



# PeaceBugle

*Turning*  
instruments of war  
*into*  
instruments for peace

## ADDITIONAL PROJECT INFORMATION

Making the Bugle  
Music Programme  
Primo Levi  
Lest We Forget  
Then : Now



## Making the Bugle

The making of the bugle is the most complex part of the project. The metal has to be produced at a specialist foundry so when the brass badges, buttons, buckles, bullet cartridges, shell cases and other brass objects are melted along with the copper and zinc to form the billet of metal for rolling into the brass sheet, the metallurgy is 100% correct. Research has identified a UK foundry which has the metallurgical capability to produce the correct brass. Each brass item is checked for its metal composition before use in the mix.

Once the brass billet is formed it has to be rolled to a specific width and thickness for making musical instruments. So far in my researches I have found only one rolling mill in the UK and this is a high-volume mill. Negotiations are needed to see if this mill will take one billet and roll it as part of a larger rolling of other similar brass billets. If it can't be managed, we will try mills abroad. There are brass rolling mills in Germany and USA and (as seen on YouTube) an older type of rolling mill in India where the red-hot sheets of brass are manoeuvred by staff using long metal rods. It is how the work used to be carried out in the UK.

After the metal is rolled it is cut into sheets, and is then ready to be made into a bugle. A number of bugle makers have been identified who can make bugles for the project. The brass sheet can also be used for other brass instruments. Only instrument makers who make instruments that work properly will be used. There are countries that offer services to make musical instruments vastly cheaper than the UK. The problem is that the instruments may look acceptable but may not be very good or even poor in terms of sound. Every instrument made in this project has to be capable of the highest sound quality and performance.

If the technical side of making the brass sheet specially is not possible in the timescale needed for the filming and making the installation, the bugle can still be made from sheets of "cartridge brass". This is the 70/30 (copper to zinc ratio) brass that is used for musical instruments and also the manufacture of modern bullet cartridges and shell cases, so the connection to war and conflict will be maintained. Research for having special metal made won't stop and eventually future bugles and other brass instruments will contain the special objects.

The bugle will have a protective carrying case. This will be a hard case with an interior satin lining. The case and the lining will be mid to light grey in colour, to be neutral. Each case will have embossed lettering with the project title and the nature of the objects contained within the instrument's metal, so that wherever the instrument travels it will be possible to see its provenance and purpose.

The final part of the physical work is the cord which is wound around the bugle where it is held and has tassels, as in the bugle drawing on the Home Page. It is intended, if possible, to have the cord made from, or with, human hair, to echo the use of human hair by the Nazis in hair yarn that was used in socks for U-Boat crews, felt boots for railway workers and the padding for the interior of tank turrets.

## **Making the Bugle**

I first saw the reference to the order sent to concentration and extermination camps for collecting the hair in Thomas Keneally's book *Schindler's Ark*. The name of the German company that carried out the work is known (it still exists) but no actual production method has yet been discovered. The colour of the cord will be grey to fit the overall colour of the project.

Being able to use human hair will add a significant piece of human presence to the bugle and any other instrument that uses cord and tassels. It will be a poignant reminder that this project is about human beings and their mistreatment, or worse, by other human beings, which we want to alter into peaceful relations between people on earth.

We will ask for voluntary donations of hair, potentially from people affected by war and conflict, and perhaps from survivors of the camps or genocides. It is a sensitive area that is based on actual events and should be referenced and remembered, if possible.

## Music Programme

The music programme will widen the scope of the project whilst keeping the focus on using music for peaceful purposes, and to encourage people to become activists for peace in whatever way they feel they may be able to do that.

The bugle was originally meant for battlefield commands, and then used for signals in camp (e.g. *First Post*, *Last Post* ) Bugles do not function as instruments for extended musical events such as concerts, but valved instruments do.

Music events and concerts will be organised in support of the project as important occasions when the message of peace can be promoted. They will also be used to raise awareness and for fund-raising.

There are several connected strands to the music programme:

Commissioned new peace-based compositions for solo, ensemble and orchestral repertoire as funds become available.

Works written about, influenced by, or marking, The Holocaust such as Krzysztof Penderecki's *Dies Irae* (also known as the Auschwitz Oratorio), Arnold Schoenberg's *A Survivor*, Henryk Górecki's *Symphony of Sorrowful Songs*, Ruth Lomon's *Songs of Remembrance*. Existing peace-based works such as Benjamin Britten's *War Requiem*, Karl Jenkins' *The Armed Man* and Marta Ptaszynska's *Fanfare for Peace*. Works by composers directly involved in or affected by war and conflict such as Katharine Parker's *Down Longford Way* and Vítězslava Kaprálová's *Military Sinfonietta*.

Music that was played in the camps. Documentary evidence and surviving musical scores can be used to build up this area of repertoire which includes Beethoven's Fifth Symphony and works by Grieg, Schumann and Mozart.

Yehudi Menuhin, accompanied by Benjamin Britten, gave concerts for displaced persons in the camps in 1945. One, at Bergen-Belsen, included the Debussy Violin Sonata, composed in 1917, which echoed the disaster of the First World War and contained references to gypsy music.

Music composed by camp prisoners such as *Moorsoldatenlied* (Song of the Peat Bog Soldiers) – words by Johann Esser & Wolfgang Langhoff and music by Rudi Goguel and *Dachaulied* (Song of Dachau – also known as Arbeit Macht Frei) – words by Jura Soyfer and music by Herbert Zipper.

Music connected to the varying nationalities and cultures of the camp prisoners such as Jewish (Hebrew, Yiddish and other related languages), Sinti, Gypsy, Hungarian and Dutch. Historical records will provide a fuller list.

Music from past and current war zones and conflict areas across the world such as Afghanistan, Argentina, Bosnia-Herzegovina, Chile, Iran, Iraq, Rwanda, Syria, Ukraine and Yemen, to locate *PeaceBugle* as an international project with international concerns, as war and conflict continues world-wide. Where possible, musicians who have been displaced from their country and made refugees will be engaged to perform their works.

## Primo Levi, Rosamunda and Music in the Camps

Primo Levi was incarcerated in Auschwitz in 1944, following a waterless four day journey from Fossoli detention camp near Modena, in the usual desperately overcrowded cattle wagons. After the shaving of heads, tattooing of prisoners not consigned to the gas chambers, changing into prisoner clothes and the starting of beatings, he and his other camp prisoners heard the camp band (brass) start to play *Rosamunda*.

Levi says of this in his book *If This Is A Man*: "A band begins to play, next to the entrance of the camp: it plays *Rosamunda*, the well-known sentimental song, and this seems so strange to us that we look sniggering at each other; we feel a shadow of relief, perhaps all these ceremonies are nothing but a colossal farce in Teutonic taste."

It was no farce. Camp prisoners were expected to sing on command. Music was widespread throughout the camps, being used as another form of political control and intimidation as well as entertainment for the guards and officers.

Levi witnessed the prisoner squads leaving and returning each day, marching to tunes played by the camp band. Prisoners could be severely beaten for not correctly marching to the music.

The grotesque aspect of this is that part of the *Rosamunda* tune is used for *Roll Out The Barrel*. It is also known as the *Beer Barrel Polka*.

If a full brass band can be formed the objective will be to re-populate sites such as Auschwitz with music played on very similar instruments to the original camp band but within the context of playing *Music for Peace*. *Rosamunda* may be heard again as a form of healing and reconciliation.

Camp prisoners had varied accounts of their relationship with the music. Levi speaks of the same tunes being played each day by the camp band and their infernal quality. "They lie engraven on our minds and will be the last thing in Lager that we shall forget."

Guido Fackler's article *Music and the Holocaust* describes how Franz Danimann found that the *Leonore* overture from Beethoven's *Fidelio*, performed by the official band during roll call in the summer of 1943, strengthened his will to survive.

## Lest We Forget

I apologise if some of the images on this page are disturbing. I have selected ones which are mild in comparison to others that can be seen via websites and image banks. The purpose is to show the reality of 20<sup>th</sup> and 21<sup>st</sup> century war, civil conflict and genocide and what it really means and looks like, and to place *PeaceBugle* into context as a response against militarism and its resulting violence, destruction and repression. s.c.



Destroyed German trench - Messines : 1917



British gas casualties - Bethune : 1918



Coventry Cathedral : 1940



Bombing of Lübeck : 1942



Children survivors - Auschwitz : 1945



Hiroshima : 1945



Rwanda : 1994



Srebrenica exhumation : 2007



Yemen Civil War : 2017



Bucha massacre, Ukraine : 2022

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**Then : Now**



Germany 1945



Syria 2014



Ukraine 2022

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