



JAM on the Marsh

**Music, Art & Photography
Poetry & Theatre
on Romney Marsh**

9 July – 19 July 2015

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JAM on the Marsh

MUSIC on ROMNEY MARSH

Romney Marsh CHURCHES TOUR

THEATRE & POETRY on Romney Marsh

ART & PHOTOGRAPHY on Romney Marsh

Event	Time	Venue	Page
Thursday 9th July			
In Search of Memory	10am – 4pm	Romney Marsh Visitor Centre	7
Owlers, Sabotage Theatre	7.30pm	St Mary the Virgin, St Mary in the Marsh	8
Friday 10th July			
In Search of Memory	10am – 4pm	Romney Marsh Visitor Centre	7
Singing Playgrounds	2pm	Marsh Academy, New Romney	9
Brandenburg 5 & Stabat Mater	7pm	St Dunstan, Snargate	10-12
Saturday 11th July			
This Was Once Sea II		RH&DR, RSPB Dungeness, St Augustine, Brookland	13
In Search of Memory	10am – 4pm	Romney Marsh Visitor Centre	7
Requiem, Jonty Driver	4pm	St Mary the Virgin, St Mary in the Marsh	14
Selwyn sings <i>The Fifth Continent</i>	7pm	All Saints, Lydd	15-19
Owlers, Sabotage Theatre	7.30pm	St Peter & St Paul, Appledore	8
Sunday 12th July			
This Was Once Sea II		RH&DR, RSPB Dungeness, St Augustine, Brookland	13
In Search of Memory	10am – 4pm	Romney Marsh Visitor Centre	7
At the Turn of the Tide	10.30am – 4pm	Romney Marsh Visitor Centre	20
I can draw your Dreams	11am – 4pm	St Thomas a Becket, Fairfield	21
Monday 13th July			
This Was Once Sea II		RH&DR, RSPB Dungeness, St Augustine, Brookland	13
I can draw your Dreams	11am – 4pm	St Thomas a Becket, Fairfield	21
Tuesday 14th July			
This Was Once Sea II		RH&DR, RSPB Dungeness, St Augustine, Brookland	13
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Wednesday 15th July			
This Was Once Sea II		RH&DR, RSPB Dungeness, St Augustine, Brookland	13
Daniel Cook's Abbey Recital	7pm	All Saints, Lydd	23
Thursday 16th July			
This Was Once Sea II		RH&DR, RSPB Dungeness, St Augustine, Brookland	13
In Search of Memory	10am – 4pm	Romney Marsh Visitor Centre	7
Musical Gems with the FCO	7.30pm	St Leonard's, Hythe	24-26
Friday 17th July			
This Was Once Sea II		RH&DR, RSPB Dungeness, St Augustine, Brookland	13
In Search of Memory	10am – 4pm	Romney Marsh Visitor Centre	7
Safari Opera Dinner	6pm	Port Lympne Mansion Hotel, Lympne	27
Saturday 18th July			
This Was Once Sea II		RH&DR, RSPB Dungeness, St Augustine, Brookland	13
In Search of Memory	10am – 4pm	Romney Marsh Visitor Centre	7
AUTOMATRONIC	12 noon	St Mary the Virgin, St Mary in the Marsh	28
The Waste Land, Gawain Douglas	5pm	St Mary the Virgin, St Mary in the Marsh	29
Durufié Requiem, Mousai Singers	7pm	All Saints, Lydd	30-32
Sunday 19th July			
This Was Once Sea II		RH&DR, RSPB Dungeness, St Augustine, Brookland	13
In Search of Memory	10am – 4pm	Romney Marsh Visitor Centre	7
Tim Parsons Organ Recital	3pm	St Mary the Virgin, St Mary in the Marsh	33



JAM on the Marsh

Welcome

I am delighted, in my first year as Curator, to welcome you to Jam on the Marsh. In this programme, you will see the amazing array of music, art and culture in this year's festival, which brings the world's best music to this idyllic, beautiful place.

JAM on the Marsh's opening concert features two of our favourite and most regular performers, Claire Seaton (soprano) and Andrew Radley (countertenor). They will join forces with early music specialists Sounds Baroque, directed by Julian Perkins, bringing Pergolesi's achingly beautiful *Stabat Mater* and Bach's great *Brandenburg Concerto No.5* to St Dunstan's Church, Snargate. We have the fabulous Daniel Cook (Assistant Organist of Westminster Abbey) playing his Westminster Abbey recital on Salisbury Cathedral's Willis organ, at Lydd Church! The wonderful Mousai Singers bringing Duruflé's spellbinding and deeply spiritual, *Requiem* to life, and a concert of popular orchestral classics from the Festival Chamber Orchestra of Canterbury which is sure to get St Leonard's, Hythe, dancing in the aisles. Also, our Safari Opera Gala and Dinner will be held at Port Lympne Mansion Hotel, surrounded by wild animals and overlooking the Marsh. It promises to be as exciting and enthralling as ever – not to be missed!

Fans of contemporary music will be treated to the world class choir of Selwyn College, Cambridge in a concert celebrating the mystical and heart-warming music of the new 'spiritual' composers. Included is the festival commission, *The Voices of Our Ancestors*, by one of the UK's greatest composers, Thea Musgrave, along with Paul Patterson's *The Fifth Continent*, all about the Marsh.

Why not pop along to St Mary's in the Marsh to hear the organist of Holy Trinity Church, Folkestone, Tim Parsons, close the festival in a typically flamboyant fashion.

From a beautiful exhibition of Ruth Parkinson's paintings to the powerful and deeply moving poetry of T. S. Eliot and Jonty Driver, and the extraordinary photographic journey of Justin Sutcliffe around Romney Marsh to the opportunity to be immortalised in art by Kate Walters in *I can draw your Dreams*, art, poetry and photography are celebrated in a most engaging and unique way.

Back, by popular demand, Sabotage bring their own brand of theatre to life in *Owlers*, a tale of local history and folklore in a story which will spellbind and enchant. Our *Singing Playgrounds* project brings children from all over the Marsh together in a concert of songs and fun, showing that everyone, no matter how old or young, can enjoy the wonders of music.

I look forward to welcoming you to our events.

Paul Mealor

JAM on the Marsh Curator

www.jamconcert.org
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0800 988 7984

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Thur 9th – Sun 12th July
Thur 16th – Sun 19th
10am – 4pm

Romney Marsh Visitor Centre TN28 8AY

Ruth Parkinson – In Search of Memory



The flat terrain of Romney Marsh can be a lonely place, but hauntingly beautiful; it is that isolation that lures.

Ruth Parkinson is a visual artist working and living on the Kent Coast. Formerly an early years' teacher, Ruth studied at Kent Institute of Art and Design in Canterbury. She obtained a BA(Hons) in Fine Art in 2005.

Ruth courts anachronism and the desire to enter into private worlds and voices, allied to a poetic and romantic nature, fashions and informs her work. The proximity of the reckless, the derelict Folkestone Harbour Station and the historically interesting surrounding area – Romney Marsh especially – continue to be pivotal themes. She is a campaigning individual, fierce in the protection of her art, which itself is often a memorial to forgotten souls.

In Search of Memory is an exhibition of paintings; places, moments in time; a memorial to forgotten souls and the land they shared.

Under immense grey leaden skies, reflected in the many canals that splinter the Marsh, slender reeds wrestle with the wind, the ruins of Lookers' Huts or dwelling places emerge from the ancient seafloor. If one tarries awhile voices can be heard, sometimes happy but often sad and lost.



Free event. No ticket required.

Thurs 9th July
Sat 11th July
7.30pm

St Mary the Virgin, St Mary in the Marsh TN29 0BX
St Peter & St Paul, Appledore TN26 2DB

Sabotage Theatre Company – Owlers

Cast

Jonboy - Carl Boardman

Marie Quinn - Penny Lisle

Kit - Harriet Layhe

Kindred Rose - Tea Poldervaart

Production Team

Playwright and Director

Zoe Hinks

Costume Designer

Berthe Fortin

Set Design and wagon

Rory Hinks, Andy Burch, Roanna Davidson

Puppet Makers

Hazel Imbert and Berthe Fortin

Horse Handlers

Lisa Dear and Steve Jones

Production Assistants

Lily Findlay, Zinta Gercans, Leo Askham-Dea



Sabotage Theatre Company was founded in 2008 by Zoe Hinks, who grew up in Ruckinge on the edge of Romney Marsh. The company sets out to challenge elitist attitudes to theatre, working with small communities at a grass roots level. When designing shows the company uses reclaimed and recycled materials wherever possible, transforming things that might otherwise be thrown away into assets, and looks at new ways of conserving valuable resources. The sets and costumes are made out of recycled materials. 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).

Owlers was written, developed and premiered during JAM on the Marsh last year. Two performances of the play were given in St Mary on the Marsh. It was an instant hit with its audience. It returns this year as part of a summer tour by the company.

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'? It explores the Church of England's controversial involvement with the Free Trade.

Crawfurd Quinn has a pain in his gut. A pain so bad he cannot sleep. So encompassing it gnaws its way through his days and stops him from working... And when Crawfurd Quinn can't work, it is not just his family that goes without, but the whole village, for Crawfurd works for the Free Trade! When pain such as this visits there is only one thing to do; that is to go and visit the two old mad sisters who live in the lighthouse, to see if they have some spell or potion to spirit it away... And so begins the story of Kit, a cross-dressing Tub Boy!



Tickets: £10 (Students, under 18s and Sabotage badge wearers £5)
Book online: www.jamconcert.org/season
Box Office: 0800 988 7984

Fri 10th July
2.00pm

The Marsh Academy, New Romney TN28 8BB

Singing Playgrounds with Ex Cathedra and Onyx Brass

Rob Challinor, piano
Onyx Brass
Ula Weber, conductor

JAM on the Marsh has been working with primary schools across Romney Marsh for many years. We are now in our second year of three, supported by Kent Soundhub, helping to integrate and improve singing in the following Marsh schools: Dymchurch, Hythe Bay, Greatstone and Palmarsh.



Onyx Brass

Singing Playgrounds was developed ten years ago by Ex Cathedra. Since then it has worked in over five hundred schools across the UK and internationally. *Singing Playgrounds* is for everyone in a primary 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. Today's concert gives the children the chance to perform songs that they have learned as part of *Singing Playgrounds*.

We are joined by Onyx Brass to give the world premiere of a Festival Commission by Timothy Jackson, written for these schools to perform. According to BBC Music Magazine, Onyx Brass is '... *the classiest brass ensemble in Britain*.' Having worked with them for fifteen years, we would agree! *Opening Night*, Jackson's new piece, sets six short poems about performing. The piece is fun, and written in many different styles, giving the children the chance to try many types of music, while singing with the UK's best, professional brass players. The piece has been co-commissioned by JAM on the Marsh and Onyx Brass, and we are all very proud to be able to give this extraordinary opportunity to the children taking part.



Ula Weber

Tickets: £5, £3 for parents of children participating, under 18's free.
Book online: www.jamconcert.org/season
Box Office: 0800 988 7984

**Fri 10th July
7.00pm**

St. Dunstan's Church, Snargate TN29 9RX

Brandenburg Concerto No.5 and Stabat Mater with Sounds Baroque

Sounds Baroque

Sophie Barber, violin

Rachel Latham, flute

Claire Seaton, soprano

Andrew Radley, countertenor

Julian Perkins, director/harpsichord

Handel

Concerto Grosso op. 6, no. 1 in G major

JS Bach

Brandenburg Concerto No.5

Pergolesi

Stabat Mater

JAM in association with Orchestras Live present Sounds Baroque



Sounds Baroque, Julian Perkins and Andrew Radley

Concerto Grosso op.6, no.1 in G major

Handel

George Frideric Handel held early posts in Germany as church organist and violinist before moving to Italy to learn about Italian opera at first hand. His successes there attracted the attention of the Elector of Hanover, who brought him back to Germany as his court composer. When the Elector became King George I of England in 1714, Handel followed him to London. The Italian-language operas Handel subsequently wrote for the London stage – *Giulio Cesare*, *Alcina*, and many more – proved very popular, as did his concertos and works he wrote for the King like *Water Music* and *Music for the Royal Fireworks*. As the audience for Italian opera diminished Handel turned his hand to composing religious oratorios like *Messiah*, *Israel in Egypt*, and *Judas Maccabeus*. He became one of the most highly regarded composers of his time.

**Tickets: £10 (students, £5 on the door) under 18's free.
Book online: www.jamconcert.org/season
Box Office: 0800 988 7984**

Concerto Grosso op.6, no.1 in G major The concerto grosso form, so popular in the early eighteenth century, was marked by the contrast between a small group of soloists (the concertino) and the entire orchestra (the tutti). For many years the most popular such works were the twelve Concertos, Op. 6 by Italian composer Corelli. During his early years in Italy, Handel got to know and work with Corelli, and the influence of the older composer's work was evident when Handel finally wrote his own concertos. The twelve Op. 6 Concerti – officially titled "*Twelve Grand Concertos in Seven Parts*" – were composed in one month late in 1739, and quickly became some of the most popular orchestral works of their time. Their reputation hasn't flagged: in recent years The New Grove Dictionary of Music has ranked Handel's Op. 6 with Bach's Brandenburg Concertos as "*the twin peaks of the Baroque concerto*."

The first concerto of Op. 6 is in five movements. It opens with a stately, slightly swaggering A tempo giusto, featuring brief conversations between the two solo violins. The lively second movement is propelled by quick repeating notes in the continuo accompaniment. The meditative Adagio moves between elegance and sorrow, and the Concerto concludes with a pair of Allegros: the first contrapuntal in texture, the second in an energetic and insouciant 6/8 rhythm.

Brandenburg Concerto No.5

JS Bach

JS Bach was born in Eisenach, Saxe-Eisenach in 1685, into a great musical family. His father, Johann Ambrosius Bach, was the director of the town musicians, and all of his uncles were professional musicians. His father probably taught him to play the violin and harpsichord, and his brother, Johann Christoph Bach, taught him the clavichord and exposed him to much contemporary music. Apparently at his own initiative, Bach attended St. Michael's School in Lüneburg for two years. After graduating he held several musical posts across Germany: he served as Kapellmeister (director of music) to Leopold, Prince of Anhalt-Köthen, Cantor of the Thomasschule in Leipzig, and Royal Court Composer to Augustus III. Bach's health and vision declined in 1749, and he died on 28 July 1750.

Bach's compositions include the *Brandenburg Concertos*, the *Goldberg Variations*, the *Mass in B minor*, two *Passions*, and over three hundred sacred cantatas of which nearly two hundred survive. His music is revered for its technical command, artistic beauty, and intellectual depth. His abilities as an organist were respected throughout Europe during his lifetime.

Brandenburg Concerto No.5 The six Brandenburg Concertos stand at the crossroads in musical history where chamber music and orchestral music went their separate ways. These Concerts à plusieurs instruments (Concertos for various instruments), as Bach named them, were dedicated to Christian Ludwig, Margrave of Brandenburg, who employed a modest orchestra that was probably too small and inexpert to play all the Concertos.

Bach composed the Concertos between 1718 and 1721, although parts may have been written as early as 1708. Concerto No. 5 exists in two versions that are earlier than the one in the score dedicated to the Margrave. The final version, in particular, broke new ground in music history. For the first time, the harpsichord becomes a member of the ensemble of soloists, instead of functioning only as a basso continuo instrument. Its new role came in the form of an extended bravura solo in the first movement, appearing in full only in the Dedication Score. The work must have made a great impression on Bach's contemporaries, to judge from the number of references to its performance and number of copies that have survived.

The opening ritornello of this Concerto, with the harpsichord in its role as a member of the continuo, gives little clue of what is to come. Unlike the other concertos, where certain episodes were dominated by a single solo instrument, here all three soloists contribute to every episode, except for the harpsichord cadenza. The slow movement bears the marking Affettuoso instead of a true tempo marking and belongs exclusively to the three soloists without accompaniment. The final movement is a treasure often overlooked because of the flashy first movement. It is a gigue, traditionally the final movement of a dance suite, and begins as a canon at the interval of a fourth. As the three soloists begin, Bach sets up a series of expected cadences and then systematically avoids them by changing key, or dovetailing phrases, so that there is virtually no rest until over a minute into the movement when the soloists begin the first episode.

INTERVAL

Tickets: £10 (students, £5 on the door) under 18's free.
Book online: www.jamconcert.org/season
Box Office: 0800 988 7984

Stabat Mater

Giovanni Pergolesi

Giovanni Battista Pergolesi was born in Jesi, Italy in 1710. The composer lived a tragically short life, achieved very limited success in his lifetime, and died of tuberculosis in a Capuchin monastery, near Naples. He was buried in a pauper's grave.

It was after his death that his fame spread throughout Europe, due in large part to the popularity of his comic opera, *La serva padrona*. As Pergolesi's reputation soared and the demand for his works increased, works by other composers were published under his name and continued to be misattributed to him for decades. Stravinsky's *Pulcinella* made use of material ascribed to Pergolesi, but in fact, almost none of the works he selected are by the composer!

Pergolesi studied music in Jesi, taking violin lessons from Francesco Mondini. When he was sixteen he was invited to study at the Conservatorio dei Poveri di Gesu Cristo in Naples, where he studied with composer Francesco Durante. In 1731, Pergolesi received his first commission to compose an opera, which met with minimal success. However, in 1733, Pergolesi was commissioned to write an opera for the celebration of the birthday of the Empress of



Claire Seaton

Austria. This opera, *Il prigionier superbo*, contained a two-act intermezzo, *La serva padrona*, which eventually gained extraordinary popularity as a separate work. Some years after Pergolesi's death, a performance in Paris by Italian performers, sparked a pamphlet war about the respective merits of French and Italian opera, which became known as the "Quarrel of the Comedians." Pergolesi was considered a model of the comic Italian style during this quarrel, which divided Paris's musical community for two years!

In 1735, Pergolesi's already fragile health began to fail, and the Duke of Maddalon allowed him to become a house guest of the monks of the brotherhood of San Luigi di Palazzo at their Franciscan monastery in Pozzuoli. Here he composed his last work, the *Stabat Mater*. He died in Pozzuoli on March 16th, 1736, at the age of 26.

Stabat Mater Pergolesi's setting of the *Stabat Mater*, for soprano, alto, and orchestra, is his best known sacred work. It was commissioned by the monks of the brotherhood of San Luigi di Palazzo as a replacement for the rather old-fashioned version by Alessandro Scarlatti, which had been performed each Good Friday in Naples.

The work is a series of twelve solos and duets for two high voices, accompanied by strings and organ; the same forces used by Scarlatti in his earlier setting. Pergolesi's operatic training is evident in his highly dramatic setting of the text which depicts Mary grieving at the foot of the cross.

The work has been arranged by a number of other composers, including J.S. Bach, who used it as the basis for his psalm *Tilge, Höchster, meine Sünden*, BWV 1083. Pergolesi's *Stabat Mater* was first published in London in 1749, eventually becoming the most frequently printed musical composition in the eighteenth century.

Tickets: £10 (students, £5 on the door) under 18's free.
Book online: www.jamconcert.org/season
Box Office: 0800 988 7984

Sat 10th July -
Sun 19th July

RSPB Reserve, Dungeness TN29 9PN,
St Augustine's Church, Brookland TN29 9QR,
RH&DR Hythe Station CT21 6LD & Carriages

This Was Once Sea II - Justin Sutcliffe

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 Was Once Sea II is the second part of a two-year exhibition, and it 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. He sets out to search for the epic and intimate, to both capture the broad scale of the Marsh and yet to concentrate each image on one particular aspect. The result is a visual insight into the atmosphere of Romney Marsh, but not as you would see it in a tourist brochure. The first part of his exhibition received great praise and press coverage.

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 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 St Augustine's Church, Brookland. This approach to displaying the pictures is designed to give the viewer a sense of travel and changing experience, essential to Sutcliffe's work.



Free event – No ticket required

Sat 11th July
4.00pm

St Mary the Virgin Church,
St Mary in the Marsh TN290BX

Jonty Driver - Requiem

Jonty Driver
Peter Fields, violin

Jonty Driver **Requiem**

C. J. Driver (known always as Jonty) will read his poem in seven sections, *Requiem*, first published in 1997. He will be accompanied by the violinist, Peter Fields, playing transposed extracts of J S Bach's Cello Suite No. 1.

Requiem moves from morning to mid-afternoon to late night; from winter to spring to high summer; from present time to time past and back to time present; from despair to rage to acceptance. The forms balance not only each other but the structure, ranging from rhymed quatrains to the pentameter (broken and fragmented), to leisurely syllabics. Yet, for all its technical variety, the voice of the poem is utterly personal: quiet, experienced, sombre, vulnerable. In November 2014, *Requiem* provided the words for an order of evening service in Westminster Abbey.

Jonty was deeply involved with the anti-apartheid movement in his home country of South Africa, leading to his imprisonment in 1963 and 64 and his passport not being renewed in the mid-sixties, making him stateless until he became a British Citizen. He remained a prohibited immigrant in South Africa until 1992. This political involvement led to him being asked to read at the memorial service for Nelson Mandela, on 3rd March last year, in Westminster Abbey.

Driver has published five novels (the first four of which have recently been re-issued by Faber Finds), a biography, a memoir, and six books of poetry, the most recent a pamphlet of 26 poems, called *Citizen of Elsewhere*, by the Happenstance Press in 2013. In September 2015, a short biography, *The Man with the Suitcase, the Life, Execution and Rehabilitation of John Harris, Liberal Terrorist*, will be published by the Crane River Press.



Free event – Donations to Hantam Community Education Trust.

Sat 11th July
7.00pm

All Saints Church, Lydd TN29 9JU

The Fifth Continent – The Chapel Choir of Selwyn College, Cambridge

Pre-concert talk at 6.15pm

The Chapel Choir of Selwyn College, Cambridge

Onyx Brass

Simon Hogan, organ

Claire Seaton, soprano

Annie Gill, mezzo

Andrew Radley, countertenor

Ashley Catling, tenor

Omar Ebrahim, baritone

Nicholas Cleobury, conductor

Paul Mealor

Now Sleeps the Crimson Petal (JAM commission 2010)

Thea Musgrave

The Voices of Our Ancestors (Festival Commission 2015)

Eric Whitacre

Lux Aurumque

Morten Lauridsen

O Magnum Mysterium

Paul Patterson

The Fifth Continent (JAM commission 2005)



The Chapel Choir of Selwyn College, Cambridge

Now Sleeps the Crimson Petal

Paul Mealor

JAM commission 2010

Paul Mealor was described in the New York Times as, '*one of the most important composers to have emerged in Welsh choral music since William Mathias... A real and original talent*'. His music has rapidly entered the repertoire of choirs and singers around the world. His music has been described as having, '*serene beauty, fastidious craftsmanship and architectural assuredness... Music of deep spiritual searching that always asks questions, offers answers and fills the listener with hope...*' His sacred motets, songs and cycles have been performed, broadcast and recorded by artists in the UK, USA and further afield.

Born in St Asaph, Denbighshire, North Wales, Mealor studied composition privately with William Mathias and John Pickard and then read music at the University of York (1994–2002). He studied composition at York with Nicola LeFanu, and in Copenhagen at the Royal Danish Academy of Music with Hans Abrahamsen (1998–99).

Tickets: £10 (students, £5 on the door) under 18's free.

Book online: www.jamconcert.org/season

Box Office: 0800 988 7984

Since 2003, he has been teaching at the University of Aberdeen, where he is currently Professor of Composition, and has held visiting professorships in composition at institutions in Scandinavia and the United States. He is a Fellow of the Royal Society of Arts and since 2011 has been published by Novello. Also in 2011, he signed to Decca Records. His first album for Decca, *A Tender Light* – a collection of sacred choral anthems – spent six weeks at No 1 in the Classical charts.

Mealor's motet, a setting of *Ubi Caritas et Amor*, was commissioned by Prince William for his marriage to Catherine Middleton at Westminster Abbey on 29 April 2011, when it was sung by the Choirs of Westminster Abbey and Her Majesty's Chapel Royal conducted by James O'Donnell. Later the same year, Mealor was commissioned to write the music for *Wherever You Are*, a song setting a text compiled from letters written to British Army military personnel deployed on active service in the Afghanistan War by their wives or partners, as part of the BBC Two television series *The Choir: Military Wives*. The single, released on 19 December 2011, became the 2011 Christmas number one in the UK Singles Chart and raised money for military charities. In the 2012 Classic FM Hall of Fame, he was voted the 'nation's favourite living composer' and succeeded in achieving the highest placing of any new entry in the history of the Hall of Fame with *Wherever You Are* charting at No 5.

In April 2014, Mealor's follow up album to "*A Tender Light*" was released titled "*I Saw Eternity*".

Now Sleeps the Crimson Petal The four texts chosen for this short, choral cycle are all connected by their references to roses – either directly, or as a metaphor for love. The first, *Now Sleeps the Crimson Petal* is an erotic, sensual poem that compares human beauty to that of the rose and lily – the closing of the lily representing the union of two lovers. My setting is simple, delicate and reflective. The opening duet – two lovers perhaps – is coloured by gentle dissonances. The whole range of the choir – from very low to very high – is utilised to the full to paint a sensual, aural canvass. In the final lines, '*fold thyself my dearest and slip into my bosom*' the music literally folds itself and gently falls to a simple, though I hope, satisfying conclusion.

The second poem – a true madrigal text set by many other composers - *Lady, when I behold the roses sprouting* compares a woman's red lips to that of the deep, red rose. My setting, again gentle in manner takes its inspiration from the final lines of the poem, '*For, viewing both alike, hardly my mind supposes, whether the roses be your lips or your lips the roses*'. This flattery on behalf of the poet, or confusion when in the midst of such beauty, becomes the harmonic focus of my song – a duality of tonalities. Also, I allow the woman herself a voice when, on the repeat of the poem, wordless sopranos offer a short lament.

The third poem, *Upon a Bank with Roses* presents an idyllic scene of a trickling brook with roses set about it and small turtle doves kissing; however, 'love' is wounded and, even surrounded by this beautiful setting, he cannot be appeased. My madrigal is light, fast moving and quiet – painting the murmuring brook with micro-polyphony and crossing lines. 'Love' is given a voice for a brief second, then we return to the gentle, pastoral scene.

The final poem – *a setting of A Spotless Rose* – is the emotional heart of this short rose-cycle, and recalls all of the other three movements' musical material. The 'Spotless Rose' is, of course, the baby Jesus and this poem is a celebration of him and the Blessed Virgin. It is essentially a Christmas Carol and has been set by many other composers including Herbert Howells. My short setting makes use of the imagery of a rose opening – the first few bars are an aural representation of the petals of a rose opening in all directions, climaxing upon the words, '*fairest bud unfolds to light*'. And, following a meditation upon the words, brings the cycle to rest on a gentle but rich chord of B Major.

Paul Mealor

Words for Now Sleeps the Crimson Petal are available on a separate word-sheet.

The Voices of Our Ancestors

(JAM on the Marsh Festival Commission 2015)

Thea Musgrave

Thea Musgrave Rich and powerful musical language and a strong sense of drama have made Scottish-American composer Thea Musgrave one of the most respected and exciting contemporary composers in the Western world. Her works are performed in major concert halls, festivals, and radio stations on both sides of the Atlantic.

In culmination/honor of her distinguished and varied catalogue and career over 60 years, the BBC presented *Total Immersion: Thea Musgrave* with three concerts of her chamber, choral, and symphonic works performed and recorded at the Barbican in a single day; February 15, 2014.

Tickets: £10 (students, £5 on the door) under 18's free.

Book online: www.jamconcert.org/season

Box Office: 0800 988 7984

Known for the clarity of her invention, the skill of her orchestrations, and the power of her musical communication, Musgrave has consistently explored new means of projecting essentially dramatic situations in her music, frequently altering and extending the conventional boundaries of instrumental performance by physicalizing their musical and dramatic impact: both without programmatic content (such as the Clarinet Concerto, the Horn Concerto, the Viola Concerto, and *Space Play*), and others with specific programmatic ideas (such as the paintings in *The Seasons* and *Turbulent Landscapes*, the poems in *Ring Out Wild Bells*, *Journey through a Japanese Landscape*, and *Autumn Sonata*, and the famous Greek legends in *Orfeo*, *Narcissus*, *Helios*, and *Voices from the Ancient World*); all extensions of concerto principles. In some of these, to enhance the dramatic effect, the sonic possibilities of spatial acoustics have been incorporated: in the Clarinet Concerto the soloist moves around the different sections of the orchestra, and in the Horn Concerto the orchestral horns are stationed around the concert hall. Thus the players are not only the conversants in an abstract musical dialogue, but also very much the living (and frequently peripatetic) embodiment of its *dramatis personae*.

Her 10 large-scale and several chamber operas of the past 40 years beginning with *The Voice of Ariadne* (1972) and followed by *Mary, Queen of Scots* (1977), *A Christmas Carol* (1979), *Harriet, the Woman Called Moses* (1984) and *Simón Bolívar* (1992) are in every sense the true successors to these instrumental concertos.

The Voices of Our Ancestors Through the ages, man has pondered the question of our existence and, of course, there have been many answers to this question. One answer comes from Rigveda which I came across by complete chance. The written form of this poem dates from 1500 – 1200 BC, but it almost certainly existed in oral form many centuries before this date, perhaps as long ago as 8000 BC, and was passed down the generations by word of mouth.

This poem spoke to me so vividly that I knew I had to find a way to set it to music. I then searched for other ancient poems that could accompany it: not only with poems about eternal existential questions, but also poems expressing intimate human feelings of love, despair, loss and enjoyment.

In the end I found eleven other poems in almost as many languages – Vedic, Sanskrit, Arabic, Hebrew, Persian, Chinese, Latin, Greek and Egyptian – though all translated into English! All of them date from ancient times. I feel that they still speak vividly to us today.

Thea Musgrave

Commissioned by JAM and the Edinburgh Royal Choral Union (ERCU) with financial support from the Britten - Pears Foundation and RVW Trust

Words for The Voices of Our Ancestors are available on a separate word-sheet.

INTERVAL

Lux Aurumque

Eric Whitacre

Eric Whitacre is quickly becoming one of the most popular composers and conductors of his generation, inspiring and motivating a new generation of singers and musicians. The “*unearthly beauty and imagination*” (Los Angeles Times) and “*emotional directness and intensity*” (American Record Guide) of Whitacre's music create a visceral, impassioned response in audiences and performers. Eric Whitacre divides his time between conducting and teaching throughout the world and the ever-increasing demands of his composing. He lives in Los Angeles with his wife, soprano Hila Plitmann, and their son.

Lux Aurumque After deciding upon the poem by Edward Esch (I was immediately struck by its genuine, elegant simplicity), I had it translated into the Latin by the celebrated American poet Charles Anthony Silvestri. A simple approach was essential to the success of the work, and I waited patiently for the tight harmonies to shimmer and glow. *Lux Aurumque* was commissioned by the Master Chorale of Tampa Bay, and is dedicated with love to my great friend Dr. Jo Michael Scheibe.

Eric Whitacre

Words for Lux Aurumque are available on a separate word-sheet.

O Magnum Mysterium

Morten Lauridsen

A native of the Pacific Northwest, Lauridsen worked as a Forest Service firefighter and lookout (on an isolated tower near Mt. St. Helens) before traveling south to study composition at the University of Southern California with Ingolf Dahl, Halsey Stevens, Robert Linn, and Harold Owen. He began teaching at USC in 1967 and has been on their faculty ever since.

Tickets: £10 (students, £5 on the door) under 18's free.
Book online: www.jamconcert.org/season
Box Office: 0800 988 7984

His works have been recorded on more than 200 CDs, five of which have received Grammy Award nominations, including *O Magnum Mysterium* by the Tiffany Consort, *A Company of Voices* by Conspirare, *Sound The Bells* by The Bay Brass, and two all-Lauridsen discs entitled *Lux Aeterna* by the Los Angeles Master Chorale led by Paul Salamunovich, and *Polyphony* with the Britten Sinfonia conducted by Stephen Layton. His principal publishers are Peermusic (New York/Hamburg) and Faber Music (London).

Lauridsen now divides his time between Los Angeles and his home in the San Juan Archipelago off the northern coast of Washington State.

O Magnum Mysterium, commissioned by Marshall Rutter in honor of his wife, Terry Knowles, has had several thousand performances throughout the world and dozens of recordings since its 1994 premiere by the Los Angeles Master Chorale. I have also arranged the work for solo voice and piano or organ (recorded on *Northwest Journey* by Jane Thorngren accompanied by the composer), men's chorus and brass ensemble; H. Robert Reynold's stunning adaptation for symphonic winds was recently premiered in Minneapolis by the Thornton Wind Symphony.

For centuries, composers have been inspired by the beautiful *O Magnum Mysterium* text depicting the birth of the new-born King amongst the lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy.

Morten Lauridsen

Words for O Magnum Mysterium are available on a separate word-sheet.

The Fifth Continent

Paul Patterson

-A gift from the Sea-

JAM Commission (2005)

Born in 1947, **Paul Patterson** entered the Royal Academy of Music in 1964, initially as a trombone player, before turning to composition. A pupil of Richard Stoker, Elisabeth Lutyens and Richard Rodney Bennett, his career in the British compositional scene burgeoned rapidly. He has retained his links with the Royal Academy ever since, first as Head of Composition and Contemporary Music (1987-97) and currently as the Manson Professor of Composition.

Amidst a large output of music, his contribution to the choral repertoire stands out, and his flair in producing works which are both challenging and accessible for both performers and listeners has resulted in a series of highly regarded, large scale choral works which have spread his name all over the world.

Patterson is one of the most frequently performed contemporary composers; his works, performed world-wide, certainly include those in the cutting-edge styles of the avant garde, but his music never alienates – rather, it draws both audiences and performers in to contemplate, and rejoice in, the complex spirit of our time.

The Fifth Continent

-A gift from the Sea-

Set to a text specially written by Ben Kaye, *The Fifth Continent* derives its inspiration from Kent's Romney Marsh. It has mused the minds of artists since the 1500's when William Camden's "Britannia" labelled it as "A Gift from the Sea". Between 1840 and 1847, the Rev. Richard Harris Barham wrote 'Ingoldsby Legends', and in it he writes, "The world, according to the best geographers, is divided into Europe, Asia, Africa, America and Romney Marsh."

Consisting of four continuous movements, the work is essentially about the Marsh's sense of timelessness and its many different moods. Space and physical movement are used as an integral part of the musical structure. A sense of boundless mystery prevails, encompassing a huge range of extremes of ambience, from the dark and austere, to the serene and tranquil, via storms of violent winds and high seas.

It starts in a bleak limbo; the solo countertenor singing over a low pedal note with dark growls from the lower brass, the sense of remoteness heightened by offstage trumpets and chorus. As the movement unfolds, a creeping mist descends where colours are bleached out, the stars can no longer be a point of reference and "horizons are meaningless".

Tickets: £10 (students, £5 on the door) under 18's free.

Book online: www.jamconcert.org/season

Box Office: 0800 988 7984

In contrast, the second movement explores the genesis of a new day, as angular spiky offbeat utterances emerge in a continuous outpouring of ascending phrases, that surge upwards to a spiralling triumphal climax, as the sun's rays burn and reveal the magnificent landscape. Out of this splendour the brass takes over in an extended toccata that depicts, through cascading scales, the relentless surge of the sea. It climaxes in a dramatic storm setting, full of sudden twists, as man battles with the harshness of the environment and becomes nature's plaything!

The finale, an inverted Passacaglia, is a moment of reflection as the sensual harmony, in a calm chorale-like setting, brings reassurance and spiritual peace. A flowing 6/8 descant line weaves its way through the accompaniment until the material of the first movement is recalled as the performers disperse to far off locations. The choir finally settles on a chord of F major, the music turning full circle back to the work's opening. But with a crucial difference: the desolation that had permeated the beginning does so no longer.

The Fifth Continent was commissioned by JAM in 2005 and premiered in Southwark Cathedral. It has since been performed numerous times around the UK and Europe, and broadcast on Radio 3 by the BBC Singers.

Words for The Fifth Continent are available on a separate word-sheet.



Nicholas Cleobury, conductor



Onyx Brass

**Tickets: £10 (students, £5 on the door) under 18's free.
Book online: www.jamconcert.org/season
Box Office: 0800 988 7984**

Sun 12th July
10.30am – 4.00pm

Romney Marsh Visitors Centre TN28 8AY

Ruth Parkinson At the Turn of the Tide – every picture tells a story



Ruth Parkinson is a visual artist working and living on the Kent Coast. Formerly an early years' teacher, Ruth studied at Kent Institute of Art and Design in Canterbury. She obtained a BA(Hons) in Fine Art in 2005.

In tandem with her exhibition – In Search of Memory – children will join Ruth on the beach to forage for driftwood, seaweed, shells or anything left on the Turn of the Tide, to be turned into collages for display alongside her exhibition. These can be seen at the Romney Marsh Visitors Centre from Thursday 16th to Sunday 19th July.

The day starts for the kids at 10.30am, when they assemble at the Visitors Centre. They will be transported to the beach on the JAM on the Marsh festival bus. After a couple of hours foraging, there will be a simple lunch for the children, after which, inspired by Ruth, the children will set to work creating their collages.

On 18th and 19th July, the RH&DR will stop their trains at The Halt, next to the Visitors Centre, to enable visitors and artists alike to see the collages.

There is only space for twenty children on this day course; each must be accompanied by an adult. Please note that places on this day MUST be booked in advance; we cannot include children that have not booked beforehand. Please contact JAM on 0800 988 7984 or via our website: www.jamconcert.org to book a place and avoid disappointment.



Free event. No ticket required.

Sun 12th &
Mon 13th July
10.30am - 4pm

St Thomas a Becket Church, Fairfield TN29 9RZ

Kate Walters – I can Draw your Dreams



Come and visit Romney Marsh's iconic church in Fairfield, and have your dreams, inner visions and memories turned into a piece of art!

Kate Walters has exhibited at the Jerwood Gallery, and has 'drawn dreams' at Espacio Gallery, London and will be doing so at the Glasgow School of Art and the Big Draw at Art in Action in Oxfordshire later this year.

Recent solo shows with talks and workshops were at the New Schoolhouse Gallery in York and in Edinburgh. Drawings are being shown in 'Here & There' at the Clara Hatton Gallery in Colorado, and she has recently had work selected for the BEEP Prize show in Swansea.

In the Autumn of 2014 Kate worked with Marc Almond to create all the original drawings for his current album The Velvet Trail.



Kate's unique way of working involves her spending around half an hour with her subject, to respond to their dreams and inner visions to create a monotype drawing. Both the session and the resulting artwork are highly intimate and focused, resulting on the creation of a one-off piece of art for you to take home.



Tickets: £15, cash on the door. No need to book.

Tues 14th July Rose and Crown, Old Romney TN29 9SQ
10.15am - 5.00pm

Romney Marsh Churches Tour



The Romney Marsh Historic Churches Trust has been conducting guided tours of the churches of the Romney Marsh since it was founded in 1982.

This all day tour will visit four wonderful Marsh churches – St Mary in the Marsh, Lydd, Snargate and Brookland - and include a pub lunch and an excellent W.I. tea. Please arrive at the Rose and Crown, Old Romney at 10.15am for coffee before leaving on the JAM on the Marsh bus for the morning tour, returning to the pub for lunch. After the afternoon visits, tea is provided at 4pm by the W.I. at Brookland. The tour will finish at 5pm.

The Romney Marsh Historic Churches Trust guides are speakers with knowledge of the history of the Marsh churches and their impact on people since mediaeval times. During tea, the Trust's publications will be on sale.

THIS EVENT IS SOLD OUT

Wed 15th July
7.00pm

All Saints Church, Lydd TN29 9JU

Daniel Cook's Abbey Recital

Pre-concert talk by Daniel Cook at 6.15pm

Daniel Cook, organ

Bruhns	Praeludium in E minor
Whitlock	Canzona and Scherzetto from Sonata in C minor
Alain	Suite pour orgue
Heiller	Tanz-Toccata
Schumann	Six Fugues on the name of B-A-C-H

Daniel Cook is Sub-Organist of Westminster Abbey, where he is the principal organist to the Abbey Choir and Assistant Director of Music to James O'Donnell. In addition he is Artistic Director of the Mousai Singers and maintains a busy schedule of recitals, concerts and recordings as well as being in demand as a teacher and singer.

Daniel comes to Lydd the day after playing this recital at Westminster Abbey, in their prestigious Summer Organ Festival. He is one of the finest church musicians and organists of his generation. Before moving to the Abbey, Daniel was Organist and Master of the Choristers at St Davids Cathedral, and for six years prior to that, Assistant Director of Music at Salisbury Cathedral.



Daniel Cook among the Great pipework of the Willis organ at Salisbury Cathedral

Daniel will play this vibrant concert on the world-famous Willis organ at Salisbury Cathedral, in All Saints, Lydd!.. Confused? Every single pipe of the four-manual Willis has been sampled and can be played by computer wizardry! Daniel will explain and demonstrate the system during his pre-concert talk.

Free event. No ticket required.

Thur 16th July
7.30pm

St.Leonard's Church, Hythe CT21 5DN

Festival Chamber Orchestra of Canterbury – Musical Gems

Festival Chamber Orchestra

Ian Crowther, oboe

Anthony Halstead, conductor

Mozart

Albinoni

J S Bach

Derek Bell

Corelli

Ennio Morricone

Walton

Eine Kleine Nachtmusik

Oboe Concerto in D minor

Concerto in A for Oboe D'Amore

Nocturne on Icelandic Melody

Concerto Grosso in D

La Califfa

Two Pieces for Strings from Henry V

Eine Kleine Nachtmusik

Wolfgang Amadeus Mozart

The piece was composed in 1787 for a chamber ensemble. The German title means "a little serenade," though it is often rendered more literally but less accurately as "a little night music." The work is written for an ensemble of two violins, viola, and cello with optional double bass, but is often performed by string orchestras.

The serenade was completed in Vienna on 10 August 1787, around the time Mozart was working on the second act of his opera *Don Giovanni*. It is not known why it was composed but may have been as a commission.

The work was not published until about 1827, long after Mozart's death, by Johann André in Offenbach am Main. It had been sold to this publisher in 1799 by Mozart's widow Constanze, part of a large bundle of her husband's compositions.

Today the serenade is widely performed and recorded. Of the music, Hildesheimer writes, "*even if we hear it on every street corner, its high quality is undisputed, an occasional piece from a light but happy pen.*"

Nocturne on Icelandic Melody

Derek Bell

Derek Bell was an Irish harpist, pianist, oboist, musicologist and composer who was best known for his accompaniment work on various instruments with The Chieftains. Derek was a great friend of The Crowther Wind Quintet, often travelling to hear their concerts in Canterbury. He composed a piece in 1997 especially for them called *Divertissement for a Kerryman* (recorded 1998).

Bell was born in Belfast, Northern Ireland. Because he had been misdiagnosed at an early age as having a disease that would lead to blindness, his parents gave him a musical upbringing. He was something of a child prodigy, composing his first concerto at the age of 12. He graduated from the Royal College of Music in 1957. He was master of a notable collection of instruments, including various harps, harpsichord, piano, cymbalom, and all the members of the oboe family of instruments (musette, oboe, cor anglais, bass oboe) and the heckelphone.

From 1958 to 1990 he composed several classical works, including *Nocturne on an Icelandic Melody* (1997) for oboe d'amore and piano.

Oboe d'amore Concerto in A major BWV

J.S. Bach

It was in Leipzig that Bach wrote a number of harpsichord concertos, drawing largely on earlier compositions written during his years at Cöthen. From these it has been possible to reconstruct the original works that served as the basis of the newly arranged concertos. Among these is the *Harpsichord Concerto in A major*, in which Donald Tovey first perceived the possibility of an original concerto for oboe d'amore, identified on the grounds of the range and figuration of the solo part.

Tickets: £15 (students, £5 on the door) under 18's free.
Book online: www.jamconcert.org/season
Box Office: 0800 988 7984



In the *Allegro* first movement the soloist enters in the lower register of the instrument, and there are passages accompanied only by *basso continuo*, as the movement unfolds. The following F sharp minor *Larghetto*, in 12/8, is in the style of an aria, accompanied by the steady rhythm of the strings. The concerto ends with an *Allegro ma non tanto* in which the orchestral *ritornello* returns to frame a series of solo passages. The key of A major is a bright one, and this concerto - particularly in its buoyant outer movements - is full of sunshine and energy.

INTERVAL

Concerto Grosso Op 6 No. 1 in D major

A. Corelli

Corelli virtually invented the concerto grosso, a multi-movement work that divides the orchestra into two sections: a larger component called the 'ripieno' for the comparatively easier music, and the smaller 'concertino', which handles the more virtuosic lines. Handel, who studied in Italy before permanently locating in London, was familiar with Corelli and adopted the concerto grosso in preference to the more modern three-movement model established by Vivaldi.

The multiple movements of Op. 6, No. 1, differ in how they are listed in different editions, partly because even within movements there can be several episodes bearing tempo indications. Of the dozen works, the *Christmas Concerto* is unquestionably the best known, but every one of these splendid works is a thing of exquisite beauty and craftsmanship.

Melody

Morgan Nicholas

To be introduced by Ian Crowther

La Califfa

Ennio Morricone

Morricone is an Italian composer, orchestrator, conductor and former trumpet player, who has written music for more than 500 motion pictures and television series, as well as contemporary classical works. His career includes a wide range of composition genres, making him one of the most versatile, prolific and influential film composers of all time. Morricone's music has been used in more than 60 award-winning films.

La Califfa is the theme tune from the film of the same name (also known as *The Lady Caliph*) - a 1970 Italian drama film directed by Alberto Bevilacqua. It was entered into the 1971 Cannes Film Festival.

Tickets: £15 (students, £5 on the door) under 18's free.
Book online: www.jamconcert.org/season
Box Office: 0800 988 7984

Canon

Johann Pachelbel

Pachelbel was a German composer, organist and teacher who brought the south German organ tradition to its peak. He composed a large body of sacred and secular music, and his contributions to the development of the chorale prelude and fugue have earned him a place among the most important composers of the middle Baroque era.

Pachelbel's *Canon* is sometimes referred to as *Canon and Gigue in D* or simply *Canon in D*. It is his most famous composition. Like most other works by Pachelbel and other pre-1700 composers, the Canon remained forgotten for centuries and was rediscovered only in the 20th century. Several decades after it was first published in 1919 the piece became extremely popular. It is frequently played at weddings and included on classical music compilations, along with other famous Baroque pieces such as *Air on the G String*.

Two pieces from Henry V

William Walton

Developed from the score of the 1944 film of Henry V, starring Laurence Olivier, the second and fourth movements are scored for strings alone.

Passacaglia: The Death of Falstaff, depicts the slow and sombre lament of Sir John Falstaff, Henry's youthful companion who dies from a broken heart after being cast aside when Henry takes the throne. *In Touch her soft lips and part*, we see the wayward ruffian Pistol bid goodbye to his sweetheart as he heads for France, in one of Walton's most tender and expressive pieces of music.

Oboe Concerto in D minor

Tomaso Albinoni

While famous in his day as an opera composer, he is mainly remembered today for his instrumental music, such as the concertos, some of which are regularly recorded.

Albinoni's oboe concertos, of which there are eight, break new ground in that they treat the instrument not only as the equal partner of the first violin but also as the voice part in an operatic aria. Whilst the most famous of these is undoubtedly Op 9 no 2, they all share the same three movement Fast/Slow/Fast structure.

In the *Allegro e non presto* the oboe characteristically begins a dialogue with the strings with a short phrase. This is repeated and developed in an increasingly elaborate number of variations until the end of the section. The *Adagio* in Op 9 no 2 is regarded as a jewel of slow movements and as such is very well known in its own right. The beguilingly sustained melodic chains move almost hypnotically over the rising and falling accompanying strings. But the vigorous *Allegro* which follows is an ideal astringent after all the honeyed sweetness which has gone before. In his early work Albinoni was much influenced by Vivaldi. This piece shows that he was capable of creating his own style in lingering melodic lines combined with a masterful structure.

Fri 17th July Port Lympne Hotel, Lympne CT21 4PD
Safari 6.00pm, Drinks 7.00pm Gala & Dinner 7.30pm

Safari Opera Gala and Dinner

Carleen Ebbs, soprano

Rebecca Afonwy-Jones, mezzo

Jung Soo Yun, tenor

Rodney Clarke, bass

Alice Turner, piano



Carleen Ebbs



Jung Soo Yun



Rebecca Afonwy-Jones



Rodney Earl Clarke

Following the success of JAM on the Marsh's Opera Gala last year, this year we give the occasion a bit of a 'twist'. The event moves to Port Lympne Hotel, within the Port Lympne Animal Park. The evening starts at 6.00pm with an out-of-hours Safari. You will then be delivered back to the hotel's magnificent terrace, with its spectacular view across the whole of Romney Marsh, for a glass or two of fizz.

The Gala Dinner will commence at 7.30pm. Rising stars of the opera scene will serenade you with works by composers such as Delibes, Lehar, Mozart, Puccini, Rossini, Smetna and Verdi. The highlight of the evening will undoubtedly be the famous quartet from *Rigoletto* by Verdi!

JAM on the Marsh prides itself on bringing truly exceptional artists to the Marsh, and tonight our singers have graced some of the finest stages in the UK: English National Opera, Grange Opera, Glyndebourne, Opera Holland Park, Opera North, Welsh National Opera to name but a few. These singers are some of the most exciting in the business right now!



Tickets: £75 including safari, drinks before and 3-course dinner.
Book online: www.jamconcert.org/season
Box Office: 0800 988 7984

Sat 18th July
12 noon

St Mary the Virgin Church, St Mary in the Marsh TN29 0BX

AUTOMATRONIC – Music for Organ and Electronics

Michael Bonaventure, organ
Huw Morgan, organ

Huw Morgan	The Unseeing Red Eye at the Lung's Heart
Michael Bonaventure	Proxima Centauri
Huw Morgan	Leaves
Huw Morgan	Sound Mirrors (world premiere)
Michael Bonaventure	In Orbit IV

The Unseeing Red Eye at the Lung's Heart (2013)

Huw Morgan

The Unseeing Red Eye... is a gently-pulsing blend of sampled and live organ sounds, based on a single chord, with a more turbulent central section. The title pays oblique homage to The Orb's "A Huge Ever Growing Pulsating Brain That Rules From The Centre of the Ultraworld" from 1991. The work was commissioned jointly by Sonic Arts Forum, Colchester New Music, and Lauren Redhead, who gave the first performance at St James the Great, Colchester on 2 November 2013.

Proxima Centauri (2013/14)

Michael Bonaventure

Proxima Centauri is the second in a cycle of electronic fantasias contemplating the Centaurus constellation. Proxima Centauri is the nearest known star to our sun, and belongs to the binary star system of Alpha Centauri or 'Rigel Kent'. Magnetic activity causes sudden dramatic increases in its brightness, making it a 'flare star', even though its general luminosity is low. The music contains many flare-ups and emissions of sound, and the general pattern is one of increasingly blurred and distant sonic perspectives. The work was first performed by the composer at Dundee University on 3 June of this year.

Leaves (2014)

Huw Morgan

Leaves is a study of decay and entropy, based on a palindromic set of pitches. Individual pitches are passed from the organ to the electronics track, undergoing a process of denaturing that ultimately leads to extinction. The work was composed for an AUTOMATRONIC concert at the 2014 Canterbury Festival.

Sound Mirrors (2015) first performance

Huw Morgan

Sound Mirrors is inspired by the three "listening ears" at Denge, near Dungeness in Kent, very close to today's concert. A forerunner of radar, acoustic mirrors were built on the south and northeast coasts of England between about 1916 and the 1930s. The mirrors, intended to provide early warning of incoming enemy aircraft, are spectacular remnants of a pioneering but ultimately dead-end technology, alien and otherworldly structures haunting the coastal landscape.

In Orbit IV (2013)

Michael Bonaventure

IN ORBIT is a cycle of five pieces, in each of which there is the idea of something relatively stationary attracting visiting bodies into orbit around it. At times these bodies maintain their orbits, sometimes they move on, occasionally they accrue fellow objects in orbit, and every now and then they seem to want to settle...

In Orbit IV (with fixed media electronics) is the most extravagant and richly-layered movement in the cycle, whose central theme of harmonic stasis is given extra luminosity and eventfulness by the electronic part. The premiere was given by the composer with Clare Gallagher on sound projection at the Orgelpark, Amsterdam on 24 January last year in a concert entitled *Constellations*, which opened the *Planets Weekend* festival of music inspired by outer space.

Free event. No ticket required.

Sat 18th July
5.00pm

St Mary the Virgin Church, St Mary in the Marsh TN29 0BX

T. S. Eliot *The Waste Land* – Gawain Douglas

Gawain Douglas
Nikki Douglas, piano

T. S. Eliot *The Waste Land*
Music by Kurt Weill, Vivian Ellis and Frank Bridge

One of the highlights of last year's JAM on the Marsh festival was Gawain Douglas' recital of Eliot's *Four Quartets*, accompanied by his wife, Nikki. This year they return with another giant of Eliot's writing, *The Waste Land*.

The Waste Land is widely regarded as one of the most important poems of the 20th century and a central text in Modernist poetry. Published in 1922, the 434-line poem first appeared in the United Kingdom in the October issue of *The Criterion* and in the United States in the November issue of *The Dial*. It was published in book form in December 1922. Among its famous phrases are "*April is the cruellest month*", "*I will show you fear in a handful of dust*", and the mantra in the Sanskrit language "*Shantih shantih shantih*". It broke barriers in people's minds and freed them to understand poetry in a different way; it freed the whole business of modern poetry from the shackles of the past.

The poem's structure is divided into five sections. The first section, *The Burial of the Dead*, introduces the diverse themes of disillusionment and despair. The second, *A Game of Chess*, employs vignettes of several characters—alternating narrations—that address those themes experientially. *The Fire Sermon*, the third section, offers a philosophical meditation in relation to the imagery of death and views of self-denial in juxtaposition influenced by Augustine of Hippo and eastern religions. After a fourth section that includes a brief lyrical petition, the culminating fifth section, *What the Thunder Said*, concludes with an image of judgment.

Gawain Douglas 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.



Free event – Donations to Freedom from Torture.

Sat 18th July
7.00pm

All Saints Church, Lydd TN29 9JU

Duruflé Requiem – Mousai Singers

Mousai Singers
Simon Hogan, organ
Daniel Cook, conductor

Parry
Fauré
Vaughan Williams
James MacMillan
Duruflé

At the round earth's imagined corners
Cantique de Jean Racine
Lord, thou hast been a refuge
Tenebrae Responsories
Requiem



Mousai Singers

At the round earth's imagined corners

Parry

Sir Charles Parry was an English composer, teacher and historian of music. His first major works appeared in 1880. He is best known for the choral song *Jerusalem*, the coronation anthem *I was glad*, and the choral and orchestral ode *Blest Pair of Sirens*. His orchestral works include five symphonies and a set of Symphonic Variations.

After early attempts to work in insurance, at his father's behest, Parry was taken up by George Grove, first as a contributor to Grove's massive *Dictionary of Music and Musicians* in the 1870s and 80s, and then in 1883 as professor of composition and musical history at the Royal College of Music, of which Grove was the first head. In 1895 Parry succeeded George Grove as head of the Royal College of Music, remaining in the post for the rest of his life. He wrote several books about music and music history, the best-known of which is probably his 1909 study of Johann Sebastian Bach.

Both in his lifetime and afterwards, Parry's reputation and critical standing have varied. His academic duties were considerable, and prevented him from devoting

all his energies to composition, but some contemporaries such as Charles Stanford rated him as the finest English composer since Henry Purcell. Parry's influence on later composers is widely recognised. Edward Elgar learned much of his craft from Parry's articles in Grove's Dictionary, and among those who studied under Parry at the Royal College were Ralph Vaughan Williams, Gustav Holst, Frank Bridge and John Ireland.

At the round earth's imagined corners is one of the six motets that make up *Songs of Farewell*, possibly Parry's greatest choral work. They were composed during the First World War. For Parry, as for everyone, the appalling events unfolding across the channel were a desperately agonising time. As Jeremy Dibble says in his definitive biography, Parry experienced '*an incredulity, combined with a profound sense of betrayal, that a nation of artistic heroes who had taught him everything...could be capable of such carnage*'.

The final pair of motets, *At the round earth's imagined corners* and *Lord, let me know mine end*, are significantly longer than the earlier ones, and call for seven and eight voice parts. The harmony is much more chromatic, the rhythmic figuration more intricate, and the counterpoint more audacious than in the others. Not surprisingly, Parry's *Songs of Farewell* are widely acknowledged as masterpieces of unaccompanied choral writing.

Tickets: £10 (students, £5 on the door) under 18's free.
Book online: www.jamconcert.org/season
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Cantique de Jean Racine

Fauré

Gabriel Fauré was one of the foremost French composers of his generation, and his musical style influenced many 20th-century composers. Among his best-known works are his *Pavane*, *Requiem*, nocturnes for piano and the songs *Après un rêve* and *Clair de lune*. Although his best-known and most accessible compositions are generally his earlier ones, Fauré composed many of his most highly regarded works in his later years, in a more harmonically and melodically complex style.

Fauré's music has been described as linking the end of Romanticism with the modernism of the second quarter of the 20th century. When he was born, Chopin was still composing, and by the time of Fauré's death, jazz and the atonal music of the Second Viennese School were being heard.

Cantique de Jean Racine won Fauré the Ecole Niedermayer's first prize in 1865. It is a short hymn setting for mixed chorus and the first of many important religious works from the composer. Jean Racine was a 17th century French dramatist and poet who, among his many important contributions to western letters, created a French translation of several portions of the Roman Breviary in 1688. Fauré chose to name his piece after Racine rather than the mediaeval source material, possibly because the elegant and rather florid French version was quite a creative leap from the original Latin! The words form an entreaty to God for his heavenly gaze, fiery mercy and guidance towards the path of righteousness. It ends with an exchange of faith and grace between Christ and his gathered followers. Fauré treats the inspiring text with a gorgeously restrained and respectful charm that reflects his ten years of training at the liturgically-focused Niedermeyer school, the last four of which having been spent under the tutelage of Camille Saint-Saëns. Saint-Saëns was an artful economist himself as a composer and his subtle hand is evident in Fauré's early pieces, including the Cantique.

The Lord has been our Refuge

Vaughan Williams

Ralph 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 magisterial **Lord, Thou Hast Been Our Refuge**, written in 1921, is based on Psalm 90. Its rich, homophonic *a cappella* beginning lends a timelessness to its first third, followed by an interlude for organ which sets up the powerful conclusion, climaxed by a trumpet pealing forth William Croft's 1708 hymn-tune *O God, Our Help in Ages Past*. Vaughan Williams' homage to Bach's dramatic use of chorales in his Passions is unmistakable. A great broadening of tempo and increase in volume brings this noble work to a strongly affirmative finale.

Tenebrae Responsories

James MacMillan

James MacMillan is the pre-eminent Scottish composer of his generation. He first attracted attention with his acclaimed BBC Proms premiere of *The Confession of Isobel Gowdie* (1990). His music combines rhythmic excitement, raw emotional power and spiritual meditation. His Percussion concerto, *Veni, Veni, Emmanuel* (1992), has received close to 500 performances world-wide, by orchestras including London Symphony Orchestra, New York and Los Angeles Philharmonics and Cleveland Orchestra. As one of the UK's most important living composers, MacMillan has been Featured Composer at the Edinburgh Festival (1993), the Southbank Centre in London (1997), the BBC Barbican Composer Weekend (2005) and the Grafenegg Festival (2012). His music has been recorded extensively, including by: BMG/RCA Red Seal, BIS, Chandos, Naxos, Hyperion, Coro, Linn and Challenge Classics. This year, MacMillan was awarded a Knighthood in the 2015 Queen's Birthday honours

Tenebrae Responsories was written in 2006 for Cappella Nova. The work is in three movements, all of which represent different challenges. The first movement provides the ultimate challenge of multiple chromatic scales. Here is a work which is so deeply moving, so effective and affecting through a strong and committed sense of performance that these heights are beyond doubt worth scaling. MacMillan acknowledges a debt to the great Renaissance masters, Gesualdo and Victoria who set these texts and Gesualdo, in particular, is an obvious influence, as, curiously, is Wagner in the chromatic working out of the initial phrase in the first movement which returns at key points. MacMillan loves his choral outbursts as we see in a number of his works, and both the second and third movements begin with three such declamatory figures. The third movement is also characterised by long pedal points.

INTERVAL

Tickets: £10 (students, £5 on the door) under 18's free.
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Simon Hogan

Requiem

In 1912, **Maurice Duruflé** became chorister at the Rouen Cathedral Choir School, where he studied piano and organ with Jules Haelling. At age 17, he moved to Paris. He took private organ lessons with Charles Tournemire, whose assistant he was at Ste-Clotilde until 1927. In 1920, Duruflé entered the Conservatoire de Paris. Duruflé left the Conservatoire with first prizes in organ, harmony, piano accompaniment, and composition. In 1927, Louis Vierne nominated him as his assistant at Notre-Dame. Duruflé became titular organist of St. Étienne-du-Mont in Paris in 1929, a position he held throughout his life.

Maurice Duruflé

In 1943 he became professor of harmony at the Conservatoire de Paris, where he worked until 1970. In 1947, Duruflé wrote what is probably the most famous of his very few pieces: the Requiem op. 9, for soloists, choir, organ and orchestra. The same year, Marie-Madeleine Chevalier became his assistant at St-Étienne-du-Mont. Duruflé married her in 1953. A car accident in 1975 inflicted severe injuries upon Duruflé, and after it he gave up performing; indeed he was largely confined to his apartment, leaving the service at St-Étienne-du-Mont to his wife Marie-Madeleine (who was also injured in the accident). He died in Louveciennes (near Paris) in 1986, aged 84.

Requiem Duruflé has written the following about his Requiem: *'This Requiem is entirely composed on the Gregorian themes of the Mass for the Dead. Sometimes the musical text was completely respected, the accompaniment intervening only to support or comment on it; sometimes I was simply inspired by it or left it completely, for example in certain developments suggested by the Latin text, notably in the Domine Jesu Christe, the Sanctus and the Libera. In general, I have sought above all to enter into the characteristic style of the Gregorian themes. Therefore, I have done my best to reconcile, as far as possible, Gregorian rhythm as it has been established by the Benedictines of Solesmes with the demands of modern meter. As for the musical form of each of these pieces, it is generally inspired by the same form presented in the liturgy.'*

The text of the Requiem Mass has inspired composers since the High Renaissance. Polyphonic settings of the "Mass for the Dead" became a normal part of many respectable composers' oeuvres from the days of Ockeghem. This tradition continued for centuries, including the well-known settings by Mozart and Berlioz. Berlioz first made the Requiem a work of truly monstrous proportions, a tradition followed by Verdi, Dvorák, and many lesser-known composers like Charles Villiers Stanford. These compositions accentuate the darker, infernal side of death, as often illustrated by the intense drama of the "Dies Irae" section, boldly proclaiming the approach of a horrid judgment day. At the height of the Requiem's compositional popularity, Gabriel Fauré defied this tradition by emphasizing a tender, even comforting aspect of death, interpreting it as a departure from this troubled world and a hopeful arrival in a place of peace and eternal rest. He went so far as to eliminate the "Dies Irae" text from his musical setting, and indeed one might say that this is the first Requiem which truly lives up to its literal title.

Thus Fauré single-handedly established a new and uniquely French method to view this historically dreary tradition. In this environment, the French publishing company Durand in 1947 commissioned Maurice Duruflé to compose a choral-orchestral Requiem Mass. As he had already begun to write an organ suite based on Gregorian chant themes, Duruflé incorporated this work into the commission. The result was the composer's first choral work: a Requiem completely unique in its application of medieval melody, modern orchestration, and comforting treatment of the subject matter.

Tickets: £10 (students, £5 on the door) under 18's free.
Book online: www.jamconcert.org/season
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**Sat 18th July
3.00pm**

St Mary the Virgin Church, St Mary in the Marsh TN29 0BX

Tim Parsons – Organ Recital

Tim Parsons, organ

Boëllmann	Suite Gothique
Buxtehude	Ciacona
Purcell	Trumpet Tune and Air
Vierne	Berceuse
Stanley	Suite for Organ
	i) Introduction and Allegro
	ii) II
	iii) Trumpet Voluntary
JS Bach	Air from Suite No.3 in D
Mendelssohn	War March of the Priests

Tim Parsons is the organist and choirmaster of Holy Trinity Church in Folkestone, a post he accepted in 1993.

Tim has directed and played at many cathedrals including Wells, Christ Church, Dublin, Rochester, St Edmundsbury, Ely, Bath Abbey, Lincoln, Lichfield, Canterbury, Christ Church, Oxford, Gloucester, Chichester and Westminster Abbey.

Last year, Tim closed JAM on the Marsh, and this year he has agreed to repeat this. This concert is part of the Summer Concert Series at St Mary in the Marsh. Afternoon tea will be served after the concert.



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Biographies

9th July

In Search of Memory

Ruth Parkinson, artist

'....It takes just one awful second, I often think, and an entire epoch passes...' W G Sebald

Ruth is a professional visual artist from South London who currently lives on the Kent coast. Formerly an early years' teacher Ruth studied at Kent Institute of Art and Design, Canterbury, gaining a BA(Hons) in Fine Art, in 2005.

In her work Ruth finds a thematic preoccupation with documentation and the archive; the blending of factual recall with fictionalisation. She courts anachronism and seeks to encapsulate the ephemeral nature of passing time, using 8mm film, photography and installation. Ruth was awarded Arts Council funding for the project, '3RDFLOOR318'.

Ruth enjoys writing, especially poetry, and has published articles in magazines. Her love of children and working with them; her love of nature and conservation; her love of being under the open skies, are all dear to her heart.

Ruth's work has been influenced at various times by Paul Nash, Tacita Dean, Rachel Whiteread, Sophie Calle, Jeremy Deller, Marc Chagall, Van Gogh, W G Sebald, T S Eliot, Longfellow, Tennyson, Brook, Rossetti, Wordsworth ...

10th July

Singing Playgrounds

Ex Cathedral

Ex Cathedral's education and participation programme brings the benefits of singing to thousands of people every year across the UK and internationally. At the heart of the award-winning programme is a commitment to bring the personal and social development and well-being aspects of singing to participants as well as the development of vocal skills and musicianship. Singing Playgrounds, led and created by Project Leader Ula Weber and Director of Education Rebecca Ledgard in 2004 has been implemented in over 600 primary schools and has trained thousands of children as leaders to lead their peers in singing play in the playground. The project has been listed by Koor&Stem as one of the top choral initiatives in the world and won Best Musical Initiative from Music Teacher magazine. Ex Cathedral also delivers its Singing Medicine and Singing Pathways projects in hospitals, and SingMaker, ChoirMaker and Singing Mix projects in schools. www.excathedral.co.uk

Ula Weber, conductor

Ula Weber is a choral animateur, singer, teacher trainer, conductor and workshop leader whose work has taken her as far afield as Poland, Ukraine, Thailand, China and New Zealand. A former "Outstanding" (Ofsted 2004) primary school teacher, Ula is now Vocal Projects Leader for Sandwell Music and Arts Service where she works with schools and teachers to promote classroom and choral singing. As a co-founder of music education organisation Vocal.Point, Ula is also a lead vocal strategy consultant for Dudley Performing Arts.

As well as singing with the renowned choir Ex Cathedral, Ula is one of their lead education vocal tutors and co-created Ex Cathedral Education's internationally acclaimed and award winning *Singing Playgrounds* project.

As Head of Events for the National Choral Organisation, Sing for Pleasure, Ula organises conducting and singing courses across the UK and abroad. She is also a regular conducting tutor for the organisation and Course Director for their annual Summer School.

A trained choral conductor, Ula currently conducts SO Vocal (a 200-strong community choir run by the City of Birmingham Symphony Orchestra) and the Birmingham City Council Choir (as featured in the 2013 BBC2 programme 'The Choir'). She is the founder and Musical Director of *Echo Doliny* (a national Polish folk choir) and the National Teachers' Choir.

As well as guest conducting at national and international events, Ula is regularly invited to lead singing, training, and corporate workshops for organisations including ABCD, G4S, Glyndebourne, NAME, NYCOS, Music Mark, Sing Up and numerous music services across the UK.

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Box Office: 0800 988 7984**



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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, 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 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.

Trumpets	Niall Keatley	Alan Thomas
Horn	Andrew Sutton	
Trombone	Amos Miller	
Tuba	David Gordon-Shute	

Brandenburg Concerto No.5 and Stabat Mater Sounds Baroque

SOUNDS BAROQUE delights in communicating the passion and theatricality of music written largely in the 17th and 18th centuries. Directed from the harpsichord by Julian Perkins, the group comprises established singers and period instrumentalists who perform both as soloists and ensemble musicians with many of Europe's leading groups and opera houses.

No stranger to the airwaves, Sounds Baroque broadcast regularly on BBC Radio 3 and have appeared at London's Southbank Centre and at international festivals in Cheltenham, London, Ryedale, Tel Aviv, Two Moors and York. They have given world premières of works by Paul Ayres, Stephen Dodgson and Iain Farrington, and often stage educational projects in conjunction with performances.

January, 2014 saw the release of their second disc for Avie Records. Entitled *CONVERSAZIONI II: Duelling Cantatas*, it explores the wealth of vocal and instrumental music that may have been conceived for artistic gatherings – or *conversazioni* – in Rome at the turn of the eighteenth century. The disc has been praised for its 'stylish aplomb' in *The Sunday Times* and described as 'a winner' by *Early Music Review* and 'a model of clarity and warmth' by *International Record Review*. It is dedicated to their founding patron, Noelle Barker OBE.

Harpichord and director

Julian Perkins

Violin 1

Sophie Barber
Kinga Ujszászi
Naomi Burrell

Violin 2

Madeleine Easton
Miles Golding
Oakki Lau

Viola

Stefanie Heichelheim
John Crockatt

Theorbo / Guitar

Richard MacKenzie

Cello

Henrik Persson

Double Bass

Kate Aldridge

Sophie Barber, violin

Sophie Barber is a freelance violinist. Over the years she has played with the Academy of St Martin in the Fields and City of London Sinfonia. She was a founder member of the Barbican Piano Trio. Since 2003 Sophie has been playing in Baroque and Classical ensembles, including The English Concert, The Sixteen and Florilegium.

In 2013 Sophie had the joy of being involved in *Gabriel* at Shakespeare's Globe, and this Summer she is back there again in *Measure for Measure*.

Rachel Latham, flute

Rachel freelances on early flutes with many distinguished orchestras including Arcangelo, CM90, St James's Baroque, The Academy of Ancient Music and The King's Consort. She has performed with several chamber groups including the CBSO Baroque Players, The Musical and Amicable Society, The Parley of Instruments and Passemazzo, with whom she played on the *Live Music Now!* scheme.

Rachel is an experienced teacher and has tutored for Oxford Baroque Week and the Benslow Music Trust on period instruments and the Royal Academy of Music Junior Department, and several London day schools, on modern flute. Rachel has been a member of the adjudicating panel for *Live Music Now!* and has examined for the Royal College of Music and Guildhall School of Music & Drama.

Rachel read music at Birmingham University and later completed postgraduate studies at the Royal College of Music. She studied early flutes with Lisa Beznoisuk, Stephen Preston and Rachel Brown.

Claire Seaton, soprano

Born in Wolverhampton, Claire studied at the Birmingham School of Music, at the Royal Academy of Music with Rae Woodland and Kenneth Bowen, and subsequently with Linda Esther-Grey. She joined Kent Opera during her final year at the Academy, was awarded the Wessex Glyndebourne Association Prize in 1998 and in 1999 made her Glyndebourne Festival Opera debut singing the role of Vitellia *La Clemenza di Tito*.

An adaptable soprano, Claire has enjoyed success in the early music field where she has worked with ensembles such as The Tallis Scholars and the Gabrieli Consort, with whom she made her BBC Proms début in Handel's *Dixit Dominus* and is known for her performances of the soprano solos in Allegri's *Miserere*.

Claire's oratorio experience is extremely broad and she is particularly renowned for her performances of Verdi's *Requiem*, Brahms' *Requiem* and Mozart's *C Minor Mass*. Her recent repertoire has ranged from regularly performed favourites such as Verdi's *Requiem* and Mozart's *Requiem* to less common works such as Symanowski's *Stabat Mater* and Elgar's *The Light of Life*.

Claire's discography includes the role of The Believer in Rutland Boughton's *Bethlehem* for Naxos, Brahms' *Deutsche Requiem* with Jeremy Backhouse and the Vasari Singers for Guild, and the world première of Jonathan Dove's *The Far Theatricals of Day* with Nicholas Cleobury. Claire has also recorded the Pergolesi *Stabat Mater* with the counter-tenor Andrew Watts.

Claire has been involved with JAM, regularly performing with the Trust since 2000.

Andrew Radley, countertenor

British countertenor Andrew Radley read music at Clare College, Cambridge and studied at the Royal Academy of Music and the Paris Conservatoire.

Roles include Gandarte *Porro* (Göttingen Handel Festival with the Akademie für Alte Musik Berlin/Konrad Junghänel); Orindo *Admeto* (Göttingen Handel and Edinburgh Festivals/Nicholas McGegan); the title role in Flavio and Joachim *Susanna* (Early Opera Company/Christian Curnyn); the title role in Gluck's *Orfeo* (Spitalfields Festival); the title role in Tamerlano and Ottone *Agrippina* (Cambridge Handel Opera Group); First Wise Man and covering the roles of Daniel and Cyrus in Handel's *Belshazzar* (Aix-en-Provence, Innsbruck Festivals, the Berlin Staatsoper/René Jacobs); Nireno *Giulio Cesare* (Freiburger Barockorchester under Jacobs); the title role in Handel's *Orlando* (Opera Theatre Company Ireland); Didymus *Theodora* (London Handel Festival/Laurence Cummings); Hamor *Jephtha* (Royal Danish Opera/Lars Ulrik Mortensen); Refugee in Jonathan Dove's *Flight* (British Youth Opera/Nicholas Cleobury); Medoro *Orlando* (Scottish Opera/Paul Goodwin); Edward in Arne's *Alfred* (Classical Opera Company/Ian Page) and Arsamene in *Xerxes* (Iford Festival Opera).

Recent and future highlights include Nireno *Giulio Cesare* (Opera North), *St John's Passion* (Il Fondamento), concert performances of Mozart's *Apollo et Hyacinthus* (Classical Opera Company), *Dorian Gray* (Den Jyske Opera), and his Welsh National Opera debut as Hamor *Jephtha*.

Julian Perkins, harpsichord / conductor

Recently described as 'exuberantly stylish' by the *Sunday Times*, Julian Perkins has a growing reputation as a keyboard player and conductor of considerable talent and versatility. His discography has seen acclaimed solo and chamber recordings for Avie, Coro, Chandos, Opus Arte and Resonus on a wide range of instruments, including the Royal harpsichord by Burkat Shudi at Kew Palace. These include an ongoing series of cantata recordings with his own group, Sounds Baroque, and world première recordings of solo harpsichord suites by James Nares and John Christopher Smith, Stephen Dodgson's clavichord suites, and Daniel Purcell's operatorio *The Judgment of Paris*.

Julian has appeared with many leading soloists and ensembles at venues such as the Wigmore Hall, London, Lincoln Center, New York, and Sydney Opera House, as well as at the BBC Proms and Edinburgh International Festival. In addition to participating in productions at The Royal Opera House, Covent Garden, he has performed concertos with groups including the Orchestra of the Age of Enlightenment, Orchestra of the Sixteen, New London Soloists and Sounds Baroque.

As a conductor, he has performed staged opera productions for organisations such as the Buxton Festival, Dutch National Opera Academy, Grimeborn Festival, Guildhall School of Music and Drama, New Chamber Opera and New Kent Opera, and concert performances with, among others, the Bampton Classical Players, Barts Chamber Choir, Bury Court Opera, Rodolfus Choir, Southbank Sinfonia and Spiritato. Projects this Summer and Autumn include Leigh's *Concertino for Harpsichord* at the Anghiari Festival, Bach's '48' on clavichord at the Two Moors Festival, the world première of Stephen Dodgson's *Songs of the Heart* with the New London Singers, and performances as a harpsichordist for Welsh National Opera's production of Handel's *Orlando* for Rinaldo Alessandrini. www.julianperkins.com

11th July**This Was Once Sea II****Justin Sutcliffe, photographer**

Justin Sutcliffe's love of photography started at the age of six. Entrusted with his father's old rangefinder camera and a single roll of colour slide film for a day-trip to Calais with his grandparents, he was instantly dazzled by the magic of capturing the world around him. A decade of pictures later he received his first SLR camera as a birthday gift and subsequently built a small darkroom in the attic of the family home in order to pursue his photography.

His entry to the profession came in 1987 when he landed the job of trainee photographer at the Western Gazette in Yeovil. After getting a good grounding in the regional press he moved in late 1989 to South West News Service, a Bristol-based agency serving the national newspapers and magazines.

The high-pressure news environment led to a slew of front-page pictures, magazine spreads and two nominations that year in the "British Press Photographer of the Year Awards": Best Newcomer and Best Environmental Picture, the latter of which he won.

Using the awards as a springboard he moved to New York in 1991 and set up as a freelance photographer, soon forming a small agency concentrating on covering US issues and news events for the UK and European publications including the fall of Haiti and the Oklahoma bombing.

Returning to the UK just before the Millennium he became a regular contributor to The Sunday Telegraph, travelling widely on assignment for them including to the Middle-East, Africa, and Central Asia.

His photographic coverage of the 2002 hostage siege in a Moscow theatre became the defining images of the tragedy and won several awards including a highly prestigious "World Press Photo" as well as Best Photo Essay in the British Picture Editor's Awards.

Justin continues to cover issues and news around the world, in particular he has spent time in Afghanistan since the fall of the Taliban in 2001. His work appears occasionally in the Sunday Times and he is a regular contributor to the Independent on Sunday. His photographs have appeared in several books including "Five Thousand Days", "Requiem for the Heartland" and "Photo 19". Additionally he produced the photographic illustrations for two children's books both of which were accepted into the library of congress as educational texts.

In 2014 he produced This Was Once Sea for JAM on the Marsh, an exhibition of his journey across Romney Marsh. It was met with critical acclaim in the national press.

He currently lives in Whitstable with his wife and son and enjoys sailing and cycling when not behind a camera.

Requiem

C.J. ("Jonty") Driver: poet, novelist and essayist. For many years a teacher and latterly a headmaster – in Africa, Hong Kong and England - he is now a full-time writer, living in East Sussex, but traveling regularly to his country of birth, South Africa. He was educated at St Andrew's in Grahamstown, and at the University of Cape Town. Elected President of the anti-apartheid National Union of South African Students, in 1963 and 1964, he was held in solitary confinement by the South African police in 1964 on suspicion of involvement in the African Resistance Movement. While a postgraduate at Trinity College, Oxford, he was refused renewal of his passport and was stateless until he became a British citizen. He remained in effect a prohibited immigrant in South Africa until 1992. He has been honorary senior lecturer in the School of Literature and Creative Writing at the University of East Anglia since 2007. He was a judge of the Caine Prize for African Writing in 2007 and 2008, a research fellow at University of York in 1976 and more recently has held residencies at the Liguria Study Centre in Bogliasco, at the MacDowell Colony in New Hampshire, and at the Hawthornden Writers' Retreat.

He has published five novels (the first four of which have recently been re-issued by Faber Finds), a biography, a memoir, and six books of poetry, the most recent a pamphlet of 26 poems, called *Citizen of Elsewhere*, by the Happenstance Press in 2013. In September 2015, a short biography, *The Man with the Suitcase, The Life, Execution and Rehabilitation of John Harris, Liberal Terrorist*, will be published by the Crane River Press.

Peter Fields, violin

Peter Fields attended the Royal College of Music, first as a Junior Exhibitioner and subsequently as a full time student.

He has worked with numerous U.K. orchestras such as the L.S.O., R.P.O. and Philharmonia, as well as some in Nicaragua, South Africa and Norway. In the field of popular music he has also toured and recorded with artists such as Barry White, Dionne Warwick, Yanni and George Benson and accidentally became solo pianist for Henry Mancini in Japan for three weeks during an R.P.O. Pops tour.

Peter now teaches the violin and piano and is also involved in various community music projects such as conducting a local chamber orchestra and leading the Hastings Sinfonia.

The Fifth Continent

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 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

Mealor, 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. *The Eternal Ecstasy* has just been released for Regent, featuring music by Paul Mealor, Eric Whitacre, Morten Lauridsen, John Tavener, James MacMillan and other proponents of the so-called Choral Ecstatic Style.

Sopranos

Elizabeth Bate
Elizabeth Campion
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
Gabriella 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, Director of Music in Chapel, Selwyn College

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; she also served as a Trustee for nine years, and is currently a member of the Academic Board.

Onyx Brass – as above, see page 36

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. He is Principal Organist with JAM.

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.

Claire Seaton, soprano – as above, see page 37

Andrew Radley, countertenor - as above, see page 38

Annie Gill, mezzo

Annie Gill completed her postgraduate studies at the Royal Northern College of Music before becoming a young artist at the Opera National du Rhin in Strasbourg. She was a major scholar of the Peter Moores foundation.

She came to international prominence when she performed the role of Mercedes at the Opera Comique Paris in a new production of *Carmen* directed by Adrian Noble under the baton of Sir John Eliot Gardiner. She has subsequently sung Mercedes for Opera North and the title role of Carmen for Scottish Opera on Tour. In David McVicar's new *Ring Cycle* for L'Opera National du Rhin, she sang the role of Waltraute under the musical direction of Marko Letonja.

Concert performances include Handel *Il trionfo del tempo e disinganno* with Alexis Kossenko in Poland, Bach *B Minor Mass* in Edinburgh and at the Belfast Festival, Mozart *Coronation Mass* in St Petersburg with Kristofer Wahlander and the St Petersburg Festival Orchestra, *Messiah* in Hamburg and at the Queen's Hall in Edinburgh, Mozart *Requiem* with the Manchester Camerata, and performances of the *Cantata* BWV60 with Sir John Eliot Gardiner and the Orchestre Révolutionnaire et Romantique at the Royal Festival Hall and the Concertgebouw Amsterdam.

Her recordings include the Dublin version of Handel's *Messiah*, which won a Gramophone Award 2007 in the Baroque Vocal category and the recently released *St Matthew Passion*, both with the Dunedin Consort.

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.

Recent engagements include *Alfredo* LA TRAVIATA (Diva Opera) *Tamino* THE MAGIC FLUTE, *Hot Biscuit Slim* PAUL BUNYAN and *Hermes* KING PRIAM (English Touring Opera), *Rodolfo* LA BOHEME (Head First Productions), *Ferrando* COSI FAN TUTTE (London Festival Opera) and *Camille* THE MERRY WIDOW (Singapore Lyric Opera). In 2015 Ashley has performed *Tamino* (Welsh National Opera), *Alfredo* LA TRAVIATA (Opera Lyrica) and is currently singing the role of *Edgardo* in LUCIA DI LAMMERMOOR for Diva Opera's tour of England, The Channel Islands and festivals in France.

Omar Ebrahim, baritone

Omar Ebrahim began singing as a chorister at Coventry Cathedral and went on to study voice at the Guildhall School of Music and Drama. He served his performing apprenticeship at the Royal Shakespeare Company and Glyndebourne. He has been associated with many new music projects including *The Electrification of the Soviet Union* by Nigel Osbourne and Birtwistle's *The Second Mrs Kong* for Glyndebourne Festival Opera, and Berio's *Un Re in Ascolto* and Birtwistle's *Gawain* for the Royal Opera House. He appeared in Liza Lim's opera *The Navigator* at the festivals in Brisbane and Melbourne and gave first performances of Enno Poppe's concert and opera collaborations with Marcel Beyer - *Interzone*, *Arbeit Nahrung*, *Wohnung* and *IQ* - at the Berlin festival, Munich Biennale and Schwetzingen.

In exploring the connection between spoken word and song, he has helped recreate the sound worlds of Frank Zappa (Ensemble Modern, *The Adventures of Greggory Peccary*) and *Blade Runner* with the Heritage Orchestra. Other text led projects include Morton Feldman's *Words and Music* and Frank O'Hara Songs with the Ensemble Recherche, *King Gesar* by Peter Lieberman for Munich Biennale. He is also closely associated with Ligeti's *Aventure et nouvelles Aventures*. He has performed and recorded *In the Penal Colony* by Phillip Glass, Michael Nyman's *Facing Goya*, Kris de Voort's *House of the sleeping Beauties* and John Harle's ballad opera *Jamie Allan*.

Nicholas Cleobury, conductor

Nicholas Cleobury is Artistic Director of Mid Wales Opera, Principal Conductor of JAM, Principal Conductor and Founder Director of Sounds New and Principal Conductor of the Oxford Bach Choir. He is Founder Laureate of the Britten Sinfonia.

Cleobury has a wealth of operatic experience, having worked with companies including English National Opera, Glyndebourne and Opera North, Canadian Opera, Chicago Opera Theatre, the Royal Opera Stockholm, Hamburg Opera and Zurich Opera (where he has conducted many productions). He has also conducted numerous ballets, including works by Berg, von Bose (World Premiere), Debussy, Glass, Ligeti, Prokofiev and Stravinsky.

He has worked with some of the most prestigious festivals in the world, including Aldeburgh Festival, BBC Proms, English Bach Festival, St Magnus Festival and the Two Moors Festival.

Noted in particular as an orchestral and choral conductor, Cleobury has conducted all the major orchestras in the UK, Europe, Scandinavia, Singapore, South Africa and beyond, and choirs including the Swedish and Danish Radio Choirs, the Berkshire Choral Festival (UK and USA) and numerous major choirs in the UK, including the Royal and Huddersfield Choral Societies and the BBC Singers.

Nicholas Cleobury has a particular gift and flair for working with young people and students, as conductor, lecturer and teacher, working at most of the UK music colleges, with the Southbank Sinfonia and British Youth Opera.

A regular broadcaster with the BBC, Classic fM and on European radio, his discography includes highly regarded recordings of Mozart Concertos with the Britten Sinfonia and RPO, an award-winning CD of the music of Richard Strauss for EMI, Bridge, Headington, Maw and English Music with the Britten Sinfonia, and many others including the Chopin Piano Concertos.

12th & 13th July**I can draw your Dreams****Kate Walters**

Born west of London, Kate grew up longing to live in a wild and rural place surrounded by animals. Trips to Mull and Iona fuelled this longing. After Art College (Brighton) Kate ran a livery yard and small horse breeding centre in East Sussex before training to teach Art, which she did for 13 years at secondary level in Somerset. In 1997 Kate moved to Cornwall where she has worked as an independent artist for 17 years, showing work in Jerwood Drawing, RA, RCA, RWA.

A recent solo show at Newlyn Art Gallery of 2000 digital photographs of her garden and 30 paintings detailing & exploring a conversation with Nature was a great critical and public success (review in The Guardian). She enjoys giving talks on her work and her approach; so far she has given presentations at University of Leicester (2014), University of Aberdeen (2015), University of Innsbruck – Minding Animals conference- (2014); and in 2010 at the University of Brighton – a workshop on Drawing and the nature of consciousness.

At A Fete Worse than Death (London) 2014, she began her new '*clearseeing* 'or '*hollow bone*' drawing – tuning into visitors dreams/inner lives; working this way Kate created the original drawings for Marc Almond's album the Velvet Trail (2014/5). In May Kate made a shamanic intervention with her drum and drawings at the Venice Biennale.

15th July

Daniel Cook's Abbey Organ Recital

Daniel Cook, organ / conductor

Daniel is Sub-Organist of Westminster Abbey, where he is the principal organist to the Abbey Choir and Assistant Director of Music to James O'Donnell. In addition he is Artistic Director of the Mousai Singers and maintains a busy schedule of recitals, concerts and recordings as well as being in demand as a teacher and singer.

Prior to his arrival at Westminster, Daniel was Organist and Master of the Choristers of St Davids Cathedral and Artistic Director of the St Davids Cathedral Festival, where he was responsible for the maintenance and development of the cathedral's musical ministry. Under his direction the Cathedral Choir made several broadcasts and recordings for BBC Radio and Television, toured in Italy and performed with the BBC Singers in the City of London Festival. Before moving to St Davids, Daniel spent six years as Assistant Director of Music of Salisbury Cathedral where he was the principal organist. He has worked widely as a choral conductor and has been Music Director of the Dyfed Choir, the Farrant Singers, St Davids Cathedral Festival Chorus and the Grange Choral Society and Orchestra, with whom he directed many major choral works including Bach: *Christmas Oratorio*, Dyson: *Canterbury Pilgrims*, Elgar: *The Dream of Gerontius*, Handel: *Messiah* and Verdi: *Requiem*.

Daniel received his early musical education at Durham Cathedral with Keith Wright. Following a year as Organ Scholar of Worcester Cathedral, he moved to London to take up a place at the Royal Academy of Music where he studied with Nicolas Kynaston, James O'Donnell and Patrick Russill and participated in master classes with many of the world's leading organists including Marie-Claire Alain, Lionel Rogg and Jon Laukvik. While at the Academy, he worked as Organ Scholar of Southwark Cathedral and Westminster Abbey before graduating with first-class honours in July, 2003. He was subsequently Assistant Organist of Westminster Abbey from 2003 until 2005.

Daniel has twice been a finalist in the St Albans International Organ Competition. As a recitalist, he has played across the UK, as well as making appearances in Belgium, France, Germany, Holland, Hungary, Italy and Norway. Recent years have seen engagements in most of the cathedrals in Britain, the Royal Albert Hall, several Oxbridge College Chapels and in Westminster Abbey's Summer Organ Festival. Increasingly in demand as an ensemble performer, recent engagements have included concerts with the Orchestra of the Age of Enlightenment in the City of London Festival, BBC National Orchestra of Wales in the St Davids Cathedral Festival and Onyx Brass in The Hythe Festival.

He has made several solo organ recordings for Priory Records and is currently in the middle of a project to record the complete organ works of Charles Stanford and George Dyson.

16th July

Festival Chamber Orchestra of Canterbury

The Festival Chamber Orchestra was founded in 2002 for a performance in Canterbury Cathedral as part of the Canterbury Festival conducted by International Oboist and conductor Nicholas Daniel.

In 2007 the Orchestra was brought together again under the Direction of Anthony Halstead and the FCO are very honoured that Tony brings his immense talent and musicianship to produce the very best performances from the Orchestra. The FCO have performed with some of the country's top soloists, including Dame Felicity Lott, Michael Chance, Sarah Leonard and John Harle, and in 2013 had a work especially composed for them by international film composer Dario Marianelli. The FCO is a professional, innovative orchestra, enjoying exploring and performing a wealth of wonderful chamber music, from small scale works to Beethoven Symphonies.

The Orchestra is very pleased to be part of JAM on the Marsh 2015.

Ian Crowther, oboe

Ian was born in Portsmouth and started playing the oboe at the age of thirteen. He spent ten years as an oboist with the Royal Marines School of Music until 1982 when he was obliged to retire due to a back injury. He then embarked on an academic career gaining a BA and MA in Modern History at the University of Kent. Ian now runs his own business, a specialist music shop in Canterbury, and combines this with his work as a freelance oboist. Ian's playing activities include orchestral, chamber and soloist work, as well as being a member of the Crowther Wind Quintet. Ian is a founder member of The Festival Chamber Orchestra and regularly performs as soloist. Ian has performed in concerts with many artists including Dame Felicity Lott, John Harle and Michael Chance and most recently performed the Albinoni Double Oboe Concerto with Alison Teale for the PVRI Charity under the direction of guest conductor Stephen Barlow.

Anthony Halstead, conductor

Anthony Halstead's work as a Conductor and Director in the period-instrument movement increasingly takes him to those 'modern' orchestras whose players, using conventional instruments, wish to develop a stylistic awareness of authentic practice in the baroque, classical and romantic eras. He has a long association with The Hanover Band, and also has a special empathy with the Australian Chamber Orchestra, the Netherlands Radio Chamber Orchestra and the Uppsala Chamber Orchestra. Outside his work in the UK he makes regular return visits to Scandinavia, The Netherlands, Australia and New Zealand as well as making guest appearances worldwide for concerts or recordings. These CDs include the Beethoven and the Dvorak Violin Concerti with Richard Tognetti and the Australian Chamber Orchestra, the symphonies of JM Kraus and concertos by JH Roman for Musica Sveciae, Bach's Brandenburg Concertos and concertos by Vivaldi, with The Hanover Band, for EMI (re-released in June 2004 on 'Classics for Pleasure'), plus the complete Drottningholm Music by JH Roman and all Boccherini's Cello Concertos, with Tim Hugh as soloist, for Naxos. On his most recent visit to Sweden, he was presented with a 'gold disc' by Naxos to commemorate the sale of over 40,000 CDs of the 'Drottningholm Music' in Sweden alone.

His most recent CD, released in January 2015, is of Mozart's four Horn concertos, played on the hand-horn by Pip Eastop, with The Hanover Band conducted by Tony.

17th July

Safari opera Gala and Dinner

Carleen Ebbs, soprano

New Zealand born, London based, soprano Carleen Ebbs studied at the Cardiff International Academy of Voice under Dennis O'Neill, The Guildhall School of Music & Drama gaining a Masters of Music with Distinction, and The New Zealand School of Music. Carleen has performed with English National Opera, Welsh National Opera, Longborough Festival Opera, The New Zealand Symphony Orchestra, The London Handel Festival, Opera de Bauge France, NZ Opera, Opera Barga Tuscany, Opera in Space, Festival Opera NZ, The Grimeborn Festival, and the Celebrate Voice UK Festival 2014. Operatic roles include Susanna *Le Nozze di Figaro*, Calisto *La Calisto*, Morgana *Alcina*, Belinda *Dido and Aeneas*, Adele *Die Fledermaus*, Adina *L'elisir d'amore*, Madama Gilda *L'ajo nell'imbarazzo*, Gilda (cover) *Rigoletto*, Queen of the Night, Erste Dame and 1st Boy *Die Zauberflöte*,

Carleen has an extensive concert repertoire and has performed as a soloist with choirs throughout the UK and NZ, and was recently invited by the NZ Embassy to perform for ANZAC Day WW1 Commemoration Services in Flanders.

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 & role debut 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.

Jung Soo Yun, tenor

South Korean tenor Jung Soo Yun studied at the Yonsei University in Seoul, at the Royal Scottish Academy of Music and Drama, and at the International Academy of Voice, Cardiff University under Dennis O'Neill CBE and Peter Alexander Wilson.

Hailed in Opera Now Magazine as a Rising Star, he was First prize winner of the Montserrat Caballé International Singing Competition (2011), Richard Tauber Prize (2010), the Stuart Burrows International Voice Award (2010) and Les Azuriales Opera competition in France (2010).

Recent and future plans include Nemorino in L'elisir D'amor (Opera North), Lensky in Eugene Onegin (Grange Park Opera), Faust in Faust (Cork Opera Society), Rodolfo in La Boheme (Danish National Opera), Mainfroid and covering Henri in Verdi's Les Vêpres Siciliennes (Royal Opera House), Macduff in Macbeth (Opera North), Nadir in Les pêcheurs de perles, Rinuccio in Gianni Schicchi (Opera Holland Park).

Rodney Earl Clarke, baritone

Hailed by Gramophone as a "singer to be watched", Rodney Earl Clarke is recognised for his versatility in performance. At home with the music of 1940-1960 Broadway, Rodney has appeared in many shows including *Carmen Jones* at the Royal Festival Hall, London, *Kismet* at the English National Opera, Jude Kelly's award winning production of Bernstein's *On the Town*, Kenneth Branagh's epic film version of Mozart's *The Magic Flute*, Sondheim's 80th Birthday Celebration Prom, The Broadway Sound BBC Prom with the John Wilson Orchestra, Jake in Gershwin's *Porgy & Bess* under the baton of Sir Simon Rattle and Crown in *Porgy & Bess* under the direction of John Doyle with the Royal Danish Opera in Copenhagen. He also stars in Raymond Gubbay's popular show *Crazy for Gershwin* which recently toured the UK.

Rodney performs regularly with major orchestras and conductors with repertoire including Bernstein's *Mass* with London Symphony Orchestra under Marin Alsop, title role in *Porgy and Bess* with the Orchestra of Accademia di Santa Cecilia Rome under Wayne Marshall and Jake in *Porgy & Bess* with the Chamber Orchestra of Europe under Nikolaus Harnoncourt. Rodney was delighted to join the BBC's team of TV presenters in last year's Proms at the Royal Albert Hall, London.

www.rodneyearlclarke.com

Alice Turner

Alice Turner is a concert pianist, music director and award-winning accompanist, specialising in art song, lieder and chamber music.

As a pianist she has performed recitals with some of the leading musicians of her generation, including tenors Andrew Staples and Nicky Spence, baritones Benedict Nelson, Gary Griffiths and Duncan Rock, sopranos Elizabeth Llewellyn and Claire Debono, mezzo-soprano Rebecca Afonwy-Jones and pianist Malcolm Martineau.

As a music director, she has directed the UK premiere of Jake Heggie's *For a Look or a Touch* (London, 2011) and in 2014 she was artistic director of the Paxos Music Festival. She is a Samling Artist, resident staff accompanist at Oxenfoord International Summer School and performs regularly across the UK, including recent concerts at: the Purcell Room, Bridgewater Hall in Manchester, Sage in Gateshead, St James, Piccadilly, St Martin in the Fields and the Welsh Millennium Centre, Cardiff.

18th July**AUTOMATRONIC**

AUTOMATRONIC was formed in 2013 by Lauren Redhead, Michael Bonaventure, and Huw Morgan, to explore, create and promote new music for organ+electronics. Please visit our website for more information and details of future performances.

www.automatronic.co.uk

Michael Bonaventure

Michael Bonaventure is a composer, keyboardist, concertising organist and promoter of new and experimental music based in London, Amsterdam and Edinburgh. He has composed many electronic and electroacoustic works, large-scale organ cycles *Darenth & In Orbit*, ensemble and solo instrumental works for Sounds Positive, David Appleton (pianocircus), Mark Spalding and an extended motet *O Virgo Virginum* for the Merbecke Choir of Southwark Cathedral. Recent performances of his music have been given in the Netherlands, USA and at JAM concerts in London; his saxophone & piano work *Friday* will be premiered by Sounds Positive at the Kingston Welcomes Korea festival in Kingston-upon-Thames in August this year, and he is currently writing a piece for the American carillonist Neil Thornock. As a performer and interpreter of contemporary music he has worked with a huge number of composers and concertised throughout the UK, Europe & USA and BBC Radio 3. He has premiered over 80 new works and made numerous CDs.

http://www.scottishmusiccentre.com/michael_bonaventure/

www.soundcloud.com/michael-bonaventure

Huw Morgan

Huw Morgan was born in 1975 in Newport, South Wales: he studied music at the University of Oxford and choral conducting at the Royal Academy of Music. He is director of the Hanover Choir and the Merbecke Choir of Southwark Cathedral, and is organist of St Laurence Church, Catford. His compositions have featured at the South Bank Centre, Huddersfield Contemporary Music Festival, Canterbury Festival, the Bergen International Organ Festival, Canterbury Cathedral and on Radio 3 and numerous CDs.
www.huwmorgantheorgan.co.uk

Duruflé Requiem

Mousai Singers

Mousai Singers are 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.

Simon Hogan, organ – as above, see page 40

Daniel Cook, conductor – as above, see page 43

19th July

Tim Parsons Organ Recital

Tim Parsons, organ

Tim has been responsible for the music at Holy Trinity, Folkestone since 1993.

He began playing the piano and singing at the age of seven and was taken through his piano grades by Richard Baulch. Tim studied the organ under the direction of Berkeley Hill of St. Leonard's Church, Hythe. During his time at Hythe, Tim accompanied various Cathedrals trips including weeks at Lincoln; Bristol; Bath Abbey and Peterborough. In addition to his post at St. Leonard's Tim also directed the choir and played the organ at St. Paul's Church, Sandgate and played for morning services at St. Martin's Church, Horn Street.

During his time at Holy Trinity Tim has taken the choir to sing the daily services at many cathedrals including Wells; Christ Church, Dublin; Rochester; St Edmundsbury, Ely, Bath Abbey, Lincoln, Lichfield, Canterbury, Christ Church, Oxford, Gloucester, Chichester and Westminster Abbey. Tim has also played for and conducted several combined Deanery and RSCM choirs in Canterbury Cathedral.

In addition to his musical commitments at Holy Trinity Tim is also the regular accompanist for Folkestone Choral Society and the Shepway Singers, playing the organ, harpsichord or piano.

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