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Romney Marsh**

11 July – 20 July 2014

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JAM on the Marsh Festival Bus Service

In Association with the Roger De Haan Charitable Trust

Throughout **JAM on the Marsh**, we will be running a Festival Bus Service, taking our audience to and from event destinations.

This will run from Folkestone and have stops in Hythe, Dymchurch, St Mary's Bay and New Romney, before heading to the event venues.

The return fare is £1 per event.

Seats on this bus service are limited, and must be booked in advance.

Full details of the bus route and timetables are available via the JAM website.

JAM is very grateful to the Roger De Haan Charitable Trust for providing this service and enabling the community to attend our events.

Tickets: £1

Book online: www.jamconcert.org/season

Box Office: 0800 988 7984

JAM on the Marsh

11th July – 20th July 2014

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John Armitage

John Armitage was a trumpet player who loved and played many forms of music. More importantly, he was a great inspirer of people, and firmly believed that people could achieve far more than they ever dreamed they could. John died in 1998, and JAM (John Armitage Memorial) was set up in his memory. He spent much of his life on and around the Romney Marsh, an area that he particularly loved.

JAM on the Marsh

It is an enormous pleasure to welcome you to JAM's busy July schedule and to introduce you to the first JAM on the Marsh, a multi-arts festival, on Kent's glorious Romney Marsh.

JAM has been putting on high quality performances of music since it was formed in 2000. We work and broadcast with some of the finest performers in the UK, most noticeably on Radio 3.

Performing staggering concerts and events is an absolute priority for JAM, as is enabling children and young musicians to perform at the highest level. Our three-year Singing Playgrounds project, started in February, enables five primary schools across the Romney Marsh to gain a vibrant singing culture. These schools will perform in JAM on the Marsh for the next three years.

Highlights of the festival include programming Rachmaninoff's intensely beautiful *Vespers*, bringing one of Scotland's great performance groups, Red Note Ensemble, to the South East, working with the IMOS Foundation to enable a new mural in New Romney, assisting a new theatrical production from Sabotage Theatre and facilitating a photography exhibition across the Marsh from the multi award-winning photographer, Justin Sutcliffe.

New music is an important part of JAM, and we will be premiering commissions from two of the country's most influential composers, Judith Bingham and Giles Swayne, along with music by John McCabe and James Weeks. Performing these are some of the country's most established artists, such as Onyx Brass, and some of the future's stars, such as the Mousai Singers and Michal Rogalski.

Throughout 2013 and 14 Judith Bingham has led the creative side of JAM on the Marsh. Her dedication to this festival has been fantastic. Her 2-year term as Curator comes to an end with the conclusion of this year's festival. She has been a tremendous help and support to both me personally and JAM, and I would like to publicly thank her for this. I'm delighted to announce that Paul Mealor will curate JAM on the Marsh for the next two years. Paul is well known for his anthem in the recent Royal Wedding and his BBC work with Gareth Malone on The Choir and with The Military Wives. He will be introducing himself and his music to the JAM on the Marsh audience in An Evening with Paul Mealor.

Many of JAM on the Marsh's concerts have a bus service provided, bringing audience from Folkestone, Hythe, Dymchurch, St Mary's Bay and New Romney to the venues. Tickets for this service must be booked in advance via JAM's website.

I would like to thank all the organisations and individuals that support JAM.

If you believe that JAM is doing something special, please consider becoming a supporter. Application forms are available at events, or via the JAM website

I very much hope that you will enjoy this extraordinary series of events.

Edward Armitage

JAM Chairman

www.jamconcert.org

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0800 988 7984



Fri 11th July **St. Augustine Church, Brookland 7.00pm**
Rachmaninoff **Vespers**
James Weeks **Orlando Tenebrae**
World War One commemoration concert

The Chapel Choir of Selwyn College, Cambridge
Dame Janet Suzman, reader
Sarah MacDonald, conductor

Orlando Tenebrae

James Weeks

James Weeks has been hailed as '*one of the most inventive young composers and conductors out there*' by The Guardian. He enjoys a growing international reputation both for his own music and for his consummate performances of contemporary repertoire.

Born in Blackburn in 1978, he read Music at Cambridge before completing a PhD in Composition at Southampton University, studying with Michael Finnissy.

He is also active as an organ recitalist, pianist and writer on contemporary music, and broadcasts regularly on early and new music for BBC Radio 3.

Orlando Tenebrae

In the Christian tradition, the service of Tenebrae forms part of the rites of Holy Week, a prolonged ritual of lamentation over the suffering of the world (personified in the figure of Jesus) which assumes a cathartic function that in turn makes possible the ritual rebirth of Easter.

There is a great upsurge of human-inflicted suffering in the world today: our capacity for inhumanity towards each other (to say nothing of other living creatures) seems to be boundless. I turned to the texts of the Tenebrae as a way to deal with this ever-more pressing subject in a timeless way, trying to avoid contemporary agitprop but at the same time removing them from an explicitly Christian context. I found several Tenebrae texts that speak of oppression in a general sense, and to them added four poems from *Fire in the Soul*, a collection of poems from around the world on the subject of human rights, published by New Internationalist.

Like the service of Tenebrae, *Orlando Tenebrae* is structured as a ritual, and similarly moves between different modes of delivery, from free speech to singing to chanted speech in a continuous loop. The modern poems are simply read, and the Tenebrae responsories are both read rhythmically in English and sung in Latin.

Again, like the traditional music of the Tenebrae rites, the music of *Orlando Tenebrae* is sparse and pared-down, divided into panels (or perhaps Stations of the Cross) separated by silences. The materials are archetypes – static chordal declamation, lamenting descents, a sudden leap at the word 'liber' ('free') – familiar from hundreds of years of musical tradition, given a new context in this piece.

Orlando Tenebrae was commissioned and first performed by Orlando Chamber Choir, London, in March 2011.
James Weeks

Acknowledgements

Passages from *The Desert* by Adonis have been used by kind permission of Saqi Books Ltd.

Love by Visar Zhiti has been used by kind permission of the translator, Robert Elsie.

The True Prison has been used by kind permission of Ayebia Clarke Publishing.

The Agreement has been used by kind permission of Dinyar Godrej.

All four poems appear in the anthology *Fire in the Soul*, published by the New Internationalist Magazine, 2009.

Words for James Weeks' Orlando Tenebrae available on separate sheet.

Interval ~ 20 minutes

Vespers (All-Night Vigil)

Sergei Rachmaninoff

Sergei Rachmaninoff is one of the most popular and performed composers of the 20th century. He studied at the St Petersburg Conservatoire and at the Moscow Conservatoire with Ziloti, Taneyev and Arensky. He graduated on the piano in 1891 and in composition the following year with his opera *Aleko* receiving highest grade.

Rachmaninoff's early career established a pattern he was to follow throughout his life: an uneasy struggle between performing and composing, with economic pressures usually ensuring that precedence needed to be given to the demands of the platform.

His *Second Piano Concerto* made Rachmaninoff a world star, both as a performer and as a composer. The years leading up to the Russian Revolution (1917) were spent in an exhausting whirl of playing and conducting. The works that emerged during this period include the *Third Piano Concerto*, and the *Vespers*.

In October 1917 Rachmaninoff and his family left Russia, never to return. They settled in America in 1918, where he remained until his death in March 1943.

Vespers

The All-Night Vigil is celebrated on the eve of the main feasts of the Orthodox Church. Originally it lasted from 6pm on Saturday night through to 9am on Sunday morning, consisting of three separate services: Great Vespers, Matins (at midnight) and the First Hour (in the morning).

Rachmaninoff's setting of the All-Night Vigil was written in two weeks, during the first World War, when Rachmaninoff was 41. During this period Rachmaninoff was travelling throughout Russia with Serge Koussevitsky, giving concerts in aid of the war against Germany.

The first performance on 10 March 1915 was given in a fund-raising concert by the Moscow Synodal Choir, directed by Nicolai Danilin.

Words for Rachmaninoff's Vespers available on separate sheet.



**Sat 12th July -
Sun 20th July**

RSPB Dungeness and RH&DR Stations

This Was Once Sea - a personal photographic journey on Romney Marsh

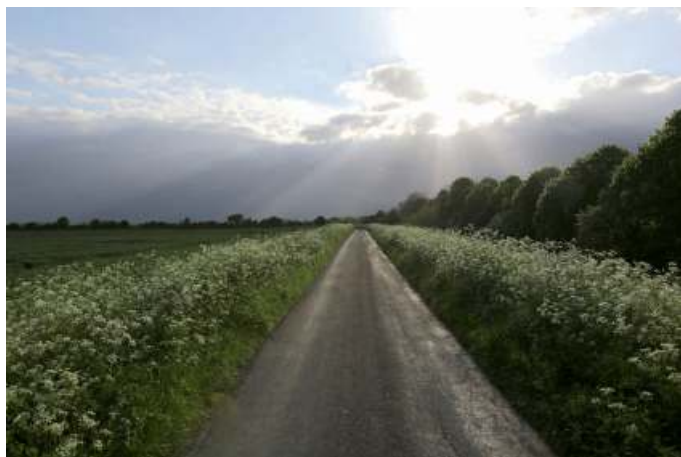
Justin Sutcliffe, photographer



Justin Sutcliffe has spent the past two decades documenting the people, places and events of global significance. Traveling to more than 70 countries as a photojournalist, he has brought the reality of overseas conflict to a wider western audience. Justin's photographs have been published in some of the world's most influential magazines and news-media. Awards and exhibitions have included the prestigious World Press Photo and Taylor Wessing contests.

This exhibition sees him turn his focus closer to home, documenting the people, places and things of this extraordinary area of Britain; an area that he has visited since he was a teenager.

Justin wanted to make his exhibition feel like a journey or trail across the Romney Marsh. To this end, the show is displayed in a unique manner in four locations, crossing the Marsh from Hythe to Dungeness, and in forty carriages of the world-famous Romney, Hythe and Dymchurch Railway (RH&DR). The two largest displays are at the RSPB reserve, Dungeness and in the Heywood Conservatory in New Romney station; the hub of the RH&DR. Photographs are also displayed at the terminus stations of Hythe and Dungeness. This approach to displaying the pictures is designed to give the viewer a sense of travel and changing experience, essential to Sutcliffe's work.



Sat 12th July
John Adams
Judith Bingham
Barber
Judith Bingham
Vaughan Williams

All Saints Church, Lydd 7.00pm
Shaker Loops
Oboe Concerto: Angel of Mons
Adagio for Strings
The Hythe
Oboe Concerto

JAM in association with Orchestras Live presents Red Note Ensemble
World War One commemoration concert

Red Note Ensemble
Jacqueline Shave, leader
Michal Rogalski, oboe

Shaker Loops

John Adams

John Adams is one of the best known and most often performed of America's composers. As Andrew Porter wrote in *The New Yorker*, Adams is the creator of a "flexible new language capable of producing large-scale works that are both attractive and strongly fashioned. His is a music whose highly polished resonant sound is wonderful." *Le Monde* says that his music "...gives the impression of a rediscovered liberty, of an open door which lets in the fresh air in great gusts."

His creative output spans a wide range of media: works for orchestra, opera, video, film, and dance, as well as electronic and instrumental music. Such pieces as *Harmonium*, *Harmonielehre*, *Shaker Loops*, and *The Chairman Dances* are among the best known and most frequently performed of contemporary American music.

Shaker Loops was written in 1978, and exists in two versions; septet and an expanded version for string orchestra, produced in 1983.

Adams notes that the title is something of a double entendre, referring both to the physical manufacture of the sound, "Shake' in string-player parlance means to move the bow rapidly across the string, thus causing a tremolo, or fast buzzing sound," and also to his personal memories of a New Hampshire childhood growing up by a disbanded Shaker colony. The compositional style with which Adams is associated, Minimalism, provided the "loops" from "the era of tape music where small lengths of pre-recorded tape attached end to end could repeat melodic or rhythmic figures *ad infinitum*."

The four sections, although they meld together evenly, are really quite distinct, each being characterized by a particular style of string playing. The outside movements are devoted to "shaking," the fast, tightly rhythmicized motion of the bow across the strings. The "slews" of Part II are slow, languid glissandi heard floating within an almost motionless pool of stationary sound (played *senza vibrato*). Part III is essentially melodic, with the cellos playing long, lyrical lines (which are nevertheless loops themselves) against a background of muted violins, an activity that gradually takes on speed and mass until it culminates in the wild push-pull section that is the emotional high point of the piece. The floating harmonics, a kind of disembodied ghost of the push-pull figures in Part III, signal the start of Part IV, a final dance of the bows across the strings that concludes with the four upper voices lightly rocking away on the natural overtones of their strings while the cellos and bass provide a quiet pedal point beneath.

Oboe Concerto: The Angel of Mons

JAM on the Marsh festival commission 2014

Judith Bingham

Judith Bingham was born in Nottingham in 1952, and raised in Mansfield and Sheffield. She began composing as a small child, and then studied composing and singing at the Royal Academy of Music in London. She was awarded the Principal's prize in 1971, and 6 years later the BBC Young Composer award. Recent composition prizes include: the Barlow Prize for a cappella music in 2004, British Composer Awards in 2004, 2006 - with *My Heart Strangely Warm'd*, commissioned by JAM - and 2008.

Bingham was a member of the BBC Singers for many years, and between 2004 and 2009 she was their 'Composer in Association'. Although Bingham's output is marked by the number and variety of its choral works, she has always been seen as an all-rounder, and the scope of her activities has included pieces for brass band, symphonic wind ensemble and various chamber groups and solo instruments, concertos for trumpet and bassoon and tuba, and several impressive works for large orchestra.

Oboe Concerto: The Angel of Mons

The Battle of Mons and the Retreat from Mons were the first encounters of WW1 between the Germans and the British Expeditionary Force. Although there were substantial losses, especially on the German side, the public focussed on several tales that spread (always second hand), of how the allies were saved by supernatural support from variously, angels, George and the Dragon, and the longbowman of Agincourt.

Curiously, the Belgian town of Mons has an annual re-enactment event of a fight with a dragon, called the Lumaçon, and the route followed by the soldiers coincided with the route taken by Henry V's soldiers towards Agincourt. So history replays itself.

In this four movement piece, the title headings are from an alleged eye witness account of the Battle of Mons, August 28th, 1914. *'We all saw it. First there was a sort of a yellow mist like, sort of risin' before the Germans as they came to the top of the hill, come on like a solid wall they did--springing out of the earth just solid, no end to 'em. I just gave up. No use fighting the whole German race, thinks I; it's all up with us. The next minute comes this funny cloud of light, and when it clears off there's a tall man with yellow hair in golden armour, on a white horse, holding his sword up, and his mouth open as if he was saying, "Come on boys! I'll put the kybosh on the devils." ... The minute I saw it, I knew we were going to win. It fair bucked me up--yes, sister, thank you. I'm as comfortable as can be.'* Lancashire Fusilier describes the Battle of Mons to nurse Phyllis Campbell; "The Angels of Mons." London Evening News.

I liked the emotional progression through the story: the rise of the dragon of war, a sense of impending defeat, the intervention of supernatural forces, and a resurgence of courage ending in victory. Standing on the side of the road as it were, is a solitary figure symbolised by the oboist, who tries to intervene, reason, dissuade, but in the end is overcome by war rolling on implacably.

Judith Bingham

Interval

Adagio for Strings

Samuel Barber

Samuel Barber was an American composer of orchestral, opera, choral, and piano music. He is one of the most celebrated composers of the 20th century. His *Adagio for Strings* (1936) has earned a permanent place in the concert repertory of orchestras. He was awarded the Pulitzer Prize for Music twice: for his opera *Vanessa* (1956-57) and for the *Concerto for Piano and Orchestra* (1962). Barber died in 1981 at the age of 70.

Adagio for Strings is laid out in arch form. The basic flowing and elegiac main theme slowly moves through the different stringed instruments, beginning with the violins before a downward shift into the viola's realm. The work's expansive central section entrusts the theme to the cellos, then builds to a powerful *fortissimo* climax in the high regions of the string ensemble's range, followed immediately by dead silence—which greatly intensifies the dramatic impact of the climax. A series of wrenchingly sad chords provide a transition to the final section where the opening theme is heard. The affecting conclusion uses the first five notes of the melody, holding the final note over a moment of silence followed by an accompanying figure that ebbs away to nothingness.

After a visit to Hythe in Kent, I found myself musing about the word 'hythe', which turns up in so many place names. Hythe means harbour or, more romantically haven, which provoked thoughts of the Grey Havens in Tolkien. The sense of all the many harbours and havens around the British Isles also brings with it a sense of respect for the sea and its moods, but also a powerful sense of survival.

All these thoughts made me turn again to translations of Anglo Saxon poems such as *The Wanderer*, *The Ruin* and then finally *The Seafarer*, in which the difficulties of sea travel become a metaphor for the journey of the soul to God. The structure of this piece was based loosely on the structure of the poem, and excerpts from the poem head up the movements. In the first movement, the poet comments that 'ships are homes of sadness' as he struggles with icy weather. Sea birds and their cries are his companions. In the second, a dance like movement, the poet is spurred on to begin another journey: 'my blood is stirred that I should make trial of the mountainous streams.' In the third, the ship heads home, 'Board your vessel and go safely home', as St. Cuthbert says.

Judith Bingham

Oboe Concerto

Ralph Vaughan Williams

Vaughan Williams was born in October, 1872. He was educated at Charterhouse School, then Trinity College, Cambridge. Later he was a pupil of Stanford and Parry at the Royal College of Music, after which he studied with Max Bruch in Berlin and Maurice Ravel in Paris.

Hardly a musical genre was untouched or failed to be enriched by his work, which included nine symphonies, five operas, film music, ballet and stage music, several song cycles, church music and works for chorus and orchestra.

At the turn of the century he was among the very first to travel into the countryside to collect folk-songs and carols from singers, notating them for future generations to enjoy. He died in August 1958; his ashes are interred in Westminster Abbey.

The **Oboe Concerto**, the last of Vaughan Williams' concertos, was written in 1944, for the oboist Leon Goossens. Its premiere was planned for 5 July 1944, as part of the Proms, but air raids by the Germans forced postponement; the first performance took place two and a half months later, with the Liverpool Philharmonic Orchestra and Malcolm Sargent, conducting.

The Oboe Concerto is deceptive; the extreme virtuosity, agility and endurance required of the soloist is largely obscured by the gentle melancholy that inhabits the entire concerto. The material for the Oboe Concerto derives from his magisterial Fifth Symphony, completed the year before, but here the tone becomes much more inward and intimate.

It begins quite unassumingly, and before it has a chance to travel far, moves to the second movement, an off-kilter, irregular peasant dance. It is the third movement that carries the concerto's weight. Only here does the oboist flirt with external virtuosity, but even this indulgence is short-lived: the orchestra steps in to foil the oboist's agitation, and the music, remembering the opening music, turns melancholy. The casualness of the beginning has disappeared, and the oboe is left alone at the end.



Sun 13th July

**Old School Gardens, New Romney 2.00pm
Mural Opening & Children's Trail**

In Association with IMOS Foundation

The Mayor of New Romney unveils a new mural enabled by the IMOS Foundation and JAM. It is the seventeenth mural to grace New Romney enabled by IMOS and Briony Kapoor. Along with five publicly displayed sculptures there are now over a hundred individual works of art on display in the town. Kapoor's IMOS Foundation is responsible for all of these, and New Romney is a brighter, more colourful place for these endeavours.

The mural is made of twenty four separate panels, painted by Phillippa and Emily Goddard, and celebrates the fantastic, medieval Romney Marsh churches. Specially chosen aspects from each church are depicted. Painted on panels of differing sizes, they unite to form a grand abstract. The mural covers an area of fourteen square feet.

The children's trail starts immediately after the unveiling. This is an opportunity for all accompanied children to visit the murals and sculptures in New Romney. They will be given a map and a quiz that will lead them round the artwork. They will need to look carefully at all these pieces in search of the answers to the given clues.

Every child that completes the trail will receive a small prize.



Sun 13th July St Dunstan's Church, Snargate 3.00pm
Love & War – 20th Century Songs
World War One commemoration concert
Andrew Radley, countertenor
Alice Turner, piano

Love and War is a recital of early 20th Century English Songs, including music by Ralph Vaughan Williams, Gerald Finzi and Frank Bridge.

One of the strands that run through JAM on the Marsh's programming is the commemoration of World War One. This programme explores the songs of love and loss, written by composers who were deeply affected by the cataclysmic events of those tragic four years.

Andrew Radley has been described by *The Independent* as having 'a voice of juicy masculinity', and *Gramophone* feel that 'his singing has affectionate intimacy and delicacy'. A leading British countertenor, Andrew has sung operatic roles with leading national and international companies as well as having a busy concert career that has taken him as far afield as Taiwan and San Francisco.

Andrew has sung with JAM for many years, appearing on the Romney Marsh in Paul Patterson's *The Fifth Continent*, Judith Bingham's *My Heart Strangely Warm'd* and most recently, Pergolesi's *Stabat Mater* with OAE.

Andrew will introduce the pieces in this afternoon's recital.



Mon 14th July The Marsh Academy 2.30pm

Singing Playgrounds with Ex Cathedra

Ula Webber, vocal leader

Helena Raeburn, vocal leader

Ed Bussey, piano

Simone Rebello, percussion

JAM is delighted to involve five Romney Marsh primary schools with Singing Playgrounds, a hugely successful project which aims to improve singing in schools. Ex Cathedra developed Singing Playgrounds ten years ago. Since then it has worked with over 500 schools across the UK and internationally.

Singing Playgrounds is for everyone in a school community. It trains a group of children to lead their peers in playing singing games in the playground. The children are trained to lead, share, adapt and create singing games. A teacher is trained to support them in that role and comprehensive resources are provided.

JAM and Kent's Soundhub will enable these five schools to perform in JAM on the Marsh for the next few years. Next year we will be co-commissioning a twenty-minute piece for brass quintet and children's choir with Onyx Brass, a group that we've worked with since 2000. The piece will be written by one of the UK's finest composers, Tim Jackson, who is composer-in-residence with Onyx Brass. This will receive its first performance in July next year as part of JAM on the Marsh, by Onyx and the five primary schools.

Today's concert is a fun, family-friendly event where the children will perform songs that they have learned as part of Singing Playgrounds.



Tue 15th July

Craythornes Court, New Romney 2.00 - 4.00pm

Thu 17th July

Craythornes Court, New Romney 10.00am - Noon

IMOS Foundation - European Portraits

This event is a sneak-preview of some outstanding paintings by IMOS Foundation Artists, at their studios in New Romney.

The artists travelled to every country in the European Union to find an individual from each to paint. This spirit of curiosity and friendship to our neighbours on the continent formed the backbone of the collection.

The subjects are mostly ordinary people. They are not the rich and famous, or leaders in industry and sport. The resulting twenty eight portraits will be launched at the Folkestone Triennial at the end of August this year.

Visitors to the collection can perceive humour, kindness, ambition, tenderness, fatigue and many other emotions in the paintings, but also discover that art has the ability to overcome language barriers and national boundaries.



Wed 16th July The Marsh Academy, New Romney 6.00pm
Fossils, Monsters & Ghostly Tales

Christopher Hobbs	Fanfares
Judith Bingham	Mary Anning
Ghostly Tale 1	
Ghostly Tale 2	
William O Smith	Essay
Colin Riley	Science Fictions

Alison Wells, mezzo

Ian Mitchell & Catriona Scott, clarinet

This programme tells the tale of two Marys: Mary Anning and Mary Shelley. We meet Anning, a 19th century fossil hunter, on a beach making her daily fossil search as she tells her life story. For all her work and financial hardship, Anning received inadequate recognition. Wells sings unaccompanied save for her footsteps crunching on stones, and the clicking of two rocks in her hands, emphasising her solitude.

Shelley, of Frankenstein fame, tells her life encircled by Colin Riley's *Science Fictions*, a piece for electronics. This surrounds the tale with anachronistic synthetic sounds which clash with the mustiness of a 19th century library!

In collaboration with JAM, students from the Marsh Academy will provide backdrops for these two pieces and ghostly tales of their own!



Thu 17th July

The Marsh Academy 7.00pm

An Evening with Paul Mealor

Mousai Singers

Daniel Cook, conductor

Paul Mealor is one of the country's most recognised and versatile composers. He sprang to popular attention when his *Ubi Caritas* was sung at the wedding of the Duke and Duchess of Cambridge. His first album, *A Tender Light* – recorded by Tenebrae and Nigel Short – raced to the top of the classical charts. He wrote *Wherever You Are* for Gareth Malone and the Military Wives Choir for the BBC's *The Choir* series. This song topped both the pop and classical charts in December 2011.

Paul has a longstanding relationship with JAM, having successfully submitted music to our Call for Music in 2002, early in his musical career. JAM commissioned his hugely successful song-cycle *Now Sleeps the Crimson Petal* for its Scottish tour in 2010 and *The Farthest Shore* – a forty minute oratorio – last year. *The Farthest Shore* was premiered live on Radio 3 with the BBC Singers and Onyx Brass from St Davids Cathedral in May last 2013. It then visited The City of London Festival and Hythe Festival in July, before its Scottish premiere in November.

In tonight's concert, Paul will introduce choral works that have influenced him and his writing, by composers such as: Gibbons, Palestrina, Part, Tavener and Tomkins, along with a selection of his own pieces.

This is an extraordinary chance to get up close to one of music's great ambassadors, and meet the man that will curate JAM on the Marsh from next year!

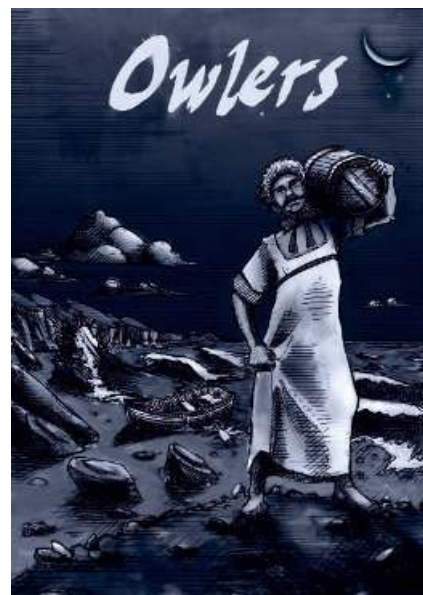


Fri 18th July **St Mary in the Marsh 7.30pm**
Sat 19th July **St Mary in the Marsh 7.30pm**
Owlers
Sabotage Theatre Company

Cast

Jonboy: **Carl Boardman**
Kit: **Harriet Layhe**
Kindred Rose: **Max Roberson**
Marie Quinn: **Penny Lisle**

Writer/Director: **Zoe Hinks**
Designer: **Berthe Fortin**
Illustration: **Rory Hinks**
Production team: **Lisa Dear, Steve Jones, Leo Askham Dear, Lily Findley**



Sabotage returns to the village of St. Mary in the Marsh with a new production, *Owlers*, exploring the Church of England's controversial involvement with the Free Trade. Based in Brighton, Sabotage Theatre is well known on the Marsh, having visited the area with two horse drawn tours, *The Horse Drawn Cinema Show* (2011) and *Ravens* (2013).

Inspired by the true story of the demise of the famous Aldington Gang, otherwise known as the Blues, *Owlers* combines local myth, Dr Synn, and real Marsh characters such as George Ransley, to tell a tale of rebellion and the sea, with poignant themes in today's financial climate: What is 'right'? What is 'mine'? What do I 'deserve'?

The Reverend Kindred Rose is struggling with his faith. Does he defy the church, leave his flock and betray his friends? A family torn apart by poverty is pushed to extreme measures to survive. Meanwhile a cross-dressing tub boy and the omnipresent Lighthouse Sisters have a plan of their own...

Sabotage Theatre is a Community Interest Company which develops, generates, performs and tours original theatre with a focus on rural and isolated communities.

Come and be part of the first performances of this scintillating new play, performed in the iconic church of St Mary the Virgin.



Fri 18th July Mercure Hythe Imperial Hotel 7.00pm

Opera Dinner – music from the film *Quartet*

Sky Ingram, soprano

Rebecca Afonwy-Jones, mezzo

Ashley Catling, tenor

Matthew Stiff, bass

Alice Turner, piano

Friday night is music night, and this concert will fill the newly refurbished ballroom of the Mercure Hythe Imperial full of the greatest songs and arias of opera!

Arrive at 7.00pm for a glass of fizz, overlooking the sea and then move into the ballroom in time for an evening of exquisite music-making and fine dining. The Head Chef of the Hythe Imperial will titillate your tastebuds as your ears are massaged by sweet music.

A quartet of singers that have graced the stages of Welsh National Opera, Opera North, Royal Opera House, English National Opera, Glyndebourne and many more will perform music based on the film *Quartet*. Some of the greatest composers of opera will be heard: Delibes, Lehar, Mozart, Puccini, Rossini and Smetana, with the highlight of the evening, Verdi's famous quartet from *Rigoletto*.



Sat 19th July

St. Mary in the Marsh 5.000pm

T. S. Eliot – Four Quartets

Gawain Douglas

Nikki Douglas, organ

Four Quartets is a set of four poems written by T. S. Eliot that were published individually over a six-year period. The first poem, *Burnt Norton*, was written and published with a collection of his early works following the production of Eliot's play *Murder in the Cathedral*. After a few years, Eliot composed the other three poems, *East Coker*, *The Dry Salvages*, and *Little Gidding*, which were written during World War II in England.

Four Quartets are four interlinked meditations with the common theme being man's relationship with time, the universe, and the divine. In describing his understanding of the divine within the poems, Eliot blends his Anglo-Catholicism with mystical, philosophical and poetic works from both Eastern and Western religious and cultural traditions.

In this recital, Gawain Douglas performs Eliot's masterpiece and Nikki Douglas provides musical interludes on the organ by Ralph Vaughan Williams.

Gawain has recorded the poetry of his great uncle, Lord Alfred Douglas, taken part in The National Portrait Gallery's celebration of the Oscar Wilde centenary and given performances in London and Stratford – upon – Avon of his one-man theatrical piece, *The Wastes of Time*, based on Shakespeare's sonnets. Gawain has performed *Four Quartets* at the Deal Festival, the Canterbury Festival and the Port Fairy Festival in Australia.

Gawain and Nikki Douglas met as students at The Royal Academy of Music in 1969. They have both followed a career in teaching in Kent, and have performed together as a piano duo throughout the UK.



Sat 19th July
Handel
Giles Swayne
John McCabe

St. Leonard's Church, Hythe 7.30pm
Coronation Anthems (inc. Zadok the Priest)
The Yonghy Bonghy Bo (festival commission)
Songs of the Garden

Mousai Singers
Sky Ingram, soprano
Ashley Catling, tenor

Onyx Brass
Rebecca Afonwy-Jones, mezzo
Giles Underwood, baritone

Daniel Cook, conductor

Coronation Anthems

George Frederic Handel

Handel was born in Halle in 1685, the son of a barber-surgeon and initially destined for a career in law. His musical talent quickly became apparent, however, and at the age of 17 he was appointed organist of Halle's Calvinist Cathedral. Less than a year later he had moved to Hamburg, and by the time he ventured to Italy in 1706 he had composed several operas, two of which, *Almira* and *Nero* had been particularly successful.

Early in 1710 Handel accepted the position of Kappelmeister to Georg Ludwig, Elector of Hanover and heir to the throne of England. Unfortunately, an extended stay in London in 1712 breached the leave terms of Handel's contract and he was forced to resign. Contrary to popular myth, Handel remained on good terms with his former employer and when, two years later, Georg Ludwig acceded to the throne of England as George I, Handel was appointed Composer of the Chapel Royal.

One of the last acts of King George I before his death in 1727 was to sign "An Act for the naturalizing of George Frideric Handel and others." Handel's first commission as a naturalized British citizen was to write the music for the coronation of George II and Queen Caroline later that year.

The Coronation Anthems

The coronation service on 11 October 1727 was remembered by the composer William Boyce as the "first Grand Musical Performance". Handel, inspired by the magnificent setting of Westminster Abbey and the grandeur of the occasion, demanded substantial forces for the period: an augmented Chapel Royal Choir of 47 and an orchestra of at least 150 players.

At first, the ecclesiastical authorities insisted on supplying words for his anthems, but Handel demurred; the words he wanted to use, he said, were traditional from earlier coronations. Those for *Zadok the Priest*, for instance, had been sung at every ceremony since that for King Edgar in 973AD. Handel's view prevailed, and it is hard to imagine anything confusing about Handel's masterly settings of these texts, perfectly suited to conveying the words in the reverberant spaces of the Abbey.

The anthems will bookend each half in the following order:

1. The King Shall Rejoice
2. Let Thy Hand Be Strengthened
3. My Heart Is Inditing
4. Zadok The Priest



Words for Handel's *The King Shall Rejoice* available on separate sheet.

The Yonghy Bonghy Bo

Giles Swayne

Giles Swayne began composing at the age of ten, and in his teens was helped and encouraged by his cousin, the composer Elizabeth Maconchy. On leaving Cambridge in 1968 he won a composition scholarship to the Royal Academy of Music, London, where he studied with Harrison Birtwistle, Alan Bush and Nicholas Maw. In 1976-77 he visited the Paris Conservatoire to study with Olivier Messiaen. In 1980 his huge piece *CRY* for twenty-eight amplified voices (which is dedicated to Messiaen) was premièred by the BBC Singers under John Poole. Widely hailed as an important landmark, it has been performed four times in Britain (twice at the the Proms), and many times in Europe and America.

Swayne is widely regarded as one of the UK's most important living composers; *The Times* described *The Silent Land*, for cello and choir, as “a masterpiece” and Swayne himself as “the most accomplished choral composer in Britain”.

Swayne lives in London with his wife, violinist Malu Lin, teaches composition at Cambridge University, and is Composer-in-residence at Clare College, Cambridge.

The Yonghy Bonghy Bo

Edward Lear's poem *The Courtship of the Yonghy-Bonghy-Bo* first appeared in 1877 in a collection called *Laughable Lyrics*. As in much of his poetry (*The Owl and the Pussycat* and *the Dong with the luminous nose*, for example) the “nonsense” surface conceals and conveys poignant human truths. *The Courtship of the Yonghy-Bonghy-Bo* deals with loneliness, love and loss, and is one of the most tragic and beautiful poems in the English language.

My setting, which lasts about 18 minutes, is scored for soprano and baritone solo voices, SATB choir, brass quintet, percussion and organ. There is also a brief solo eruption by a tenor from the chorus, who represents the distant Mr Handel Jones.

In manner and structure the poem is a ballad; but since much of it consists of direct speech by the two protagonists (The Yonghy-Bonghy-Bo and Lady Jingly Jones) I have treated it as a drama. The chorus tells the story, singing mainly in unison and octaves so that the words can be clearly heard. The second chorus portrays the sound of surf on the shore, Bong-trees, pumpkins, forest sounds and clucking fowls; they also point up the narrative.

The location of the poem is distant and exotic. Lear would have known that the Coromandel Coast is the name of the south-eastern tip of India near Pondicherry. The name is a corruption of the Tamil word *Cholamandalam* – the kingdom of the Chola (a dynasty which ruled this part of India for sixteen centuries from 300 BCE to 1300 CE).

The names Jingly and Yonghy-Bonghy-Bo have a distinctly Indian sound. My suspicion is that Handel Jones had his wicked way with a Coromandel girl, promising her marriage and respectability before leaving her in the lurch and fobbing her off with occasional gifts of poultry. The Yonghy-Bonghy-Bo has adored Lady Jingly since their childhood. He can offer none of the material security or social status with which Jones has inveigled her, but his love is as deep as the Indian Ocean which pounds the coast on which they live; and he points out that they could live comfortably because “Fish is plentiful and cheap”. Lady Jingly returns his love, but is bound by propriety to wait for Mr. Jones.

In deepest misery, she rejects him with the killer line “Will you please to go away?” The Yonghy-Bonghy-Bo flees in despair, climbs on the back of a friendly turtle, and is swept away into the depths of the ocean, nevermore to be seen – the implication being that he is carried to his death. Lady Jingly remains alone with her hens, forever mourning the loss of her beloved Yonghy-Bonghy-Bo, and waiting in vain for the dastardly Mr. Jones.

The Yonghy-Bonghy-Bo was commissioned by JAM and the St. Davids Cathedral Music Festival, with financial support from PRS for Music Foundation and the Britten-Pears Foundation.

Giles Swayne

JAM gratefully acknowledges financial support from PRS for Music Foundation and the Britten-Pears Foundation (www.brittenpears.org)



Supported by the
Britten-Pears
Foundation



Words for Swayne's *The Yonghy Bonghy Bo* available on separate sheet.

Let Thy Hand Be Strengthened

Handel

Words for Handel's *Let Thy Hand Be Strengthened* available on separate sheet.

Interval

My Heart Is Inditing

Handel

Words for Handel's *My Heart Is Inditing* available on separate sheet.

Songs of the Garden

John McCabe

JAM commission (2004)

John McCabe's dual career as composer and pianist has established him as one of the leading British musicians of his generation.

His output of compositions, which have been performed all over the world, covers many genres, including music for brass, wind band, chamber and orchestral music, opera and ballet. Among his most successful works is the ballet *Edward II*, created and choreographed by David Bintley (Stuttgart Ballet 1995). *Edward II* was premièred, with great success, by the Birmingham Royal Ballet in the UK, winning, among other awards, the 1998 Barclays Theatre Award. Other major works include *Notturmi ed Alba* (with soprano soloist), *The Chagall Windows* for orchestra, *Concerto for Orchestra*, five symphonies, and numerous concertos. He has also written *Tenebrae* for piano, and the chamber works *Fauvel's Rondeaux* and the string sextet *Pilgrim*. John McCabe's orchestral piece *The Golden Valley* was specially commissioned and first performed by the Merseyside Youth Orchestra to celebrate their Golden Jubilee anniversary in 2001.

John McCabe's full-length ballet *Arthur, Part I: Arthur Pendragon*, with choreography by David Bintley, was premièred by Birmingham Royal Ballet in January 2000. It is the first half of a cycle of two full-evening ballets, the second of which *Arthur Part 2: Mort d'Arthur* received its world premiere on May 9th 2001 at Sadlers Wells, with the Birmingham Royal Ballet.

As a pianist, his integral recording on London of the complete Piano Sonatas of Haydn (12 CDs) was greeted by The Gramophone as "*one of the great recorded monuments of the keyboard repertoire*", likening it to Schnabel's Beethoven sonatas.

McCabe was appointed C.B.E. in 1983 for his services to British music.

Songs of the Garden

From Nature's Hymn to the Deity (John Clare)

The Swallow (John Clare)

To Daffodils (Robert Herrick)

The Lily-white Rose (Anon., c. 1500)

From The Hedge-sparrow (John Clare)

A curse on the Cat (John Skelton)

An August Midnight (Thomas Hardy)

A noiseless patient spider (Walt Whitman)

The Fly (William Blake)

Halcyon Days (Walt Whitman)

From Nature's Hymn to the Deity (John Clare)

The inspiration for *Songs of the Garden* is a work entitled *Picture Book of Selected Insects*, a collection of pictures by the great 18th century Japanese artist Kitagawa Utamaro of insects, birds, plants and animals to be found in the garden. It was accompanied by short verses by his contemporary, Tsutaya Jūzaburō, and between them they produced an enchanting and delightful volume. When I was asked for a substantial piece for soloists, chorus, brass quintet and organ, it seemed a good opportunity to write a collection of numbers with a similar theme.

Accordingly, after much highly enjoyable reading, I selected a group of texts which not only convey, somewhat haphazardly, a calendar of at least half the year (roughly, spring to late summer or autumn), but also give examples of birds, beasts and insects, as well as more generalized “gardeny” topics, the whole framed by two verses from a splendid encomium by John Clare. Apart from the great American poet Walt Whitman, all the poets are English, from an anonymous writer of c. 1500 to Thomas Hardy (whose *An August Midnight* was published at the end of the 19th century). There are some clear resonances which emerged during my researches – for example, it seemed a happy coincidence (happy for the cat, that is) when Clare's *The Hedge-sparrow* cropped up in close juxtaposition with Skelton's *A curse on the Cat* (my setting of which bears an apology to all cats, animals of which I am particularly fond). Similarly, and equally unhappily for one of them, it seemed fortuitous that I should come across Whitman's spider soon after reading Blake's fly.

Another element in the concept of the work, and one which explains the more general texts, is that I wanted at least to indicate that it is worth exploring the relationship of man to nature and through it, to God – in many minds the three are inextricably inter-mingled.

John McCabe

JAM prides itself on giving repeat performances of its commissions and revisiting them over the years. It is a huge pleasure to be giving two more performances of *Songs of the Garden*, ten years after we commissioned it. It seems wholly appropriate to be doing so this year, in which John McCabe celebrates his seventy fifth birthday. I and the performers would like to dedicate these performances to John and in doing so, wish him a very Happy Birthday.

Edward Armitage

Words for McCabe's Songs of the Garden available on separate sheet.

Zadok The Priest

Handel

Words for Handel's Zadok The Priest available on separate sheet.

Sun 20th July All Saints Church, Lydd 10.30am

Festival Service

As JAM on the Marsh draws to a close, come and join many of the festival's performers and backroom staff as we join the community of All Saints Church, Lydd in morning service. The Bishop of Dover, the Right Reverend Trevor Wilmott, will preach at this very special Festival Service, led by Rev. Sarah Williams.

Daniel Cook, sub-organist at Westminster Abbey will direct the music, Joseph Wicks, organ scholar at St John's College, Cambridge will play the organ and members of the Mousai Singers will lead the singing.

This service will be a joyous occasion, with the church filled with music and singing!

Sun 20th July	St Mary in the Marsh 3.00pm
Organ Recital -	Tim Parsons
J S Bach	Toccata and Fugue in D minor "Dorian"
Buxtehude	Passacaglia
J S Bach	Pastorale
Pachelbel	Canon
Wesley	Air and Gavotte
Dubois	Toccata in D

Tim Parsons, organ

The closing event of JAM on the Marsh sees Tim Parsons – organist and choirmaster of Holy Trinity Church, Folkestone – playing at St Mary in the Marsh, one of the gems of the Romney Marsh.

Tim has been in his position at Holy Trinity since 1993, and has directed and played at many cathedrals in the UK, including Canterbury, Christ Church, Dublin, Ely, Rochester, Wells and later this year Chichester and Westminster Abbey.

This concert is part of the Summer Concert Series at St Mary in the Marsh, and as with all afternoon concerts in the series, afternoon tea will be served after the concert. A delicious way to end JAM on the Marsh!



BIOGRAPHIES

The Chapel Choir of Selwyn College, Cambridge

Selwyn College, one of the constituent colleges of the University of Cambridge, was founded in 1882 in memory of Bishop George Augustus Selwyn, the first bishop of New Zealand. The Chapel Choir consists of up to twenty-eight singers, Choral Scholars (called Choral Exhibitioners) and volunteers, most of whom are undergraduates or graduates at Selwyn or Newnham College, with a few volunteers from other colleges. Members of the choir are reading for degrees in a variety of subjects including Music, English, Natural Sciences, and Engineering. During term, the choir sings three services per week in the College Chapel, as well as concerts and services throughout the UK, recently in venues including Westminster Abbey, Ely, Norwich, St Paul's, and Durham Cathedrals, St George's Chapel, Windsor, and St Mary's Cathedral, Edinburgh. Its repertoire ranges from the 10th to the 21st century.

They have broadcast services for BBC Radio, have sung live on television, and every year undertake an international tour (recent destinations have included the USA, Canada, New Zealand, Israel and Palestine, and various mainland European countries). In an on-going collaboration with JAM, Selwyn Choir has premièred major new works by some of the UK's foremost composers, including Paul Mealar, Jonathan Dove, John McCabe, Paul Patterson, Gabriel Jackson, and Judith Bingham. The choir regularly works with international guest conductors, recently including Sir Roger Norrington, Sir Mark Elder, David Hill, Sir David Lumsden, Nicholas Cleobury, Grayston Ives, Andrew Carwood, and Christopher Robinson.

The choir has made a number of recordings, for labels including Priory, Herald, URM, Kevin Mayhew, and Regent Records, with whom they work most frequently. They have made something of a niche for themselves recording single-living-composer discs, and have released several discs of works by Colin Mawby, Paul Spicer, Paul Edwards, Gary Higginson, Alan Bullard, and Phillip Cooke. Currently in production is *The Eternal Ecstasy*, for Regent, featuring music by Paul Mealar, Eric Whitacre, Morten Lauridsen, John Tavener, and James MacMillan, and other proponents of the so-called Choral Ecstatic Style. Plans for the future include Evensong in St Paul's and Winchester Cathedrals, and a tour to the Far East in 2015.

Sopranos

Elizabeth Bate
Elizabeth Champion
Mary Hamilton
Hannah Harley
Rebecca Lawrence
Roshni Mansfield
Abigail Maton-Howarth
Esther Nye
Rachel Scott
Catherine White

Altos

Chloe Allison
Lydia Caines
Jess Clark-Jones
Peggy Fooks
Grace Howson
Gabiella Lobb

Tenors

David Booer
Mark Bostock
Kevin Carlson
Will Hann
Jonathan Schranz

Bass

Charles Cooper
John Bachelor
Oliver Hazell
Harley Jones
Frank Lee
Matt MacGregor
David O'Shea
David Rice
Tim Parsons
Nick Wright

Sarah MacDonald, conductor

Sarah MacDonald came to the UK from her native Canada in 1992 as Organ Scholar of Robinson College, Cambridge, after studying piano, organ, and conducting at the Royal Conservatory of Music in Toronto with Leon Fleisher, Marek Jablonski, and John Tuttle. At Cambridge she studied the organ with David Sanger. She was appointed Director of Music in Chapel at Selwyn College in 1999, and is the first woman to hold such a post in an Oxbridge Chapel. In September 2010, she took up the additional post of Director of the Ely Cathedral Girls' Choir.

Sarah has played numerous recitals and has conducted choirs on tour throughout the UK, mainland Europe, North America, New Zealand, and Middle East; she has made over 30 recordings, variously in the guises of pianist, organist, conductor, and producer; she is a winner of the Royal College of Organists (RCO) Limpus Prize. Sarah has taught organ and conducting for Eton Choral Courses, Oundle for Organists, the Jennifer Bate Organ Academy, and courses run by the RSCM and the RCO, and she is a Director of the annual Girls' Chorister Course at St Thomas' Church Fifth Avenue, in New York City. For many years she chaired the Cambridge University Inter-Collegiate Organ and Choral Scholarships Competitions, and she continues to teach and examine for the University Music Faculty. Sarah is a Fellow and Examiner of the RCO, where she served as a Trustee for nine years, and is currently a member of the Academic Board.



Janet Suzman

Janet Suzman left South Africa to explore her love of English in general and Shakespeare in particular by training at LAMDA and then joining the RSC (Hon. Associate Artist) for the famous Wars of the Roses and subsequently many of the major heroines. Further forays into various dramatic landscapes - the fjords of Norway, the steppes of Russia - followed a memorable trip down the Nile by way of the Avon. She had an Academy Award Nomination for Nicholas and Alexandra, and has twice won The Evening Standard Best Actress Award.

She is proud to have once made a film with the late great Federico Fellini. Other films include The Draughtsman's Contract, The Singing Detective and A Dry White Season.

She is a Patron of The Market Theatre, Johannesburg where, 3 years before Mandela was released, she directed what is now called The Johannesburg Othello. She directed Kim Cattrall as Cleopatra twice, at The Liverpool Playhouse and again at The Chichester Theatre.

Last year she played a new South African work - Solomon and Marion - in Cape Town, Johannesburg, Natal and the Edinburgh Festival (nominated Best Actress of the Fringe) which will come to The Print Room in London later this year. She was made DBE in 2011.



Red Note Ensemble

Red Note is Scotland's contemporary music ensemble, dedicated to developing and performing contemporary music to the highest standards, and taking the music out to audiences around and beyond Scotland.

It was founded in 2008 by Scottish cellist Robert Irvine, and we are directed by John Harris (Chief Executive and Artistic Co-Director) and Robert Irvine (Artistic Co-Director).

We perform the established classics of contemporary music; we commission new music; we develop the work of new and emerging composers from around the world; and we find new spaces and new ways of performing contemporary music to attract new audiences. Our performing ensemble is drawn from the deep talent pool of Scottish new music expertise, and we count amongst our players some of the very finest performers working in the UK today.

Red Note made its debut in May 2008 with a recording of Eddie McGuire's *Carrochan* suite for Delphian records, and since then ensemble has rapidly gained profile and support.

We undertake a Spring and Autumn season each year in Scotland comprising tours, site-specific work and collaborations with other companies, and we run a regular new music series showcasing the work of new composers (*Noisy Nights* and *Noisy Words*) in partnership with the Traverse Theatre, Edinburgh. We are also extensively involved in the education sector, particularly at the Royal Conservatoire of Scotland in Glasgow, at Glasgow University and in collaboration with Woodend Barn and the Sound Festival, Aberdeen. We also actively collaborate and create new work with companies abroad.

We are delighted to be Associate Contemporary Ensemble at the Royal Conservatoire of Scotland in Glasgow, and Associate Ensemble of the Scotland's new music festival - the Sound Festival, Aberdeen.

Violin 1

Jackie Shave (Adams)
Charlotte Mallet (Adams)
Stewart Webster

Violin 2

Roland Roberts (Adams)
Ani Batikian
Ula Kinderyte

Viola

Rachel Roberts (Adams)
Hannah Craib

Cello

Robert Irvine (Adams)
Abigail Hayward (Adams)

Bass

Nikita Naumov (Adams)



Alice Turner, piano

Alice Turner is a song accompanist, vocal coach and repetiteur, specialising in art song and German, Italian and French language training. She lives in London, where she has worked on the music staff of the Guildhall School of Music and Drama since 2007.

As a repetiteur she has worked for English National Opera - *Midsummer Night's Dream* (Britten), *La Boheme* (Puccini), *Lucrezia Borgia* (Donizetti), *Simon Boccanegra* (Verdi), *The Mikado* (Gilbert and Sullivan), premiere of *Two Boys* (Nico Muhly) - and Longborough Festival Opera - *Katya Kabanova* (Janacek) and *La Boheme* (2013 season). As a music director, she directed the UK premiere of Jake Heggie's *For a Look or a Touch* (London, 2011).



A student of Rudolf Jansen in Amsterdam, she has won numerous awards for piano accompaniment, and is a Samling Scholar and resident staff accompanist at Oxenfoord International Summer School. She performs regularly across the UK, including recent concerts at: Bridgewater Hall in Manchester, Sage in Gateshead and St James, Piccadilly, and Christ Church, Spitalfields, in London.

Michał Rogalski, oboe

Until Michał Rogalski moved to London in 2012, he regularly appeared as a principal oboist and solo cor anglais player with the Minnesota Opera and as a substitute oboist of the Minnesota Orchestra. He was also a former oboist of the Winston-Salem Symphony Orchestra and the Piedmont Opera. He has performed for a number of summer festivals, such as Ravinia Festival, Minnesota Orchestra Sommerfest, National Orchestral Institute Festival, International Summer Academy of Early Music in Warsaw, or Roanoke Island Summer Festival.

A native of Poland, Michał began playing the oboe at the age of fifteen. He studied at the Paderewski Music High School, Chopin Academy of Music in Warsaw and the University of North Carolina School of the Arts. Recently Michał graduated with a doctorate degree from the University of Minnesota in Minneapolis, where he studied with John Snow.

Mousai Singers

Mousai Singers is a professional ensemble of singers at the start of their careers, directed by Daniel Cook, Sub-Organist of Westminster Abbey. Named after the collective Greek Muse who within mythology inspired the creation of literature and the arts, the group was originally formed in April 2011. Mousai has already given several outstanding performances throughout the UK, namely in Lichfield, Salisbury, St Davids and Winchester cathedrals as well as St Bride's, Fleet Street and the chapel of King's College, London.

Repertoire has included Handel's *Messiah*, Fauré's *Requiem*, Britten's *Rejoice in the Lamb*, Howells' *Take him, earth, for cherishing*, Parry's *Songs of Farewell*, Stanford's *Magnificat in B flat Major*, Vaughan Williams' *Mass in G minor* and Gesualdo's *Tenebrae Responsories for Holy Saturday*. To mark the centenary of World War One, Mousai will be performing a programme incorporating works by composers whose work provides a platform for remembrance, or whose work was written specifically about or during World War One. We also have plans to perform in the London Festival of Contemporary Church Music in 2015, in collaboration with the composer Gareth Wilson.

Mousai recorded its first CD entitled *The Welsh Connection*, featuring music from the 20th & 21st centuries by composers or poets with connections to Wales. This has received excellent reviews.



Onyx Brass

Having celebrated its 20th anniversary in 2013, Onyx Brass continues to be the leading light in establishing the brass quintet as a medium for serious chamber music, inspired by the pioneering early years of the Philip Jones Brass Ensemble. To this end, the group has commissioned and performed the world premières of well over 100 new works, with many more in the pipeline for performance and recording. It is a point of justifiable pride for the group to play authentic and sometimes challenging music, yet remain a group which is utterly accessible to audiences.

A brief snapshot of the composers whose work Onyx has premièred includes Stuart MacRae, Michael Nyman, Joe Duddell, John Tavener, Judith Bingham, John McCabe, Tarik O'Regan, Cheryl Frances Hoad, Timothy Jackson, Graham Lynch, Steve Martland, Arne Werkman, Jonathan Dove, John White, Paul Mealor, Julian Phillips and Rory Boyle.

Over 20 years, Onyx has toured extensively: there are very few corners of the UK that remain unvisited! The group has performed regularly at festivals and concert halls in the USA, Ireland, France, Sweden, Germany, Portugal, Nigeria and Switzerland to unanimous critical acclaim, acclaim that has also been forthcoming for its recordings. Its five CDs are notable for their innovative and entertaining programming for example, pairings of Bach and Shostakovich fugues, contemporary music linked with the renaissance music that inspired it, and a recent disc featuring a new partnership with the extraordinary baritone voice of Mark Stone.

BBC Music Magazine described the group as "easily the classiest brass ensemble in Britain", Gramophone hailed "some of the most thrilling chamber brass-playing of its kind" and the Observer described "an eclectic ear opener of a disc, virtuosically played". Onyx and its recordings are also regularly featured on BBC Radio 3.

Education is a large part of the remit of Onyx Brass: they have conducted workshops and master-classes in an enormous variety of contexts that range from Primary School reception classes to the Juilliard School of Music in New York. They have held various residencies, including at Radley College, The Royal Welsh School of Music and Drama and Westminster Abbey Choir School. The group is currently resident ensemble of Imperial College, University of London.

Work with singers also forms a central part of Onyx's work: in recent years the group has worked regularly with the BBC Singers and the Choir of St. Bride's, Fleet Street, as well as superb amateur choirs such as the Brighton Festival Chorus and the choir of Selwyn College, Cambridge. Much of this work has been under the auspices of JAM.

The individual members of the group are also active orchestral musicians: they hold permanent positions in various orchestras, including the Royal Philharmonic Orchestra, the Orchestra of English National Opera, the Royal Ballet Sinfonia and the English Chamber Orchestra.

Onyx Brass:

Trumpet: Jason Evans Alan Thomas

Horn: Andrew Sutton

Trombone: Amos Miller

Tuba: David Gordon Shute

Percussion:

Scott Lumsdaine

Catherine Ring

Karen Hutt



Simon Hogan, organ

Simon Hogan is the Assistant Director of Music at Southwell Minster, having previously served as Organ Scholar at St Paul's Cathedral.

Born and educated in Bristol, Simon has been passionate about cathedral music since becoming a chorister at St Mary Redcliffe, Bristol. There, as a young boy, he spent four years singing three weekly choral services, touring, recording, and nurturing his increasing interest in the organ. This culminated in him becoming the church's first Organ Student at the age of 16. Whilst still at school Simon became Organ Scholar at Bristol Cathedral, and was subsequently awarded the organ scholarship at Salisbury Cathedral. During his year in Salisbury, Simon regularly accompanied the cathedral choir, gave recitals on the renowned Willis organ, and worked in the Cathedral School.

Upon leaving Salisbury, Simon took up a scholarship to read Music at the Royal College of Music, where he subsequently graduated with first class honours. During this time he studied with David Graham, Sophie-Véronique Cauchefer-Choplin and Robert Quinney, and held posts at Ealing Abbey, St Sepulchre-without-Newgate, and King's College, London. In July 2011 Simon took up the organ scholarship at St Paul's Cathedral where, in addition to regularly giving recitals and accompanying the world-famous choir, he performed at the Service of Thanksgiving for the Queen's Diamond Jubilee.

Simon moved to Southwell in September 2012 to take up his current position at the Cathedral, where his duties include playing for the daily routine of services, assisting in the training of the choristers, directing the Girls' Choir, and directing The Minster Chorale, the Cathedral's chamber choir.

As a recitalist, Simon has performed a wide and varied repertoire in venues around the UK, including the cathedrals of Blackburn, Hereford, Norwich, Westminster and Truro, Westminster Abbey, St Martin-in-the-Fields, and St John's College, Cambridge. He has also given recitals on two successive congresses for the Incorporated Association of Organists.



Matthew Stiff

Matthew Stiff studied music at the University of Huddersfield where he received a BMus Hons and MA in performance. He went on to the Guildhall School of Music and Drama where he took the Postgraduate Diploma in vocal training and then the Opera Course from which he graduated with distinction in 2011. He has received scholarships from The Worshipful Company of Goldsmiths, Maidment Scholarship administered by the Musicians Benevolent Fund and Wingate Scholarship Foundation. He studies with John Evans.

Operatic performances include, Lord Walton *I Puritani*, Marquis de la Force *Dialogues Des Carmelites* and cover Prince Gremin *Eugene Onegin* at Grange Park Opera, cover Masetto *Don Giovanni* for English National Opera, King Rene *Iolantha*, Tognio *Spinalba*, Superintendant Budd *Albert Herring* and Pietro de *Visantis L'Assedio Di Calais* for Guildhall School of Music and Drama, Title role *Le Nozze Di Figaro*, Kecai *The Bartered Bride* and Charon *Euridice* for British Youth Opera, King Balthazar *Amahl And The Night Visitors* for Iford Arts, Don Magnifico *La Cenerentola* for Clonter Opera, Marchese d'Obigny *La Traviata* for Chelsea Opera Group, and *Dulcamara Elisir D'Amore* for Opera Up Close.

Sky Ingram, soprano

Sky Ingram is an Australian soprano living in London and training with Susan Waters. She worked for English National Opera, Opera North, British Youth Opera, Arden Opera, Co-Opera, Australian Opera Studio, Alexander Productions and the State Opera of South Australia.

Sky has performed oratorio and concert repertoire all around Australia and the UK and has sung on ABC and BBC radio. She has also trained in Drama and Dance throughout her school and college years. Sky trained at the National Opera Studio in London and has also studied on the Opera Course at the Guildhall School of Music & Drama, the Western Australian Academy of Performing Arts and the Elder Conservatorium, University of Adelaide.

Recent opera roles include: Musetta *La Bohème* (Opera North), Niece 2 (understudy) *Peter Grimes* (ENO), Helena A *Midsummer Night's Dream* (Opera North, GSMD, WAAPA), Frau Fluth *Die Lustigen Weiber von Windsor* (GSMD), Madame Lidoine *Dialogues des Carmélites* (GSMD), Emily *Our Town* (GSMD, UK & European Premiere), Female Chorus (understudy) *The Rape of Lucretia* (BYO), Servilia *La Clemenza di Tito* (AOS), Micaëla *Carmen* (Alexander Productions), Pamina *The Magic Flute* (Elder Con.), Suor Genovieffa *Suor Angelica* (Elder Con.), Gerda *Fennimore & Gerda* (Arden Opera), Abigail Williams *The Crucible* (WAAPA - Australian Premiere).

Sky has won several music Scholarships and Competitions in both Australia and the UK; most recently an Opera Awards Foundation bursary, GSMD Harold Rosenthal Prize, Simon Fletcher Charitable Trust Bursary, Australian Music Foundation Scholarship, Wingate Scholarship, and the 2011 ROSL Overseas Trophy for the most outstanding musician from overseas, after which she was among a few Australians to be invited by the Queen to attend a reception at Buckingham Palace.

Sky will be singing Lea in *Glare* at the Royal Opera House in 2014.

Rebecca Afonwy-Jones, Mezzo

Welsh Mezzo-soprano, Rebecca Afonwy-Jones studied at The Guildhall School of Music, London, and graduated from the Alexander Gibson Opera School at the Royal Conservatoire of Scotland in 2010 with distinction. Rebecca gratefully acknowledges support from The Independent Opera Scholarship, The WCOM Allcard Award & The MBF Sybil Tutton Award.

She was a Scottish Opera Emerging Artist for the 2010/11 season and sang the title role in its touring production of *Carmen*, Fox *The Cunning Little Vixen*, Resi *Intermezzo*, and Countess Ceprano & Maddalena (cover) *Rigoletto*. She made her Opera North debut at The Edinburgh International Festival 2012 as Chambermaid/Kristina (cover) in *The Makropulos Case*.

Rebecca became an Associate Artist at Welsh National Opera for the 2013/2014 season where highlights have included her company and role debuts as Countess Geschwitz *Lulu*, Sara, Duchess of Nottingham (cover) *Roberto Devereux* and Anna Kennedy *Maria Stuarda* (UK and on tour to The Royal Opera Muscat, Oman). Further roles with WNO this season include Flora *La Traviata*, 4th Naked Virgin/Sick Woman *Moses Und Aron* (including performances at the Royal Opera House, Covent Garden) and Fenena (cover) *Nabucco*.

Recent concert engagements include Vaughan Williams *Serenade to Music* at the BBC Proms, conducted by Donald Runnicles, Mahler *Kindertotenlieder* with RCS MusicLab, Verdi *Requiem* at The Usher Hall, Edinburgh, Ronald Corp's new commission, *The Wayfarer* at The Royal Festival Hall as part of the MBF's 90th Birthday celebrations, Verdi *Requiem* at St David's Cathedral Festival, *Mass in C Minor* for Nottingham Festival Chorus, Ravel's *Shéhérazade* for The Sinfonia of Leeds and Handel *Solomon* with the Oxford Bach Choir. Future engagements include Olga *Eugene Onegin* for Grange Park Opera.

Rebecca is supported by The Garrick Charitable Trust, WNO Sir John Moores Award, WNO Chris Ball Bursary, Schaefer Bursary and Parry Family Bursary.

Ashley Catling, tenor

Born in Reading, Ashley Catling began his musical education as a chorister at Canterbury Cathedral and then as a music scholar at Leighton Park School, Reading. He studied singing at the Guildhall School of Music and Drama under the tuition of William McAlpine and advanced opera training at the National Opera Studio in London.

His operatic roles include *Ernesto* DON PASQUALE (New Zealand Opera), *Don Ottavio* (Opera Zuid), *Andres* WOZZECK (Welsh National Opera), *Gianetto* LA GAZZA LADRA, *Fenton* FALSTAFF, *Kudryas* KATYA KABANOVA, *Apollo* ORFEO, *St Brioche* THE MERRY WIDOW (Opera North), *Zweiter Priester & Erster Geharnischter Mann* DIE ZAUBERFLOTE (Glyndebourne On Tour), *Nanki-Poo* THE MIKADO (Nationale Reisopera), *John Millar Jnr* in David Horne's FRIEND OF THE PEOPLE (Scottish Opera), *Ferrando* COSI FAN TUTTE (Garsington Opera), *Rinuccio* GIANNI SCHICCHI, *Lurcanio* ARIODANTE and *Oronte* ALCINA (English Touring Opera), *Zotico* ELIOGABALO (Grange Park Opera), *Tamino* DIE ZAUBERFLOTE, (Castleward Opera N.Ireland), *Alfred* DIE FLEDERMAUS (Lyric Opera, Ireland), *Normanno* LUCIA DI LAMMERMOOR (Opera Holland Park) and *Nadir* LES PECHEURS DES PERLES (Dorset Opera). Other roles include *Nemorino* L'ELISIR D'AMORE, *Carlo* LINDA DI CHAMOUNIX, *Pedrillo* DIE ENTFURHUNG AUS DEM SERAIL and *Jaquino* FIDELIO.

Ashley has appeared on many concert platforms throughout the UK including The Royal Albert Hall, Royal Festival Hall, Queen Elizabeth Hall, St John's Smith Square, Usher Hall in Edinburgh, Royal Concert Hall Glasgow and Birmingham Symphony Hall. He has sung live as a guest soloist on 'Friday Night Is Music Night for BBC Radio 2 and can be heard on Operatic recordings by Chandos, Hyperion and Opera Rara.

Current and recent engagements include tours of The Netherlands with the Nationale Reisopera singing *Gastone* in LA TRAVIATA, *Don Curzio* in LE NOZZE DI FIGARO, a tour of England, France and The Channel Islands with Diva Opera singing *Alfredo* in LA TRAVIATA and *Tamino* in THE MAGIC FLUTE, *Hot Biscuit Slim* in PAUL BUNYAN and *Hermes* in KING PRIAM for English Touring Opera.

Giles Underwood, bass-baritone

After reading Biology at Magdalen College, Oxford, Giles attended postgraduate and opera courses at the Guildhall School of Music and Drama, where he won prizes for English and Contemporary Song. He studied with Susan McCulloch.

Operatic roles include; Don Giovanni, Guglielmo (*Così fan tutte*), Conte Almaviva (*Le Nozze di Figaro*), Tarquinius (*The Rape of Lucretia*), Marcello (*la Bohème*), Aeneas & Sorceress (*Dido and Aeneas*), Bruno (James Macmillan's *Parthenogenesis*), Erimante (Cavalli's *L'Erismena*), Adonis (*Venus and Adonis*), Falstaff (Salieri), Noye (*Noye's Fludde*).

On the concert platform, Giles has sung with most of the country's major orchestras, particularly The Academy of Ancient Music and The Orchestra of the Age of Enlightenment. He has performed in recital at Wigmore Hall and the Purcell Room. As a proponent of contemporary music, he has premiered works by James Macmillan, Judith Bingham, Adam Gorb, Richard Peat, Paul Mealor and Edward Dudley Hughes, in whose opera, *The Birds*, he created the role of Hoopoe at the Buxton Festival. Much of this work has been in collaboration with JAM, with whom he has performed for the last 10 years. He was in the original cast of *The Full Monteverdi*; a ground-breaking take on Monteverdi's Fourth Book of Madrigals, which ran for 88 performances and is now a successful film.

Recent engagements include appearances at the Queen Elizabeth Hall, The Temple Festival, The Oxford Lieder Festival, Three Choirs Festival and The Royal Albert Hall. He is also a regular contributor on the BBC. Upcoming performances include a series of concerts and workshops in Washington DC and New York, and concerts with The Martlet Ensemble, which he runs.

Giles is also much in demand as a teacher and vocal coach at the University of Oxford, where he teaches individual singers and runs performance classes. He is an Assistant Singing Lecturer at the Guildhall School of Music and Drama, and has recently been appointed Director of Music at University College, Oxford.

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