



Cap O'Rushes Report

Commissioned by Arts and Health South West (AHSW)
for the Culture, Health and Wellbeing International Conference (CHW21)

Thanks to the funding from **Stichting Horizon**, [Arts and Health South West](#) commissioned a new compositional score by British award-winning Composer, [Cevanne Horrocks-Hopayian](#) and worked with inclusive ensembles in Portugal and the UK to bring the composition to life.

"After months of lock down and no theatre, opera or other live music events, I was glad to see something so original. The performance was such a great mix of all the arts, touching every sense. The music, the dance and movement, the nature and the textiles of the dancers costumes all added to the telling of a great story. It was very beautiful and moving" – Culture, Health and Wellbeing International Conference Delegate



Cap O'Rushes Full length version

(16mins 22secs)

https://www.youtube.com/watch?v=F_cYVo22gcs

Entitled 'Cap O'Rushes', the new composition aired on 21st June 2021 and officially opened the [Culture, Health and Wellbeing 2021 International Conference](#) organised by [Arts & Health South West](#) (AHSW), and was simultaneously premiered and enjoyed by [Make Music Day](#) in celebration of World Music Day. **Ensemble Juvenil de Setúbal** (Portugal), **Headspace Ensemble** (UK), and the **Bournemouth Symphony Orchestra's BSO Resound** (UK), each performed and filmed part of Cevanne's composition. Filmed individually, and in line with Coronavirus restrictions in each location, the project showcased the impact inclusive music making can have even within the most challenging of times.



**Inclusive ensembles strive to make the music sector inclusive by offering emerging artists long term pathways into the sector and ensuring that the diversity of audiences and participants mirrors the diversity of artists and music leaders. Often using digital techniques inclusive ensembles use creative ways to enhance access wherever possible.*

CAP O'RUSHES: THE CONTEXT

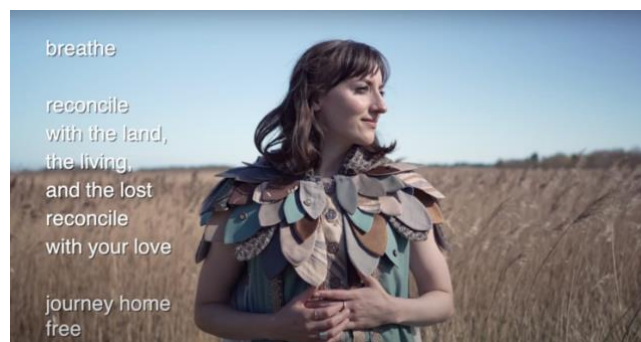
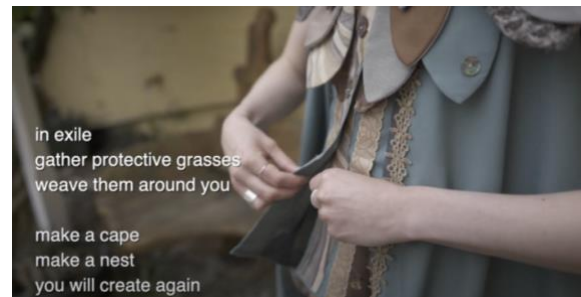
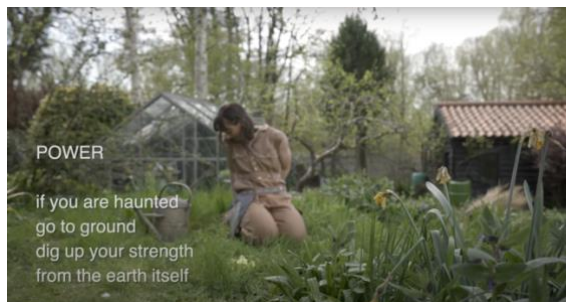


Cevanne Horrocks-Hopayian in the rushes by Ziazan (Cap O'Rushes PR Image)

Set within a contemporary backdrop, Cevanne Horrocks-Hopayian new commissioned score is based on the uplifting story of Cap O'Rushes, a rare version of a folktale from Suffolk, England. The folktale narrative highlights that small, essential parts of life are the most important, which resonate particularly poignantly during these unprecedented times.

Social themes of power, identity and personal growth have been explored through a heroine's strategy to resolve a family crisis. Within the framework of three 'movements' or 'acts' reflecting POWER | EXILE | RECONCILE, each ensemble partner (Ensemble Juvenil de Setúbal, Headspace Ensemble, Bournemouth Symphony Orchestra's BSO Resound) explored one compositional movement, and through the course of these movements the music charts the narrative's transition from exile to reunion with brass, strings, percussion and electronic instruments.

Inspired by the ensembles' gestures, sounds, as well as the story's imagery of reeds, rushes and salt, the composition has been visually woven together with dance and film footage from **UNIT**, a collaborative duo consisting of a Choreographer and Film Director. The composition provides an extraordinary audio and visual reflection of one daughter's journey towards reconciliation.



Cevanne Horrocks-Hopayian Summary of Cap O'Rushes Story

How does a Suffolk girl come by the name of Cap O'Rushes?

It starts with a question, asked by her father: "How much do you love me?"

What a question!

Her two sisters answer, "I love you like I love life, better than all the world".
Her father, flattered, rewards them with gifts.

But Cap O'Rushes has a funny way with words.
To her father she replies, "I love you like a meal loves salt".

Now, her father isn't flattered, he's furious.
"Then you don't love me at all", he bellows, "leave my house, and never return!"

Stumbling through the marshes, she weaves a cape from the reeds. In exile, she becomes a stranger, a new person known as "Cap O'Rushes".

Over the years, she makes a home for herself. She finds work in a kitchen, and finds love in a good partner. But she worries about her father in his old age — is he looked after?

One day, she finds herself walking through the fens to the place she never thought to see again: her father's house.

There's the kitchen door open, and someone's arranging his meals for the week.
She whispers to them, "don't add a single grain of salt, not for lunch, nor dinner, today, tomorrow and the next".

So, that week, meal after meal, her father tries to eat the tasteless food, and come the third night he bursts into tears, saying "I had a daughter who said she loved me as much as a meal loves salt. Now I understand she loved me dearly, as I loved her, but she's gone."

"She's here!", replies Cap O'Rushes bursting from the kitchen. She throws her arms round his shaking shoulders, and they laugh, and they cry, and they laugh.

It's a long road to arrive where you started, but that's the story of Cap O'Rushes.

Based on the story there are three narrative sections or 'movements' of music/three 'acts'

1. POWER: Question - How much do you love me?
2. EXILE: The making of Cap O'Rushes
3. RECONCILE: Answer - As much as a meal loves salt



Further information on the background to the Cap O'Rushes Project



Cap O'Rushes image still of Clarence Adoo MBE

The idea for 'Cap O'Rushes' began in collaboration with the Ensemble Juvenil de Setúbal and Clarence Adoo in 2016. They are the spiritual core of this project, and Clarence, who performs with assistive technology built around his paralysis, continues to inspire the youth ensemble with his pioneering spirit in the face of adversity.

The Culture, Health and Wellbeing International Conference provided a fitting opportunity to be able to creatively expand their initial collaboration, and a chance to share an uplifting story with new international audiences who are all sharing the difficulties of living through unprecedented times.

"It was great at that time of the pandemic to be talking about such a project... Thank you to everybody involved. This did pick me up after catching the virus and was very positive to be practising instead of wallowing about some negatives"
- Clarence Adoo, Headspace Ensemble

THE PROCESS

Offering a space for collaboration and creative practice, the process of creating Cap O'Rushes has been rooted in inspiring each ensemble's and partner's creativity and readily supporting their wellbeing in what are difficult and uncertain circumstances, instead of simply asking for a successful outcome. Therefore, the project aimed to be transformational in its impact. Through offering international collaboration, the process of co-creation stays with the participants and inspires their practice, reimagining what is possible in their own communities and creating a chain of co-creation that promotes wellbeing and inclusive participation through music making.

To this end, it was important for the project to have a dedicated monthly meeting with all partners and ensembles (AHSW hosted 6 collaborative meetings), to allow space and time for everyone to exchange ideas and reflect on their practical perspectives and creative approaches to the project. Acting as a point of reconnection these monthly meetings offered each of the partners/ensembles reassurance and confidence to move forwards together, as well as an overview of how separate interpretations of the whole story by each partner/ensemble could be woven together to create the performance as a whole.

Cevanne visually showing the score to partners during a collaborative meeting (31.03.21)

Outside of the collaborative meetings the project utilised a lot of individual meetings and in-between conversations and discussions, enabling us to hit the following project milestones:

- **January 2021:** Partner contracts signed, Choreographer and Film Director identified and contracted.
- **February 2021:** Conversations about creative ensemble approaches for the commissioned score, as well as creative considerations about the visual approach of filming and incorporation of dance and technical audio requirements.
- **February – March 2021:** Compositional Score composed; Safeguarding checked (we hosted a number of one-one meetings with ensembles and UNIT to ensure adequate safeguarding); Operational considerations identified.
- **Mid- March 2021:** Final scores sent to ensembles and bespoke adjustments as required.
- **April – May 2021:** Rehearsal, recording and filming.
- **30th May 2021:** Final recording/footage submitted.
- **1st May – 16th June 2021:** Editing and assembling of audio and video.
- **21st June 2021** – Premiere & International Conference Panel Discussion

During the early part of the project whilst Cevanne (Composer) was writing the score, she felt it was important as Lead Artist to write the score in three parts or ‘movements’, so each ensemble could be offered one complete movement, and the movements could also easily fit together to create a full composition. Together with the project’s Creative Producer Tessa, Cevanne had several meetings with each ensemble during these early stages to ensure each movement was bespoke and suitable for each individual ensemble, as well as capturing their own individual reflections and responses to the story. Therefore, each movement took into account the strengths and current circumstances of each ensemble and the differences in creative approaches that each ensemble would take.

Overall, although the project had a collaborative core, each ensemble took a slightly different approach to their interpretation of the commissioned score and each captured their interpretations in slightly different ways.

Feedback from Cevanne Horrocks-Hopayian, Lead Artist & Composer:

“Cap O’Rushes gave me the chance to creatively express something I’ve wanted to do for a long time. It also was a privilege to be able to work with such a specialised team. It was an opportunity for me to refine my musical approaches in writing for chamber ensembles, especially to make them as accessible as possible, and my approaches towards collaboration with dance and film. The decision to create a film remotely resulted in the creation of a lasting version of our collaboration which can now be shared with many more people than it would have reached with our original plans to present a one-off performance in person at the International Conference. The need to work remotely also meant that we were able to expand our personnel and collaborate with many more ensembles than initially imagined, thus increasing our community of inclusive practitioners.

The final film, and the creative process over the months leading to the conference, served as an affirmation of what can be achieved —collaboratively, inclusively, creatively, and in a fast-changing world. I had to overcome the expected challenges of uncertain and changing conditions due to the pandemic, such as variations in the ensembles, their needs, and their recording plans. I had unexpected health complications for 2-3 weeks over the period of delivery of the composition.. [and that] meant that I had to simplify my creative approach further. Overall, the project reminded me to continue practicing how and when to set realistic expectations and boundaries in a creative

and collaborative project. It also taught me to trust that my collaborators will do the same, and that I can feel assured that they will let me know in good time if an issue needs my attention.

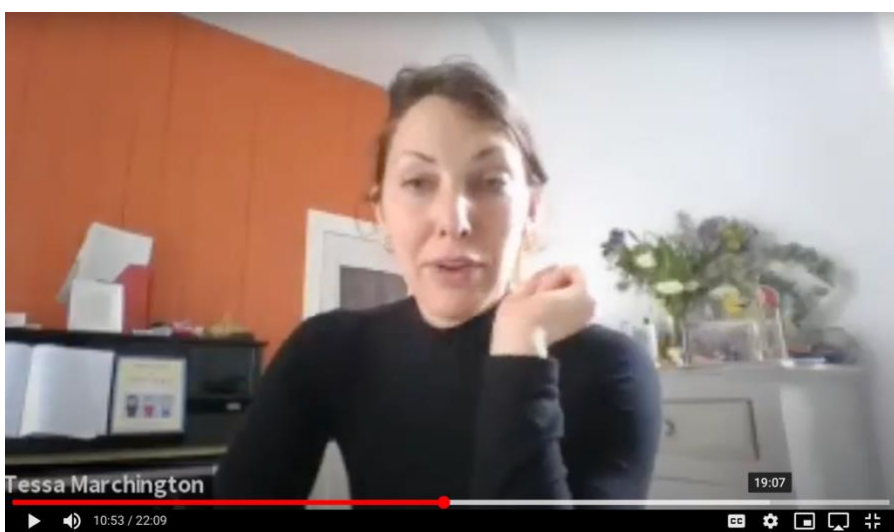
By taking on the role of 'Lead Artist' I was able to witness the benefits of transparent communication, which I have begun to apply to my future projects. The priority of wellbeing has taken on a practical element in the recording of my new orchestral album — I have let the record label know that we should all do what we can within safe guidelines, we should communicate when we need a change or a pause. I am now becoming quite evangelical about making sure that the enforced reset which the pandemic has brought is the opportunity to change my methods, and support the artistic process for the sake of our health.

Risk-taking is an important part of creativity, and of investment, and should be celebrated and evaluated. Risks should be in proportion to the relatively familiar and stable parts of a project — in this case, there was a good balance in terms of personnel, and new working methods, though a slightly longer timeline would have provided optimal conditions. For future projects, I wonder whether grants could support the production of perhaps a couple of projects by the same participants over two years, so that there would be further opportunity to experiment, learn and generate new work collaboratively, and make even more impact on the communities involved”

Feedback from Tessa Marchington, Creative Producer:

“Working on Cap O’Rushes brought me to be in contact with new ensembles and a new way of working which, especially with BSO Resound was initially unfamiliar. The way the collaboration was set up enabled a very active level of listening and learning through conversation between all the partners. This was hugely inspiring and has left a lasting impression.

I was positively surprised at how the focus of well-being on each member of the partners allowed for such a successful and meaningful process. The consideration for the visible and not visible issues we were all facing created a reassuring and supportive team throughout. Arts and Health South West inspired a great amount of autonomy which allowed for effective collaboration and a process of co-creation throughout. Cevanne’s approach and care for the enjoyment of players to be of utmost importance created a very fulfilling artistic experience”



Tessa explaining to the Cap O’Rushes partners about Make Music Day during a collaborative meeting (26.05.21)

Bournemouth Symphony Orchestra (BSO) Resound



Being a classical orchestra, the BSO Resound 'movement' was based on an orchestral model which was rigid. Though there was flexibility for the performers' requirements, for example their 'movement' was translated into Braille for members of the ensemble, the score itself was created as a traditional musical score with notation for each instrumental, and did not include any improvisation.

Due to COVID restrictions in the UK, BSO Resound opted to schedule rehearsals and final recording within weeks of each other. Having not rehearsed or performed together for the entirety of UK COVID lockdown, they were excited for the chance to enjoy and perform a new piece, however they were also uncertain during the project if they would be able to complete the recordings and access their performance stage and audio/visual support at the [Lighthouse](#), Poole, UK.

As restrictions eased, they were delighted to be able to rehearse, film and record in May.



Photographs of rehearsals



Feedback from BSO Resound:

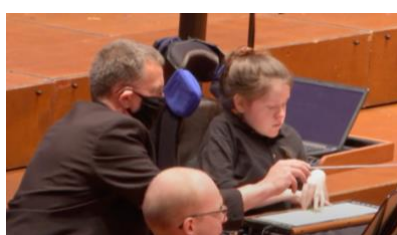
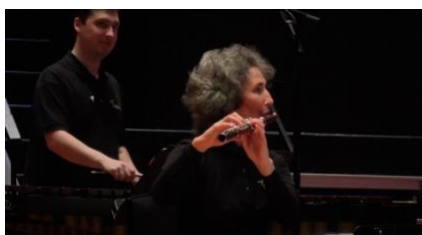
“Cap O Rushes provided a new, exciting and forward-looking piece for BSO Resound to rehearse and perform at a significant moment in their journey as they just returned to playing together after over 18 months apart as a result of the pandemic. New compositions are a very important element to BSO Resound’s programme, and so having the opportunity to get to know and perform this work at that moment was a vital impetus and inspiration for the ensemble.

Musically, the piece was initially challenging for the ensemble, particularly flautist Kate Ridsen who has to memorise all scores in advance of playing. The intensive rehearsal period and short timeline,

in working with all partners involved in the project, ultimately resulted in a huge sense of achievement by the ensemble and left us with a wonderful piece written especially for BSO Resound to add to the repertoire.

Cevanne was fantastic to work with – very responsive and understanding of BSO Resound’s processes right the way through the project, including for example sending audio files to aid the rehearsing in advance, attending (virtually) a rehearsal to work together with musicians on any queries, and continuing to provide an insight into the narrative of the entire composition and how the BSO movements related to the whole.

Cap O’Rushes has certainly cemented our ambitions to continue having regular new commissions for BSO Resound, and inspired further opportunities for collaborations with fellow disability-led ensembles in both the UK and internationally”



Cap O’Rushes Image Stills

Ensemble Juvenil de Setúbal



Due to the local lockdown restrictions in Portugal, Ensemble Juvenil de Setúbal were very uncertain as to whether they would be able to meet. However, during the past year they have worked remotely with their ensemble and therefore they were happy take an online approach to learning. The score movement created for them included text pieces**, this type of movement does not use traditional notation, but instead instructs the performer with word-based directions. This was useful for their students and allowed for improvisation and spontaneity.

As restrictions eased, Ensemble Juvenil de Setúbal managed to rehearse in-person several times through April and May, and they filmed their improvised interpretation of the score as an entire ensemble with the support from [Câmara Municipal de Setúbal](#) in May. Unfortunately, during their final week of filming, their conductor Miguel Conceição was severely unwell, however they were so inspired by the project that they continued on, and completed their filming with support from their whole team.



Photographs of rehearsals

Feedback from Ensemble Juvenil de Setúbal:

“Our musicians developed some more contemporary technics for their instruments, and I believe they also learnt to listen to each other more and don’t be so attached to the score. Working on the music through zoom was very interesting because it allowed for the musicians to share their ideas and to have more of a voice. As well as for everyone to listen to each other more carefully and to give some soloist roles to the musicians. Each musician had the possibility to shine during the online rehearsal.

Sometimes the terms in Portuguese and English are not exactly the same and that caused some extra emails or conversations that maybe would not be needed if we spoke the same language, but definitely worked out very well because everyone had the goal in mind and was willing to listen carefully. The project showed us that is possible to work with other music groups at a distance and still create beautiful meaningful work and art.

Congratulations to everyone involved. It was a great experience to work this project”



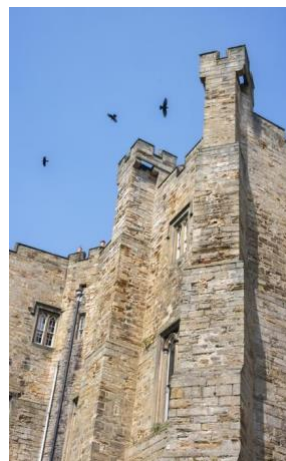
Cap O'Rushes Image Stills

HeadSpace Ensemble



HeadSpace Ensemble decided they would choose an exceptional venue where they could stay, rehearse, and record over a 3-day period. They felt this would provide a supportive creative environment for the quartet, but also support the changes to COVID-19 guidelines and they could safely create a COVID bubble if required. Therefore, they chose to rehearse and film at [Brancepeth Castle](#) in late May, where they were supported by their own recording engineer. HeadSpace were delighted that the Film Director from UNIT offered to join them and film the visual aspect of their final performance.

As a highly innovative and creative ensemble, the score movement for Headspace was created around their technology and shared software, for example in the images below you can see Clarence is playing a melodic instrument, 1 part in a 3 part harmony. This notation was created especially for Clarence by Cevanne.



Photographs of rehearsals

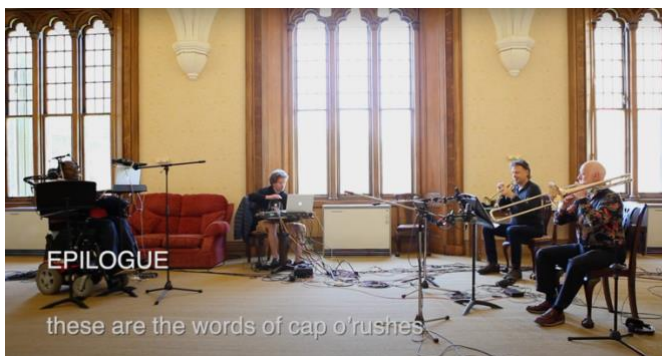
Feedback from HeadSpace Ensemble:

“This has been a lovely project to work on. On an artistic level, we were able to adapt and use the assistive technologies we have developed in a new way, and with fine artistic results. This has had an immediate, positive impact on the group’s capabilities for the future. Working towards the project during lockdown showed us that we could do an enormous amount of preparation remotely - but also crystallised what we already knew: direct physical human contact is one of the most important things for us as human beings. The working process when we finally came together was joyous, and a therapy for all of our mental health.

This process has been invaluable for future project planning. It has also underlined the vital importance of being in control of our working space, and insisting that we must not allow the “session time” model of time and space management to dominate our working process. This is hard to achieve- but with a successful model as proof, it will be far easier to justify and negotiate this way of working in future projects.

It must be emphasised that the environment in which we were working had a huge role to play: the Hobbs family, who manage Brancepeth Castle, enabled us to have unrestricted 24/7 access to our rehearsal space during the project, and we were also able to cook, eat and sleep on site. Since the working day was up to 16 hours for several of us each day, and we needed to work around to energy levels and physical presence of one quadriplegic ensemble member, this open schedule made hard work stress free. As a result of this project, we feel strongly motivated to work further with the composer to develop the HeadSpace element of the current piece into an extended work, and to record and film this in the same space. In other words, to produce an “audio visual album”

We know that this is only a small part of the total challenge of the conference - but we hope this musical offering will provide exactly the positive springboard you have all hoped for. It would have been wonderful for us all to perform together, but maybe - just maybe - this project will make that more of a possibility in the future.”



Cap O'Rushes Image Stills



UNIT (DANCE, COSTUME, AND FILMING)



Photograph of UNIT shooting on location at Snape Maltings

“Thanks for pointing me towards the Cap O’Rushes project. Textiles are a particular interest and, in my opinion, an often forgotten art. I think what touched me most was knowing how challenging it is to get such performances commissioned because of the experimental nature of the piece” – **Christine Nicholson**

After setting separate briefs for a Dance Choreographer and Film Maker, UNIT a company which comprises of collaborative Choreographer and Film Director were identified as the perfect fit for the Cap’O Rushes project. Working closely with Cevanne they created and filmed a choreographed routine which not only took inspiration from the story’s narrative, but also from the composed score. For example, inspired by story’s imagery of reeds and rushes, UNIT hired a costume designer to create bespoke Cap O’Rushes costumes for the dancer. Also UNIT organised and filmed the dancer at a range of locations including [Snape Maltings](#), a location well-known for its reed beds.

Due to the tight time-frame of the project, UNIT had to choreograph, compose and films the visuals for the composition almost entirely separately from the audio recordings. Unable to fully hear the completed audio ‘movements’ as well as the visual footage captured from all three ensembles until the final recordings and editing have taken place, it has been an exceptional innovation and remarkable way to create the commission. Supporting the ensembles on how to film their final recordings, and even filming one ensemble (HeadSpace), creative conversations between the Ensembles and UNIT proved vital in supporting a collaborative vision of the final commissioned film.

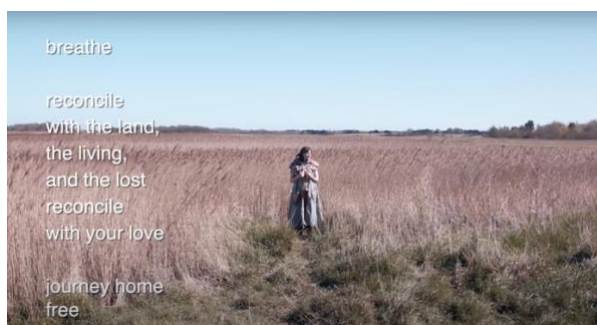


Bespoke costumes designed for the Cap O’Rushes Project

“A positive surprise — I hadn’t expected the dance company to be able to use their fee to also employ costume, movement and camera specialists. Their financial distribution went beyond our hopes, and created a beautiful final result, but it also meant that all their participants were supported at each creative stage, and not overstretched, while maintaining wellbeing as priority” – Cevanne Horrocks-Hopayian, Lead Artist & Composer



Filming and set locations for dance choreography



Feedback from UNIT:

“Cap O’Rushes was a lifeline in creative and business terms, it enabled the company to come back to life after a devastating COVID year, providing employment for 5 artists and UNIT’s first return to work within the pandemic. The COVID parameters supported us to make a solo work in combination with remote working and filming. It was surprising how it was possible to work so nationally and internationally with ease using video calls and regular communication. It enabled us to meet new artists, encouraged and strengthened an online approach to meeting and creative working and will be embedded into future UNIT projects. We are using the process of this project as a bench mark for future projects.

The project has sped up our process towards music/composer collaboration. It has been our ambition to work with an outstanding composer to score our projects and this positive experience has now accelerated our desire to make this part of every new project. We have had a blast in this project and have felt nurtured, supported and connected to a whole new way of approaching music and collaboration. Your [AHSW] connection to health, wellbeing, community, support and new commissioned music were all areas we wanted to connect with, but most importantly the team has been fantastic and we have felt supported and nurtured every step of the way. Support in producing and navigating the project has held UNIT in high trust and understanding and although this may be considered a norm, it is sadly not. The thoroughness and enthusiasm was infectious and qualities we seek in all our future producers.

It was a shining light in a dark moment and has propelled a growing UNIT into 2021 and beyond. Thank you! “



“Just a quick note to congratulate you on Cap O’Rushes, which I thought was beautiful along with the incredibly thought-provoking discussion around it. What a wonderful creative achievement for all, especially in lockdown circumstances” - Leah Zakss, Programme Manager, Music, British Council

CULTURE, HEALTH AND WELLBEING INTERNATIONAL CONFERENCE

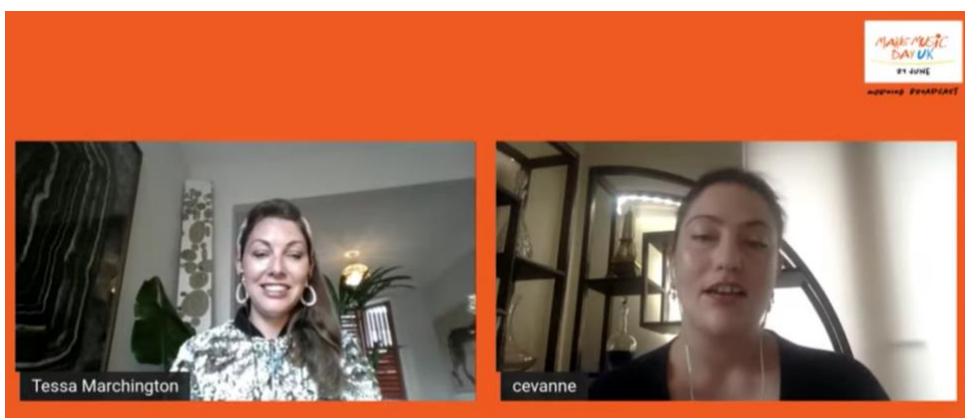
The [Culture, Health and Wellbeing International Conference](#) (CHW21) was delivered by Arts & Health South West from 21st – 23rd June 2021. Based on the key themes - Inequality | Power | Sustainability, CHW21's digital 3-day programme provided a space for exploring individual and collective experiences and articulating a vision for the future for arts and health. With 100+ live sessions and 10 country panels from around the world, there was a range of keynotes, presentations, debates, films and performances, spanning research, policy and practice.

The opening day of the conference was on 21st June. This day focused on the role of arts and culture in relation to inequality; community development; global public health and responses to the pandemic; prevention and everyday creativity. The digital premiere performance of Cap O’Rushes opened this day and it was a wonderful and inspirational start to the conference, affirming the power of the arts to connect people across cultures and celebrating and showcasing inclusive approaches to working with people with disabilities to co-create work of a high artistic standard.

“That was beautiful and moving and a wonderful way to open the conference” – CHW21 Delegate

“What a wonderful way to start a Monday morning! I particularly love the new rites event score of the padlet which invites us to create and recreate along with you” - CHW21 Delegate

As the 21st June was also World Music Day, we worked in collaboration with [Make Music Day](#) and Cap O’Rushes was simultaneously premiered and enjoyed in celebration of World Music Day - <https://www.youtube.com/watch?v=Xx77u6ZA4Bs>



Tessa and Cevanne introducing Cap O’Rushes for Make Music Day

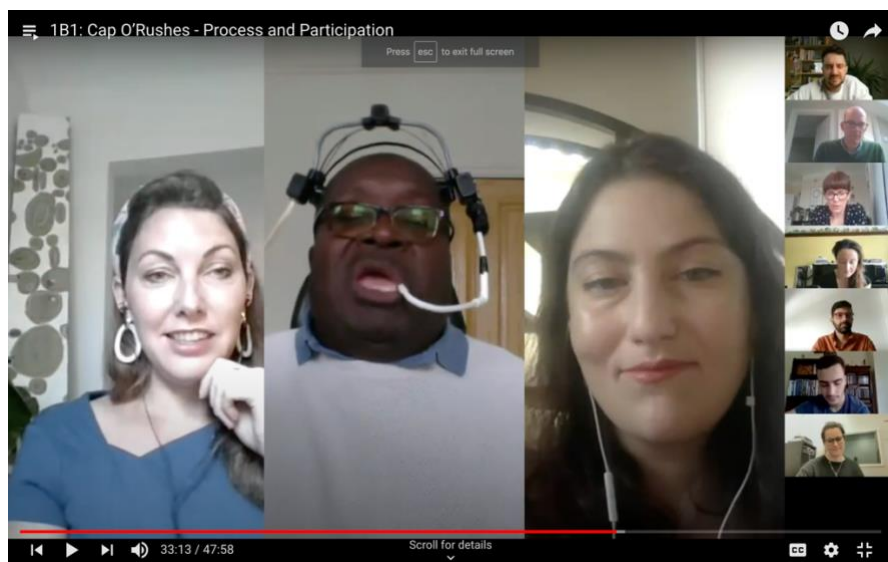
Following the premiere, the International Conference hosted a panel discussion with the three inclusive ensembles, the composer, choreographer, filmmaker, and representation from Stichting Horizon, the 45 min panel discussion offered the CHW21 audiences a closer look at the project. The panel shared their interpretations of the folktale, their creative exchange, along with their practical approaches to working inclusively and the process of remote collaboration.

“Listening to what the other groups had to do and musically because there were ideas that went all the way through the groups, we had to show respect to what we were doing plus the importance of playing the opening piece of music, setting the scene and knowing what the story was about for others to follow”

– **Clarence Aduo, HeadSpace Ensemble**

Cevanne created a collection of ‘Text Pieces for All’ to provide an interactive element for participants of the International Conference, and to reflect on the conference themes of ‘power’ and ‘inequality’. Also, during the Cap O’Rushes panel discussion, conference attendees heard from Ensemble Juvenil de Setúbal, who talked about how they approached such Text Pieces** during the Cap O’Rushes process.

**Text pieces is a genre of music composition that does not use traditional notation, but instead instructs the performer with word-based directions. It is an accessible form which encourages participants to think creatively, to improvise, and to have fun, with no musical training necessary.



Video still for the International Conference (CHW21) Cap O’Rushes Panel Discussion

Overall since the premiere on 21st June 2021, Cap O’Rushes have been viewed over 2,647 times

- Over **126 delegates** joined us for the premiere of Cap O’Rushes via the International Conference platform
- Over **114 delegates** have enjoyed the premiere post-conference via a private Arts and Health South West playlist
- Over **19 delegates** joined us for the Cap O’Rushes International Conference Panel Discussion
- Over **43 delegates** have enjoyed the Panel Discussion post-conference via a private Arts and Health South West playlist
- Since Cap O’Rushes premiered via Make Music Day it has had over **2,275 views**
- Over **507 people** have viewed it publicly on Arts and Health South West public youtube channel

PROJECT PARTNERS BIOGRAPHIES

Arts and Health South West (AHSW):

AHSW is a charity (UK Charity number 1115339) and is a learning, advocacy, networking and development organisation for everyone who believes in the value of creativity for health and wellbeing. AHSW receives £40,000 per annum from Arts Council England as a National Portfolio Organisation. All of the project work it delivers is funded by trusts and foundations as well as individual giving.

Cevanne Horrocks-Hopayian, Lead Artist & Composer:

Cevanne Horrocks-Hopayian is an award-winning composer of chamber, orchestral, electro-acoustic, vocal and theatre works. She gave her first solo BBC Proms performance live for Radio 3 last year. Her work was double-nominated for the 2017 British Composer Awards, winning with 'Muted Lines'. Cevanne performs with her voice, electronics, and lever harp, often with custom-built midi-controllers such as the Sonic Bonnet. Her debut album BRACE was shortlisted for a British Composer Award in 2018. She has also written for Clarence Adoo, and his assistive technology 'Headspace'. Cevanne also builds tactile 'eye-music' scores where art dictates the composition, often by cutting holes into paper to reveal new notes, texts and context beneath.

Tessa Marchington, Creative Producer:

Tessa's work is focused at the intersect of arts, health & business. After graduating from the Royal Academy of Music, she founded ' **Music in Offices** ' to bring the wellbeing benefits of music making to a wider audience. Tessa then co-founded the Investec International Music Festival which she directed for the next 10 years. She has since worked as a consultant across a range of cultural projects, including more recently for KPMG.

Tessa coordinated the Health & Wellbeing Symposium for the Setúbal Music Festival, and subsequently became Artistic Director of the Festival for the 2020 Edition.

Bournemouth Symphony Orchestra (BSO) Resound:

BSO Resound is a professional disabled-led ensemble that forms a core part of Bournemouth Symphony Orchestra. In 2019, the six-piece chamber group won the Royal Philharmonic Society Impact Award for its part in improving opportunities for disabled musicians. BSO Resound also made a high-profile debut at the 2018 BBC Proms as the first disabled-led group to perform in the festival's illustrious 125-year history.

HeadSpace Ensemble:

The **HeadSpace Ensemble** encompasses Artistic Director and trombonist John Kenny, Trumpeter Torbjorn Hultmark, sound projectionist/composer Martin Parker, recording engineer Patrick Kenny and **Clarence Adoo MBE** on two bespoke instruments commissioned by Carnyx and Co and designed by the late Rolf Gehlhaar Head=Space and HiNote.

The ensemble was formed in 2005 after a virtual instrument called Head=Space was invented by Rolf Gehlhaar and which enabled Clarence Adoo to engage with fellow performers at the highest professional level. Clarence is a professional trumpet player, but in 1995 he had a tragic car

accident which left him paralysed from the neck down and unable to continue his full time professional career in music. Clarence now uses Hi-Note - a computer-based virtual instrument controlled by his breath and assisted by his head movements. Inspired by the Head=Space instrument, the name was used by John Kenny for a titled 'HeadSpace' composition for a group who would then go on to become the HeadSpace Ensemble. An innovative and highly-skilled ensemble, HeadSpace is leading the way in inclusive ensembles.

Ensemble Juvenil de Setúbal:

Ensemble Juvenil de Setúbal (EJS) has 12 ensemble members and is a mix of young people with special needs, young people in classical music training and percussionists. Founded in 2014, and born out of the socially inclusive Setubal Music Festival, in partnership with the Municipality of Setubal, the purpose of the Youth Ensemble, mirroring that of the Festival, was to become, "...the very first 'orchestra' that genuinely gets rid of cultural and social barriers, which often stand between people of different backgrounds and music of different genres, in the pursuit of artistic quality as well as equality." Ian Ritchie, former Artistic Director.

This year, the Artistic Direction was handed over to a Portuguese talented young Maestro, Miguel Conceição, carrying on the mission to bring together young people from different social and cultural backgrounds, including those with special needs who are now learning to play music using assistive technology. EJS's pioneering work has been showcase at House of Lords as part of the All Party Parliamentary Group for Arts, Health and Wellbeing, and their work with HHT's London Symphony Orchestra/Panufnik composers scheme has been so successful it has seen some of their members going on to study music or music therapy in Europe at top conservatoires.

UNIT:

UNIT creates dance performances, projects and films that bring people together, revealing personal stories and the communities that connect them. A collaboration between Choreographer, Tom Hobden and Film Director, Kate Flurrie, UNIT offers bespoke projects reflecting the diverse nature of community and society through dance. Showcasing different ages, abilities and experiences, UNIT is constantly seeking to push the innovative boundaries of movement.

Alex Bonney, Audio Mixing:

Alex Bonney is a trumpeter, electronic musician and recording/mix engineer and producer based in London. When not performing Alex works with a variety of artists producing and engineering music for leading jazz, improvised and contemporary music record labels.

Stichting Horizon, Funders:

Stichting Horizon works to counteract portrayals of cultural differences as irreconcilable. They support initiatives that spread information about culture in order to provide a greater understanding of shared values. Under the header of 'culture & identity' they sponsor a variety of projects that work with tangible and intangible cultural heritage.