

SUPERSLOWWAY

**A RHAPSODY TO THE
LEEDS & LIVERPOOL CANAL**

Programme



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THIS IS OUR HOUSE

OUR NORTHERN POWERHOUSE

OUR NORTHERN WATERWAY

OUR SUPER SLOW WAY

OUR BROADBAND HIGHWAY

LAURIE PEAKE

The Leeds & Liverpool Canal was the artery that fed the Industrial Revolution, forever changing the lives and landscape of the north of England. Its history spans 200 years and, like its meandering path through the countryside, there have been many twists and turns along the way. **Super Slow Way: A Rhapsody to the Leeds & Liverpool Canal** is a celebration of the history, people and stories of the Leeds & Liverpool Canal through music, using a series of poems specially written by celebrated Yorkshire poet **Ian McMillan**. The canal was officially opened in Blackburn in October 1816 when, for the first time, the journey could be made from the coalfields of Yorkshire, through the weaving mills of Lancashire to the port of Liverpool, bringing work and industry to the towns along the way, making them centres of the Industrial Revolution and the towns we see today.

The Rhapsody represents a coming together of different forms that perfectly reflects the communities and stories along the canal over the past 200 years,

celebrating this great 'super slow way' that transported the huge barges of cotton and coal, which made Blackburn a lynchpin of the Industrial Revolution and the great town that it became. **Super Slow Way**, with the support of **Canal & River Trust** and **Blackburn with Darwen Council**, hopes to bring art to the banks of the canal, a beautiful stretch of water, which stands as an apt metaphor for the space and time we need to connect and create.



Laurie Peake
Director, Super Slow Way

The Canal & River Trust is delighted to be the lead partner in the Super Slow Way programme, generously funded by **Arts Council England**. Our goal is to find new ways to celebrate the transforming role of our great canal system and in particular to use this programme to introduce the communities of Pennine Lancashire to the creative potential of the Leeds & Liverpool canal, in its Bicentenary year.

The Rhapsody is one of the many amazing and diverse projects that the Super Slow Way programme has enabled, to inspire and engage with all the people who live, work and play along this remarkable stretch of canal.

Richard Parry
Chief Executive, Canal & River Trust



RICHARD PARRY

1. Towpath Chant

Towpath
Narrow as my
Lifepath
Towpath
Thin

Towpath
Muddy as my
Heartpath
Towpath
Slip

Towpath
Enless as my
Workpath
Towpath
Rain

Towpath
Freezing as my
Mindpath
Towpath
Pain

Towpath
Empty as my
Soulpath
Towpath
Smell

Towpath
You are just my
Worldpath
Towpath
Hell

2. Fantasy on Canal Ballads

Instrumental

3. Super Slow Way: The Year Turns

The canal, always the canal,
My diary and my almanac
My song and my story
My book

The year
The year turns
The year turns its back on me
The year
The year turns
The year turns its face to me
And still the year turns

The canal, always the canal
My diary and my almanac
My song and my story
My book

A single leaf spins in the air
And lands on the water
With an autumn sound

A single bird flies over the water
And hangs in the air
With a shiver like winter

A single cloud reflects in the water
Fragile as air
With a promise of spring

A single fish, dead in the water
Mouth gaping air
In the hard heat of summer

The year
The year turns
The year turns its back on me
The year turns
The year turns its face to me
And still the year turns

The canal, always the canal
My diary and my almanac
My song and my story
My book

4. Interlude

Solo Cello

5. Sunset Over The Canal

Tranquil, peaceful
Sunset over the water
We all stand still
Watch the sun go down

People talking
See the fathers and daughters
Mothers and sons
From across the town

This used to be a place of work
Now it's a place of play;
Eat an ice cream, stroll along
A fine end to the day

In the silence I hear ghosts
Drifting across the air
Raise their voices in a song
Walking with us there:

'We are here, we are history
Hear us as we graft;
Time's a misty moving mystery
We are what is left

Take your time, sun is setting
Walk along the path;
We are memory and forgetting
Floating evening breath'

Birds fly so high
Swooping over the water
Sunset-filled sky
Lights the old canal.

6. Narrative No.1

The canal is an artery
Through the heart of it.
A straight-as-it-can-be tear
In the land's green cloth.

The canal is a brand-new map
Of places no-one has seen before:
That towpath view,
That tunnel vision.

The canal is a statement
Spoken in the language of money,
The full-stop of coins
In a tottering pile in a well-lit room.

This canal began with ideas.
It was the 18th Century
When anything seemed possible,
Anything at all,
To those men in their tight waistcoats,
Their highly-polished boots.
They needed to get lime
From one side of the land to the next.
They needed to shift coal
From the pits to the places
That wanted black gold.
Routes were proposed,
Routes were argued over.
Voices were raised
And no doubt, no doubt at all
People will have stormed out of rooms
And doors will have slammed shut.

7. Canal Dream

In his comfortable bed
This Georgian man is dreaming
You can see his eyes twitching
And his legs are moving
As though he is in a race
To the place called Wealth.

His big whiskers
His huge fobwatch

In his comfortable head
He is dreaming of canals
Stretching all across the country
Strolling on the water
And the cargo is his money
The coal is gleaming hard cash

His big whiskers
His huge fobwatch
His tight waistcoat

In his dream he said
'Build me a canal
Made of shining gold
Made of diamonds bright'
The green fields parted,
And the canal ripped through.

His big whiskers
His huge fobwatch
His tight waistcoat
His sheer trousers

The freezing water bled
Across the dream, under the sleeping
Soaking through the bulging bags
Of the money he was making;
And then he woke up smiling
And then he woke up laughing

His big whiskers
His huge fobwatch
His tight waistcoat
His sheer trousers
His fat wallet
His big fat wallet

8. The Water Was Frozen

When my family first came here
They sat in the house
They stared at the walls
They could hear the neighbours talking
Hear the neighbours eating their tea

And grandad said
Let's go out
I know it's cold
But let's go out
We can't sit here
So let's go out
And see what we can see

So we opened the creaking door
Went out of the house
Walked to the canal
And the canal was frozen solid
It was iced up and frozen stiff

And grandad said
Look at the ducks
They seem so cold
Just look at the ducks
Walking on the ice
Hey look at the ducks
Just like the ones at home!

Now my family love this place
We walk on the path
Beside the canal
And we see our neighbours walking
We pop into their house for tea

And grandad said
Thank you ducks
For being here
Yes, thank you ducks
For being there
So thank you ducks
For swimming and flying
And flying and swimming
And swimming and flying
All the way from there to here!

9. Narrative No.2

The route was settled
And the digging began.
In 1770, on the 5th of November
The first sod cut by a gentleman
Who then passed the spade
To some people
Who really knew how to dig.

And this is the route the canal took.
Imagine spilled water
Down a sheet of paper
Trickling like this:
From Leeds, a mighty city
Via Kirkstall, Armley, Esholt
And Shipley's shining waters
Through Keighley, Skipton, Silsden
Gargrave to the border country
Where language changes subtly
Does it not?

Does it not?
Through Foulridge and Barrowford
Over to Burnley
Rolling through Rishton
And through there, through Blackburn
Darwen and Adlington, Wigan's low pitstacks
And magnificent pier
Where posh folk go strolling
Or so I've been told.
Is that true?

Is that true?
I don't know.
The canal keeps on coming:
Rufford to Aintree
To Bootle
To Stanley.
Here comes the Frenchman
That lad Pier Head.
The tide is held at the gate:
Wait here, Time
Wait here, Place,
Wait here, Canal:
This is Canning Dock.

10. The Week Held In Water

Monday
We loaded up the coal
And the water waited
The water stood.

Tuesday
We moved away
And the water rippled
The water sang.

Wednesday
We were held
And the water rose
The water fell.

Thursday
We unloaded coal
And the water gleamed
The water glowed

Friday
We loaded coal
And the water splashed
The water swayed.

Saturday
We took beer on board
And the water grinned
The water laughed.

Sunday
We said our prayers
And the water listened
The water heard.

11. This Is Art

Let us build a statue to these fine workers
And let us build it of sweat.

There are no names
Their names are lost
Beneath the surface

Let us build a statue to these brave workers
And let us build it of ice.

There are no names
Their names have fallen
Into disrepair

Let us build a statue to these strong workers
And let us build it of blood.

There are no names
Their names are rubbed out
Of the book

Let us built a statue to these hard workers
And let us build it of tears.

12. Narrative No.3

If you want numbers
I can give you numbers:
127 miles from head to foot,
From beginning to end.
91 locks to defy gravity with,
To knock it to the ground
And leave it for dead.
The highest point
Is 487 feet. Cold in the winter
That I can tell you.
The maximum boat length
Is 62 feet.
The maximum boat width
Is 14 feet 4 inches.
Ah, these are just numbers
But these are numbers
With stories behind them
And that's what you're hearing;
Stories, reflected in the water.

13. Splash!

Turning through the air
And landing in the water
With a SPLASH
There goes my hat!

You've got to be careful
When you live on a barge
Me and my mother
And my Auntie Marge

And where's your dad?
He's legging it, upside down!

Spinning in the air
And landing in the wetstuff
With a SPLASH!
Don't lose the cat!

You've got to be careful
When you live like this
Me and my grandma
My brother and sis
And where's your dad?
On the towpath, pulling hard!

Falling through the air
And landing in the soft drink
With a SPLASH!
That vase has gone!

You've got to be steady
Cos the water's wet
I once fell in
I've not dried off yet

Where was your dad?
Telling me to get out!

When you live on a boat
The sound you don't want to hear
Is a SPLASH!
Where's Uncle John?

It's much worse in the winter
When the water's froze
And you're paddling and sinking
In your soaking clothes;

And where's your dad?
He's in the pub, glugging ale!

Well get him back here!

14. Towpath Stories

Come on, let's tell Towpath Stories
While the hours away
Emma's exploits, Ellen's glories
Lizzie and Arthur, the memories soaring
Across the springtime day.

Towpath tales and towpath legends
Let's have another one
Before the bright day closes

Come on, let's dance Towpath Dances
While the moon is new
In the tunnel, take your chances
Darkness leads to all that strong romancing
So let me waltz with you.

Towpath tales and towpath legends
Let's have another one
As the stars look downhill

Come on, let's sing towpath part-songs
While the memory's good
Songs of laughter, songs to right wrongs
Lifting us to where we're all belonging
Where life is understood

Towpath tales and towpath legends
Let's have another one
Before the bright day closes
As the stars look downhill
Look: the long year's moving.

15. Narrative No.4

The canal is a story of rise and decline
And maybe more, maybe.
Maybe rebirth.

Two hundred years ago
The canal was as busy
As a street scene on water.

Goods passing one way
And passing the other.
Voices raised in shouting
And talking and telling
Someone to do this
Someone to do that.

Industrial language
Hammered like rivets.
Industrial language
Hauled home on water.
Industrial language
Useful for singing.

16. Haiku Floating On The Water

Floating on the wa-
Ter floating on the water
Floating on the wa-

Canal boats, floating
On the water like feathers
Fallen from seabirds.

In the water's eye
The boat is floating, holding
Itself lock-steady.

Floating slowly down
Towards the rusting sunset
Burning the water.

Night-floating, a cloud
Of barge-ness in the darkness
Under the moon's gaze.

Rain. The barge floats by
Rain-kisses, rain-embraces,
Water to water.

Taking the whole world
To the whole world by floating
On the full water.

The tunnel mouth sings
A darkened song of floating
On moving shadows.
My face is floating
On the water as I lean
Over like a tree.

-ter floating on the
Water floating on the wa-
Ter floating on the

water

17. Narrative No.5

Hard to describe
A time of decline.
The 20th Century.
History's pages turned
And the water swirled muddy.

Less traffic was carried
And when you don't exercise
Your muscles grow weaker.

The canal's day grew dimmer.
The sunset splashed the sky
The colour of forgetting.

18. A Knife Of Water

A canal is a knife of water
Slicing through land and weather
Cutting through the moss and the heather
Gleam in the morning, caught
In the morning's moment

A canal is a home-made river
Soaking through grass and clover
Singing a tune over and over
Shine in the evening, weave
In the evening's moonlight

Winter the canal is a frozen lane
There are snowmen working the locks
Spring the canal comes back to life again
And the women toil round the clock
Summer the canal shimmers in the heat
And the men are all soaked with sweat
Autumn the canal is a leafy street
Women say it's the coldest yet.

A canal is an old, old story
Starting with hope and money
The ending? Well it's just not funny
History closes the door
On the dark door closing

19. Rhapsody On Boat Names And Some Observations On The Weather

Margaret, you carried Coal and Pitch
And the drizzle hung in the afternoon air
Soaking the heaviness of Pitch and Coal

The Stoat had a round stern, and the Hare
Had a round stern, and the Wolf had a round stern
But the Puma had a square stern.

William, you carried Coal, Sand and Nightsoil,
And the brief morning Sun made everything riper,
And the Nightsoil steamed, didn't it William?

Can you see the Cheetah sailing on the water?
Can you hear the Bison, can you hear the Beaver?
There is a menagerie waiting by the lock-gates.

Ellen and Ellen and Ellena and Emma
Four sisters carrying the wealth of the nation
As the fog holds them all like a fist.

Sun makes its way, rising and setting
As the water rises and settles. Sun in rain:
Glowing and soaking, soaking and glowing.

Doris was named after my sweet wife
Who could carry coal from one room to the other
And glide through the tunnel of the evening.

Ellen and Cheetah and Bison and Sun
Margaret and Ellena and Beaver
And Doris and Wolf and Hare.

20. Narrative No.6 & No.7

And now we are in a new place
And a new time.
A time to take your time
On a morning stroll
By the canal's still peacefulness
As the sun breaks through.

A new time
And a new place;
A place for just standing
On the towpath
And licking that ice cream
Quickly, before the sun
Melts it away.

It's a warm Sunday in Spring.
Let's head for the canal
With all the other families
And feel the rambling and ambling
Straighten out the wrinkles
In our mind.

The canal is a memory
Built from song and story
Unbroken line of water
Across the nation's mind.

Canals all carry language
Through the brain's long tunnels;
Words as strong as horses
Hauling out the meanings

Canals will live forever
Filled with precious water
Standing to deliver
The Super Slow Way anthems

21. The Northern Powerhouse

This is our house
Our Northern Powerhouse
Our Northern waterway
Our super slow way
Our broadband highway.

And this is our day
This is the North's day
This is the North's way
This is our house
This Northern Songhouse.

And these are our tales
Our Northern stories
Our North can not fail
We're bound for glory
'cos this is our house
Our Northern Powerhouse.

IAN McMILLAN

Words & Narration

Ian McMillan is a writer and broadcaster who presents *The Verb* on BBC Radio 3 every Friday night; he's written poems, plays, a verse autobiography *Talking Myself Home* and a voyage round Yorkshire in *Neither Nowt Nor Summat*. He watches Darfield and Yorkshire Cricket Clubs and the only time he played cricket, at Low Valley Juniors in 1963, Mrs Hudson told him to take his balaclava off or she'd make him wear his mother's Rainmate.

Ian is poet-in-residence for The Academy of Urbanism, Barnsley FC and now Barnsley Poet Laureate. As well as presenting *The Verb* every week, he's a regular on *BBC Breakfast*,

Coast, Countryfile, Pointless Celebrities, Pick of the Week, Last Word and *BBC Proms Plus*. He's been a castaway on *Desert Island Discs*. Previously, he was resident poet for English National Opera, UK Trade & Investment, Yorkshire TV's Investigative Poet and Humberside Police's Beat Poet. Cats make him sneeze.

Ian's latest collection *To Fold The Evening Star - New and Selected Poems* (Carcenet) was published on 28 April.

Ian has just been awarded The Freedom of Barnsley.

“In my words for Super Slow Way I've tried to capture the way the canal is a story of endeavour, of hard work, of history-in-the-making and the impossibly romantic project of cutting a trail of water across the North.

I'm looking forward very much to the culmination of this collaboration made from words and music and water! It will float like a canal boat, sing like a harmony!”



Ian Stephens studied music at Bristol University, and is now based near Liverpool. His music has been performed by ensembles including the Brodsky Quartet, BBC Singers, Royal Liverpool Philharmonic Orchestra, City of Birmingham Symphony Orchestra and Royal Northern Sinfonia, and broadcast on BBC Radio 3.

In 2004 he was shortlisted for the Making Music Award of the British Composer Awards for Crosby Symphony Overture. He was among ten composers commissioned to write for the 10th anniversary of Ensemble 10/10 in 2007. The resulting work, ***Through the Affrighted Air***, was broadcast on BBC Radio 3 in 2009. ***We're Going on a Bear Hunt***, his children's entertainment for narrator and orchestra, was performed at the 2013 BBC Proms, narrated by Michael Rosen.



Recent projects include ***Pied Beauty*** for the Choir of King's College, Cambridge, and Salisbury Service for Salisbury Cathedral Choir; forthcoming projects include a String Quartet for the Fitzwilliam Quartet, a Clarinet Quintet for Mandy Burvill and the Fitzwilliam Quartet, and further choral pieces and chamber music.

Ian is also active as a workshop leader, lecturer, cellist and double bassist.

“The Rhapsody has been a wonderful project to work on. It’s a celebration of the history, people and stories of the Leeds and Liverpool Canal through music. I’ve enjoyed setting Ian McMillan’s words, getting to know the canal and its background, working with the many people who have contributed so much to this project, and forming it all into a musical celebration that I hope you too will enjoy.

Thanks to Super Slow Way for entrusting me with this important commission, and particular thanks to music producer Ian Brownbill for his support, advice, friendship and tireless energy.”

IAN
STEPHENS

Composer

CLARK RUNDELL

Conductor

Renowned for his innate affinity for the most intricate and demanding of works, contemporary music specialist Clark Rundell has established himself as a highly sought-after guest conductor, working with many of the world's leading orchestras, opera houses and ensembles including the London Symphony, BBC Philharmonic, Luxembourg Philharmonic, Royal Opera House, Bergen National Opera and Asko Schoenberg Ensemble.



He directs the Royal Liverpool Philharmonic Orchestra's contemporary music group Ensemble 10/10. He has given world premieres of works by composers including Django Bates, Richard Rodney Bennett and James MacMillan among others. As an arranger, he has collaborated with Louis Andriessen on the suites **Rosa's Horses** and **Writing to Vermeer**.

A specialist in cross-genre collaboration, he has conducted orchestral projects with artists such as Elvis Costello, Toumani Diabaté, Tim Garland, Amal Murkus and the Wayne Shorter Quartet. Recent highlights for Rundell include the premiere performances of James MacMillan's opera **Clemency** at the Royal Opera House; performances with Asko Schoenberg Ensemble and Synergy Vocals at the Muziekgebouw, Amsterdam, and Britten Sinfonia at the Reverberations Festival, at the Barbican Centre and an appearance at the BBC Proms with the Britten Sinfonia and pianist Nicolas Hodges.

Ian Brownbill is a musician, producer and co-director with visual artist Jai Redman of Engine, an arts production company which has established ArtWork, a dynamic new space for creativity at Greengate in Salford providing a home to nearly one hundred artists.

Ian completed a ten year stint as Director of Metal in Liverpool in March 2014, where he led dozens of artist residencies and numerous projects working across creative disciplines and with artists from all over the World. A former soloist with Black Dyke Mills Band, Ian has an association with brass bands spanning 40 years.

In 2007 after several years of development, Ian collaborated with screenwriter Jimmy McGovern on the stage play King Cotton,

commissioned jointly by The Lowry and Liverpool Culture Company it received widespread critical acclaim.

Ian led with Metal on the restoration of the World's oldest railway station at Edge Hill which became Metal's base in Liverpool, opening in 2009.

Engine are engaged in projects across the North West, in May they staged a D'Arts Festival at The Whitworth and in September this year, they revealed their unique statue/climbing wall **Engels' Beard** which is a permanent piece of public realm at the entrance to University of Salford's Adelphi Building, School of Art and Design.

IAN BROWNBILL

Producer

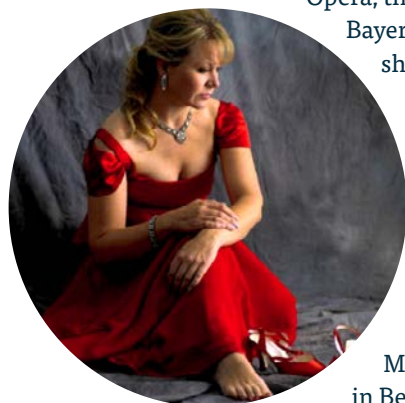


AMANDA ROOCROFT

Solo Soprano

Amanda Roocroft graduated from the Royal Northern College of Music in 1990.

The same year she made her operatic debut as Sophie in *Der Rosenkavalier* with Sir Charles Mackerras, winning the Royal Philharmonic Debut Award that year. She has since secured an international reputation as one of Britain's most exciting singers, in opera, concert, and recital. She enjoys a close relationship with the Royal Opera House Covent Garden, the Glyndebourne Festival, the English National Opera, the Welsh National Opera and the Bayerische Staatsoper in Munich, in which she has held many leading roles.



Opera highlights include her role as Elisabetta in *Don Carlos* in Amsterdam conducted by Riccardo Chailly and directed by Willy Decker; a tour of Japan as Countess in *Le Nozze di Figaro* with the Bayerische Staatsoper and Zubin Mehta; and the title role in *Jenufa* in Berlin, Barcelona and at the English

National Opera for which she won the 2007 Laurence Olivier Award for Outstanding Achievement in Opera. In concert she has appeared with leading orchestras throughout Europe and North America. Highlights of recent seasons include her New York Philharmonic debut; regular appearances at the BBC Proms in London, and at the Edinburgh International Festival; and Ellen Orford/Peter Grimes in concert with the Berlin Philharmonic and Sir Simon Rattle.

Amanda has recorded recital discs with Malcolm Martineau and Joseph Middleton and received great critical acclaim for her latest ***Tell me the Truth about Love***.

Amanda is a professor at the Royal College of Music. She gives regular masterclasses at the Guildhall School of Music and Cambridge University. This summer she collaborated with Joseph Middleton, founding a summer school in France for young singers.

Norwegian cellist Jonathan Aasgaard studied cello at the Guildhall School of Music and Drama, winning all the cello and chamber music prizes and becoming a gold medal finalist. In 1999 he was appointed Principal Cello of the Royal Liverpool Philharmonic Orchestra and has since performed more than 30 works for cello and orchestra with the RLPO.

He is regularly invited as a guest principal with several leading British and European orchestras. Chamber music performances have taken him around Europe, the Middle East, Japan, South Korea and the USA including a range of leading festivals collaborating with internationally renowned artists. He has made numerous recordings including an album of transcriptions for cello

and piano with Ian Buckle (MSR Classics), the CD *From Jewish Life (Avie)* with the RLPO and Gerard Schwarz, which includes music for cello and orchestra by Bloch, Bruch, Schwarz and David Diamond, among others.

His repertoire comprises many contemporary concertos from Henze and Lutoslawski to Tan Dun and Jon Lord. He has given numerous premieres, including the world premiere of Carl Davis' ***Ballade*** for cello and orchestra, the European premiere of Giovanni Sollima's double cello concerto and the US premiere of concertos by Franz Neruda and Emil Hartmann in 2011.

Jonathan plays a cello made by Celeste Farotti in Milan in 1926.

JONATHAN AASGAARD

Solo Cello



KULJIT BHAMRA

Solo Tabla

One of the most inspiring musicians in the British Indian music scene, the award-winning Kuljit Bhamra has composed and produced over 2,000 songs and is responsible for the rise to fame of numerous Bhangra and Bollywood stars. A pioneer of the worldwide Bhangra phenomenon, he combined traditional Indian rhythms with western instruments and recording techniques, thus transforming Punjabi music into a new dance-floor sound.



He has worked, both independently and collaboratively, on film scores including the soundtrack for the award winning *Bhaji on the Beach*, *A Winter of Love*, *Bend it Like Beckham* and appearances on *The Guru*, *Charlie & The Chocolate Factory*, *A Little Princess*, and Channel 4's recent drama *Indian Summers*, and many more. He has also worked on major West End productions.

A resident of Southall since 1969, Kuljit tours extensively and collaborating with Jazz, Pop, Folk, Dance, Flamenco and Orchestral artists from all around the world. His unique kit includes snare drum, cymbals, hand percussion and a six-piece tabla set which enables him to play melody as well as rhythm. He is currently performing on stage in the hit West End musical *Bend it like Beckham* for which he is also co-orchestrator.

His cutting-edge projects and educational work earned him the prestigious award of MBE in the Queen's birthday honours list 2009.

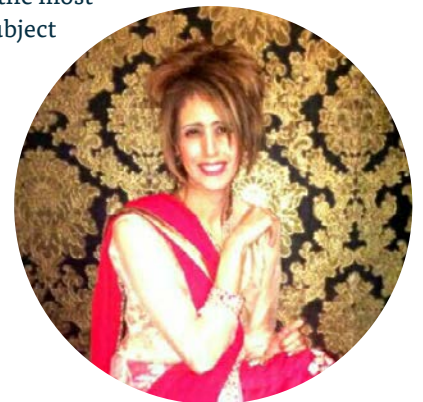
Farmeen Akhtar is the youngest of six siblings and grew up in the small Rossendale town of Haslingden, where the community was close-knit and she felt opportunities were limited. She relocated to Blackburn in a quest to broaden her opportunities and gain some independence.

Farmeen has had a life-long love of the arts, from writing to performing and creative arts and crafts. Her love for writing, poetry and theatre was enhanced by a degree in English, which equipped her with the knowledge and understanding to appreciate creativity in all its many forms. Her hobbies include listening to music and taking long walks to quiet places where her appreciation of nature and the wonderful outdoors can take hold. The art walks with artist Jean McEwan and the Circle of Friends, a Super Slow Way community commission, has allowed these interests to bloom.

Farmeen plays an active role within her local community in showing her support by attending events and meetings. She is dedicated and passionate about voicing the views and opinions of people with disabilities, particularly those who are amongst the most vulnerable in our society. This is a subject close to her heart and her role as an advocate and involvement with disability focused groups like Circle of Friends and Resolve (a disability action and hate crime group) allows her to fulfil this ambition.

FARMEEN AKHTAR

Narrator



LISA PARRY

Narrator

Lisa Parry attended the Royal Welsh College Of Music And Drama in Cardiff and has been involved in theatre, film, television and radio throughout her career. She has played parts in television dramas including *Casualty*, *The Bill* and *Emmerdale*.

She has worked with the Everyman and Playhouse theatres, where her work includes ***Ten Tiny Toes*, *Miss Julie*, *The Seagull*, *My Eyes*, *Your Smile*** and a touring show with the Everyman Theatre called ***No Word of a Lie***.

Lisa was part of the Everyword Writers Festival from 2006-2010. Roles at the Lunchtime Theatre, include ***Men of the World*** and ***Unloved***.



From the stage to the big screen, Lisa has appeared in movies from ***Under the Mud*** and ***Dead Man's Cards***, as well as film shorts for various film festivals around Europe.

Her radio work for BBC Radio 3 and BBC Radio 4 includes ***The Tinman*, *Unprotected*** and she appeared on ***The Grove*** for Radio Merseyside.

The Chamber Choir was specially formed for this event. It is made up of excellent singers from a variety of choirs from around the North-West, including Manchester Chamber Choir, the Royal Northern College of Music Chamber Choir, Kantos (a chamber choir from the University of Manchester) and the Royal Liverpool Philharmonic Choir.

Sopranos

Carol Aspinall
Sarah Dover
Jessica Hope
Carin Johnson
Philippa Neal
Daniella Sicari
Lucy Temby
Freya Turton
Ann Wilkes

Altos

Vicki Ciaputa
Rhian Cocker
Charlotte Dyce
Sophie Grant
Lucie Phillips
Phoebe Watts

Tenors

Louis-Charles Gagnon
Ryan Hunt
Alastair McNamara
Kari Robert

Basses

Chris Gascoyne
James Holt
Wilcox Leung
Robert Medina
Jeremy Salter

Accompanist

Lauryna Sableviciute

SUPER SLOW WAY CHAMBER CHOIR

CHILDREN'S VOICES OF BLACKBURN

Director
Gill Fourie



Ashleigh Primary School, Blackburn, Mrs Walsh

Robert Allen
Carmya Brooks
Lewis Critchley
Yuibun Feng
Amelia Halliwell
Caisie Mullen
Alice Neale
Harry O'Kane
Keira O'Kane
Annabelle Smith
Mason Smith
Megan Spencer
Jessica Townsend
Holly Brice
Eddie Banks
Robin Hindle
Harvey Jones
Oliver Robinson
Sonny Meadowcroft
Jack Walsh
Faye Kershaw

St Silas CE Primary School, Miss Mason

Laiba Imran
Taybah Ifkitar
Imaad Ali
Fasum Anees
Sara Patel
Zymal Farhad
Hibah Patel
Kynaat Ali
Aisha Ahmed
Kaif Kamran
Hasnain Patel
Ambereen Zafar
Umaimah Bux
Laiba Ahmed
Imaan Yasif
Sophia Shahid

Intack Primary School, Miss St-Pierre, Mrs Sleigh, Mrs Willis

Kieran Mullan
Laura Heleniak
Khalil Khan
John-Connor Bowers
William Bentley
Declan Calvert
Aniya Nazir
Dane Matthews
Yusuf Sidat
Emmanuel Ilori
Tyler Walsh
Derryn Yates
Alisha Khan
Deacon Wilkinson
Renae Newman
Antonia Burrows
Omar Yousuf-O'Neill
Alishba Shah

Cedars Primary School, Blackburn, Mrs Sames

Alina Sohrab
Kainaath Hussain
Maleika Shakeel
Summer Khaliq
Jamal Umar
Iman Razzaq
Laiba Waqas
Sulayman Asvat
Aman Khalid
Amina Ullah
Fatima Rehman
Arwa Choudhry

Lower Darwen Primary School, Mr Price

Leland Adams
Harry Aspinall
Holly Baron
Aiza Choudry
Katie Grace Clarke
Lewis Elvey
Oscar Forster
Lorrie-Jai Haggart
Caitlin Haworth
Caitlyn Hickey
William Higham
Elliot Hill
Deon Hogg
Olivia Jackson
Armaan Kadir
Jensen Lovejoy
Oliver Lowe
Ismail Nadeem
Connie Percival
Charlotte Prest
Muhammad Riaz
Oliver Riley
Sam Savage
Abbie Rose Topping
James Turner
Owen Whitehead

BLACKBURN PEOPLE'S CHOIR

Director
**Jeff
Borradaile**

In early 1998 half a dozen people attended a series of Bulgarian folk song workshops in Blackburn Museum, and had severe withdrawal symptoms at the end of the six week session. They embarked on a search for funding to start a choir that could continue to explore unaccompanied harmony singing, and in May 1998 Blackburn People's Choir began weekly meetings in Blackburn Central Library, later moving to the Wesley Hall. At the opening of the new Lowry Theatre in 2000 choir members met their current musical director, Jeff Borradaile. Now in 2016 regular singers number over 100.

The choir is a performing choir and maintains a two-hour repertoire for a wide range of events, both locally and regionally. The choir has performed at international events including the Krokstrand Man Must Dance Festival in Sweden and won trophies at the Isle of Man Festival of Choirs in 2011 and 2013, winning the Choir of the Festival trophy in 2015. The choir visited the Cork International Choral Festival in May 2015, and in October won the Jean Gardiner trophy for mixed choirs at the Fleetwood Music and Drama Festival.



Through the whole period of its existence the choir has maintained an open door, offering the opportunity for anyone to try out a cappella choral singing, without stress, without an audition, and with a guaranteed warm welcome and lots of fun.

In addition to having a reputation for highly entertaining concerts of wide public appeal, the Brighouse & Rastrick Band has an impressive record of major brass band championship victories dating back to the 1920s.

In 1998 the band held concurrently the English Masters, British National and European Championships, a unique 'Triple Championship', which has still not been equalled by any other band. The Brighouse & Rastrick Band is perhaps most popularly known for its famous 1977 hit parade success **The Floral Dance** for which it won both Silver and Gold Discs for record sales and national and international acclaim.

Today, the band continues to make its mark on the new century with all the promise that holds, whilst maintaining their great traditions and continued quest for musical excellence. With over 130 years of proud history behind them, the band is still fiercely financially independent and beholden to no one other than itself.

It is still true to say that no other public subscription band has held such high status for as long as the Brighouse and Rastrick Band!

BRIGHOUSE & RASTRICK BAND





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