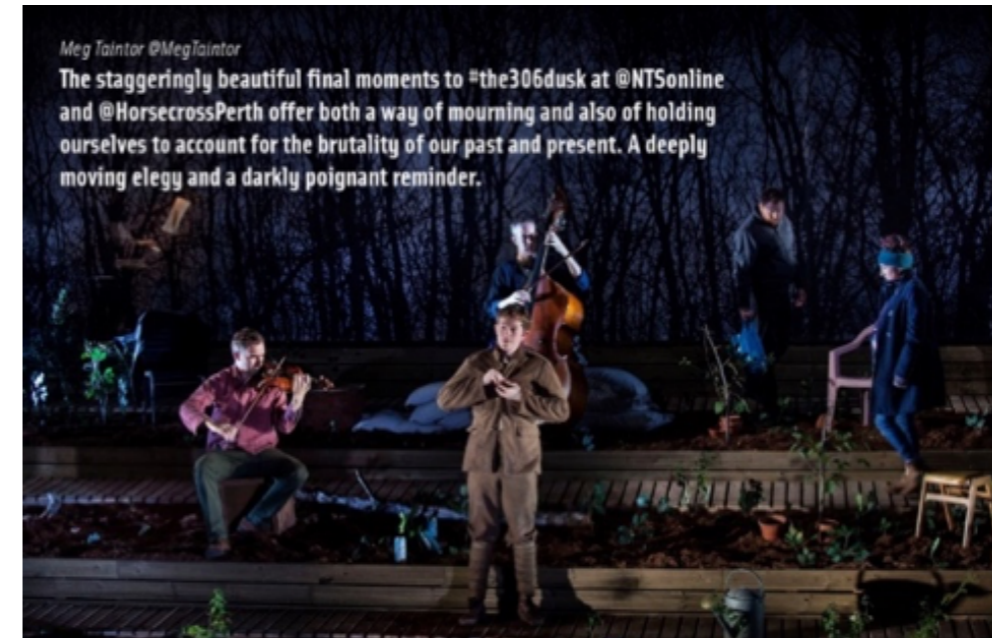


FIG. 8
Image from *The 306: Dusk*. Photo
courtesy of Marilyn Kingwill.

05 / SIGNIFICANCE



FIG. 9
Image from *The 306: Dawn*. Photo
courtesy of Marilyn Kingwill.

Through its questioning of remembrance and by bringing to light unknown stories, *The 306* contributes to the UK-wide programme of commemoration of the First World War, curated by 14–18 NOW. All parts of the *306 Trilogy* are featured in the published book *14-18 NOW: Five Years of Extraordinary Art Experience* (2019).

Touring throughout Scotland to sell-out audiences the work itself has been seen by a large, diverse audience. This includes Members of the Scottish Parliament and Scottish Cabinet Members, including John Swinney, Deputy First Minister, who described *The 306: Day* as ‘outstanding’, and *The 306: Dusk* as ‘stunning and deeply moving’ on Twitter.

Each of the three productions was reviewed *The Herald*, *The Scotsman*, *The Guardian*, the *List*, *The Stage*, *The Telegraph*, and the *Times* and extensively discussed on social media (#the306). During productions, Williams and Emanuel discussed the work on BBC Radio Scotland (*The Janice Forsyth Show*) and Forces TV. In addition, *Dawn* was the subject of newspaper editorials in *The Scotsman* and *The Herald* respectively, as well as the central element to a BBC 1 documentary about the first ten years of the National Theatre of Scotland, *About it? Why does this work matter?* See Appendix 1, page 18.

The 306: Dawn was nominated for a Critic’s Award for Theatre Award in 2017 for best music and sound, and *The 306: Day* was nominated for a Critic’s Award for Theatre Award in 2018 for best music and sound. See Appendix 3, page 20. The scripts are published by Oberon, and an album of the music will be released in 2020, funded by The Imperial War Museum and produced at the Royal Conservatoire of Scotland studios in Glasgow.

Alongside productions there were outreach projects: with *The 306: Day* there was a series of poetry and music workshops at the Glasgow Women’s Library entitled *Silence and Song*. For *The 306: Dusk* there were music workshops (see Appendix 1, page 18) inspired by the text and music, and a community choir was formed in the local Perthshire area to perform the finale of the work (see Appendix 1, page 18) at Perth Theatre in 2018.

By engaging with schools and community groups, the trilogy has contributed to a wider public understanding of the First World War and the lives of the executed soldiers and their families. Emanuel and Williams gave several public talks about the project, including at Perth Concert Hall, Glasgow Women’s Library, and National Theatre of Scotland. See Appendix 4, page 21.

06 / APPENDIX

APPENDIX 1: Audio and video clips

Nightmare sequence

https://media.ed.ac.uk/media/4.+306+dawn++in+rehearsal+devising+musical+material/1_f1hio75o

Rehearsal film

https://media.ed.ac.uk/media/7.+musical+insight+into+306+Day/1_wwuuujyph

The Janice Forsyth Show

<https://www.bbc.co.uk/programmes/m0000q13>

Dawn on BBC Scotland

https://media.ed.ac.uk/media/9++BBC+2++306+Dawn/1_t7fd45v2

The 306: Dawn

Clip #1 – Scene from rehearsal, April 2016, Barrowlands, Glasgow – 24 April 2016.

https://media.ed.ac.uk/media/4.+306+dawn++in+rehearsal+devising+musical+material/1_f1hio75o

Clip #2 – ‘The Opening Lament (I have no name)’, Dalcrue Farm, Pitcairngreen, Perth, 1 June 2016.

https://media.ed.ac.uk/media/306+Dawn++opening+lament/1_k5ijkkje

Clip #3 ‘Oh My God Chorus’, Dalcrue Farm, Pitcairngreen, Perth, 1 June 2016.

https://media.ed.ac.uk/media/3.+306++the+last+three+scenes/1_zfpaf6ru

Clip #4 – ‘Firing Squad Chorus’, Dalcrue Farm, Pitcairngreen, Perth, 1 June 2016.

https://media.ed.ac.uk/media/2.+306+Firing+Squad+Scene+2/1_si3tg2cm

Clip #5 – 306 Dawn (Full Live Performance) - Dalcrue Farm, Pitcairngreen, Perth, 1 June 2016.

https://media.ed.ac.uk/media/5.+The+306+Dawn++full+live+show/1_nvom05mex

Clip #6 – BBC 2 Documentary Footage and Discussion of 306 Dawn (BBC 2), 2 July 2016.

https://media.ed.ac.uk/media/9++BBC+2++306+Dawn/1_t7fd45v2

The 306: Day

Clip #7 – Filming at rehearsal, National Theatre of Scotland, Glasgow, May 2017.

https://media.ed.ac.uk/media/7.+musical+insight+into+306+Day/1_wwuuujyph

Clip #8 – National Theatre of Scotland Trailer for 306 Day, May 2017.

https://media.ed.ac.uk/media/6.+The+306+Day+_+Trailer%28%29/1_15tpw1hr

Audio #1 – ‘Talk to Me’ from 306 Day (to be released by National Theatre of Scotland November 2020).

https://media.ed.ac.uk/media/Talk+To+Me++From+306+Day/1_v5ragor2

Audio #2 – ‘Dear Mrs Morton’ from 306 Day (to be released by National Theatre of Scotland November 2020).

https://media.ed.ac.uk/media/Dear+Mrs+Morton++From+306+Day/1_23a37xq5

Audio #3 – ‘Gertrude’s Song’ from 306 Day (to be released by National Theatre of Scotland November 2020).

https://media.ed.ac.uk/media/Gertrude%27s+Song++from+306+Day/1_9n1hnhgo

The 306: Dusk

Clip #9 – National Theatre of Scotland Trailer for 306 Dusk, October 2018.

https://media.ed.ac.uk/media/8.+The+306+_Dusk++National+Theatre+of+Scotland+_+Trailer+copy/1_n12h4fk7

Audio #4 – ‘I Have No Name Reprise’, from 306 Dusk (to be released by National Theatre of Scotland in November 2020).

https://media.ed.ac.uk/media/I+Have+No+Name+reprise+++From+306+Dusk/1_blemyk6s

Audio #5 – ‘We Are Forgotten’, from 306 Dusk (to be released by National Theatre of Scotland in November 2020).

https://media.ed.ac.uk/media/We+Are+Forgotten++From+306+Dusk/1_os9z2466

Audio #6 – ‘The Finale’, 306 Dusk, where all 306 names are sung by community choir (to be released by National Theatre of Scotland in November 2020).

https://media.ed.ac.uk/media/The+finale+of+306+Dusk++The+Naming+Of+The+306/1_9j2hhva2

Clip #10 – National Theatre of Scotland Educational Outreach Programme for *The 306: Dusk*, engaging with young people on the themes of remembrance and warfare, 20 September 2018.

<https://www.youtube.com/watch?v=SBqnT9LCYec>

APPENDIX 2: Performances

The 306: Dawn

Dalcrue Farm, Pitcairngreen, Perth.

Previews: 24–26 May 2016.

Evening Performances: 1–11 June 2016.

Matinées: 27 May, 1, 8 & 11 June 2016.

Dawn performance: 28 May 2016.

The 306: Day

Station Hotel, Perth.

Performances: 5–13 May 2017.

Matinées: 10 May & 12 May 2017.

Cove Burgh Hall, Cove.

15 May 2017.

Grand Ballroom, Sloans, Glasgow.

17 May 2017.

St Andrews in the Square, Glasgow.

18 May 2017.

Clydebank Town Hall, Clydebank.

19 & 20 May 2017.

Volunteer Hall, Galashiels.

22 May 2017.

Wigtown Hall, Wigton.

23 May 2017.

Lockerbie Town Hall, Lockerbie.

24 May 2017.

Marryat Hall, Dundee.

25 May 2017.

Town and Country Hall, Aberdeen.

26 May 2017.

Nairne Community and Arts Centre, Nairn.

31 May 2017.

Fort Augustus Village Hall, Fort Augustus.

1 June 2017.

Ballachulish Village Hall, Ballachulish.
2 June 2017.

Three Villages Hall, Arrochar.
3 June 2017.

The 306: Dusk

Perth Theatre, Perth.

Previews: 10–11 October 2018.

Evening Performances: 12–27 October 2018.

Matinee Performances: 20, 23, 25 & 27 October 2018.

Programmes

Programmes available online at:

<https://www.research.ed.ac.uk/en/publications/the-306-trilogy-programmes>

APPENDIX 3: Press and Reviews

All parts of the trilogy were reviewed extensively in the press:

‘This most brilliantly moving of elegies’

Neil Cooper, *The Herald* ☆☆☆☆

30 May 2016.

‘this is an indelibly powerful work of music theatre that will have an impact wherever it is performed, for many years to come’

Joyce McMillan, *The Scotsman* ☆☆☆☆

30 May 2016.

‘Emanuel’s dialogue tightly interlocks with Williams’s music, with the characters bursting into sung refrains at moments of heightened emotion... the sung passages accompanied by cello and piano, have the heady emotional power and feature a nearly perfect blend of voices from the six strong ensemble.’

Allan Radcliffe, *The Times*, ☆☆☆☆

16 May 2017.

FIG. 10

Programmes from *The 306 Trilogy*.
Images courtesy the National Theatre of Scotland



‘Emanuel and Williams’ trilogy honours the dead who have previously lain nameless in a way that lingers long after the music’s final note has sounded’

Neil Cooper, *The Herald* ☆☆☆☆

18 October 2018.

‘(a) powerful ending to the *306 Trilogy* (which) provides fitting remembrance without glorifying war.’

Thom Dibdin, *The Stage* ☆☆☆☆

18 October 2018

‘this final part of the trilogy emerges as a unique act of remembrance in its own right, full of passion and pity, and of determination that, at last, every one of the names of the 306 should be remembered, honoured, and heard’

Joyce McMillan, *The Scotsman* ☆☆☆☆

18 October 2018.

In addition, *The 306* has impacted more widely on discussion regarding the centenary:

A reflection on the meaning of remembrance by Joyce Macmillan in *The Scotsman*, with direct reference to *The 306 Trilogy*.

<https://www.scotsman.com/news/politics/wwi-tommy-knew-fritz-wasnt-real-enemy-joyce-mcmillan-222260>

Joyce Macmillan, *The Scotsman*,

12 November 2018.

An editorial about the value of artworks marking the centenary of the First World War, including mention of *The 306 Trilogy*.

<https://www.heraldscotland.com/opinion/17188617.keith-bruce-amazing-artworks-marking-first-world-war-centenary/>

Keith Bruce, *The Herald*,

3 November 2018.

Item broadcast on internet and Forces TV.

<https://www.forces.net/news/306-dusk-play-remembering-soldiers-shot-cowardice-desertion-ww1>

12 October 2018.

Edited highlights from BBC 1 documentary about the first 10 years of the National Theatre of Scotland with focus on *The 306: Dawn*.

<https://www.youtube.com/watch?v=HCpFM0d5G50&t=3s>

Audience response

Audience responses to *The 306: Dawn* are gathered at:

<https://www.research.ed.ac.uk/en/publications/the-306-trilogy-audience-feedback-for-306-dawn>

Critic’s Award for Theatre Award in 2017 <https://criticsawards.theatrescotland.com/2017-shortlist/>

Critic’s Award for Theatre Award in 2018 <https://criticsawards.theatrescotland.com/2018-shortlist/>

APPENDIX 4: Public Presentations

9 June 2016

Public talk at Perth Concert Hall, ‘Naming the 306 – An Insight into Scotland at War’.

29 April 2017

Public talk at Glasgow Women’s Library, ‘Sharing and Women in World War One’.

8 May 2017

Public Talk ‘306 Day’ at Station Hotel, Perth, with Oliver Emanuel and Gareth Williams

15 October 2018

‘The 306’ in conversation with Oliver Emanuel and Gareth Williams about their musical First World War Trilogy for the National Theatre of Scotland.

15 October 2018

Interview with Oliver Emanuel and Gareth Williams ‘The Afternoon Show’, BBC Radio Scotland.



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