

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



JAM on the Marsh

7 – 17 July 2016

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Sunday 4th September 2016



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JAM on the Marsh

Welcome – Edward Armitage, JAM Chairman

So JAM on the Marsh 2016 is upon us... and how exciting it looks! As ever, we have tried to bring to the festival exciting events from afar, whilst encouraging local artists and performers to be involved. Our Bring Your Own (BYO) programme is specifically designed to allow artists and performers to be part of each year's activities. Annually, we encourage people to submit ideas that they would like to bring to the next festival. There is a simple, short form that can be accessed via the JAM website – www.jamconcert.org. I would like to encourage anyone with a great idea that they would like included in JAM on the Marsh next year to look at becoming involved with the festival via BYO.

Paul Mealar, Curator 2015 & 16

2016 is Paul Mealar's second and final festival as Curator. When JAM on the Marsh was set up, we decided that the curator could only run two festivals. The idea being that the festival should be a continually changing and developing series of events, and that we should invite internationally renowned artists and performers to lead it in the role of Curator. As one of the country's most 'in demand composers', clearly Paul fitted this bill! He has helped hugely in the direction of the 2015 and 2016's festivals. I would like to say a big thank you to Paul from everyone involved with JAM on the Marsh over the last two years.

Daniel Cook, Curator 2017 & 18

I am delighted to announce that Daniel Cook will take over from Paul Mealar as Curator of JAM on the Marsh next year. Daniel is recognised internationally as an organist of the highest order. He combines his busy freelance career with the position of 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 performer, conductor and producer. Daniel has been involved with JAM since 2005 and has performed in JAM on the Marsh every year since the festival was launched.

JAM on the Marsh 2016

As mentioned earlier, we feel that it is important to keep the festival fresh and constantly evolving. To this end, of the twenty four events this year there are many 'firsts': the first time a concert has taken place in the engine shed of the Romney Hythe & Dymchurch Railway in New Romney, the first time that we've hosted the BBC Singers with a Radio 3 broadcast, the first visit of the Sacconi Quartet, the London Mozart Players and the Magnard Ensemble, the first recital by local organist, Dean Hayward. It's the first time that the Romney Marsh Visitor Centre has become the 'Arts Hub' of the festival, hosting three new artists or group to the festival. There are many festival favourites too, such as Onyx Brass, Nicholas Cleobury, local schools performing Ex Cathedra's *Singing Playgrounds*, the Mousai Singers, Daniel Cook, Sounds Baroque and the Chapel Choir of Selwyn College, Cambridge who, with their conductor Sarah MacDonald, have performed with JAM since 2002!

It goes without saying that this wonderful programme of many arts could not happen without the financial support of many charities, trusts and organisations and individuals. Every single person who has donated money to JAM via its Supporters network is vital to the charity. As we embark on our most adventurous programme yet, I'd like to say thank you for each and every donation or grant made to this unique festival, in this most wonderful corner of our kingdom.

I hope you enjoy as much of the festival as you can get to!

Edward Armitage

JAM Chairman

www.jamconcert.org
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0800 988 7984

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JAM on the Marsh

Welcome – Paul Mealor, Curator

It is my great pleasure to welcome you to the 2016 JAM on the Marsh festival! This year is even bigger and better than last year, with art, literature and music celebrated in every part of this most beautiful part of the world. Join us on opening night to hear the fabulous Onyx Brass in the engine shed of the Romney, Hythe & Dymchurch Railway, or listen to the hushed, beautiful tones of the BBC Singers in our special BBC Radio 3 broadcast concert of music which sets some of England's greatest poets. Or, take in the brilliance of Sounds Baroque's *Casanova* Opera.

The Romney Marsh Visitor Centre becomes our Arts Hub this year, hosting three exhibitions and eight workshops or talks, including the wondrous Kate Walters drawing your dreams. A visual highlight has to be the Marsh Academy Photography Exhibition at RSPB Reserve, Dungeness – there are some quite exquisite photographs to enjoy there!

Or, maybe, like me, you'll choose to see and hear everything! Whatever your tastes, you'll find something to enjoy, something to intrigue and something to enlighten as we try, in many guises to capture the beauty, power and allure of this unique garden of England through art.

With more concerts, public engagement and arts than ever before; commissioned works from leading composers, including the wonderful young American composer, Thomas LaVoy; top class performances from the likes of the world-leading London Mozart Players in a concert commemorating the centenary of the Battle of The Somme, and the opportunity to see art created in this unique landscape and even in your presence, this is sure to be a summer to remember.

I look forward to welcoming you to our events personally, and hope that you enjoy what is sure to be a fantastic festival!

Professor Paul Mealor

Curator of JAM on the Marsh





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Thursday 7th – Sunday 17th July

10am – 5pm

Tristan Fewings – Between the Sea and the Sky

JAM on the Marsh is pleased to be working in partnership with Little Cheyne Court Wind Farm Community Fund in support of this project

Romney Marsh Visitor Centre TN28 8AY
RH&DR Hythe Station CT21 6LD & Carriages

Tristan Fewings was born and grew up in the Forest of Dean, Gloucestershire; a country boy at heart, his early interest in wildlife and nature led him to photograph landscapes and birds. He got his first camera at 12. His first picture was of his dog. His second frame was of a Mute Swan at the local lake. He vividly remembers taking those two photographs; the thrill of pressing the shutter and capturing things forever. This was the beginning of a love for photography. He wore the shutter out of that first camera! He studied documentary photography at Newport and went onto work freelance as a press photographer eventually becoming a staff photographer with the photo agency Camera Press. He now shoots exclusively with Getty Images, specialising in fashion and entertainment; covering a wide range of assignments from Cannes and Venice film festivals to working backstage at Milan and Paris fashion weeks. He still feels the passion and excitement of that little kid with his first camera.



"Standing on the sea wall at Littlestone, looking out over the Channel to the horizon, feeling miniature under an immense sky, I fell in love with the space and landscape of the Romney Marsh coastline. For this exhibition I have taken the line of the sea wall as my path to journey from Hythe around the massive sweep of St Marys Bay to Dungeness.



On first glance this can appear to be an empty, two dimensional landscape but walk slowly here and you begin to notice the fullness of this place, the ever changing drama of the sky, the colour of the sea, the shifting patterns of the beach as the tides move millions of pebbles over time, the power of the wind, the architecture of the sea flowers in spring; there is so much to see and explore.

In such a flat landscape to stand on the sea wall can feel like a mountaineer on a summit ridge surveying the world unfolding below. Many of my photos were made from this vantage point or standing just below. To spend time here is to become very aware of the beauty of the light, the weather patterns and the changing seasons. On a hot, still summer's evening the beach at Hythe could be the Mediterranean, in turn the

stark other worldly beauty of Dungeness contrasts to the familiar English seaside of Dymchurch. A heavy sea mist will shroud the Marsh in mystery, only hints remain and tales of smugglers and ghosts are easy to conjure. On a slate grey wet day, low tide reveals a scene reminiscent of a WWI battlefield, this is a landscape of defence, the pebbles and wall hold back the water from washing away the reclaimed land of the Marsh. The Mulberry Harbour anchored out at sea hints at the strategic importance this bay played during WWII whilst the Martello Towers hark back to the threat of Napoleonic invasion.

Navigating this landscape is easy, there is no need of a map or compass, you can see your destination from miles away, the manmade structures that dot the land here become the way-markers, the Martello Towers echo the shape of the nuclear reactors at the end of the bay at Dungeness, The Watertower at Littlestone stands tall and proud. My favourite stretch is from Dymchurch to Littlestone.

I have spent 9 years making these photos and will never tire of this incredible place."

Thursday 7th – Sunday 17th July

10am – 5pm

hART – Power Lines

JAM on the Marsh is pleased to be working in partnership with Little Cheyne Court Wind Farm Community Fund in support of this project

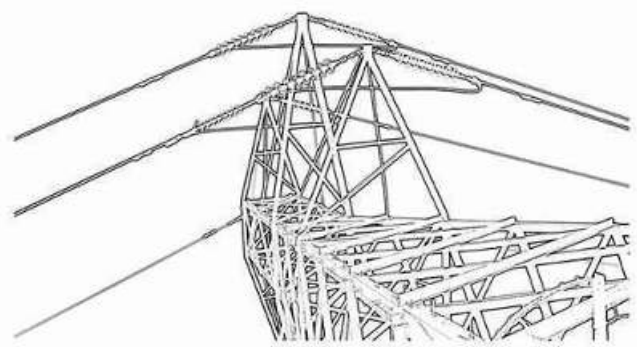
Romney Marsh Visitor Centre

TN28 8AY

Formed in 2014, hART is a collective of professional artists living and working in Hythe and the Romney Marsh. The aim of the collective is to be a focus for artistic talent. As well as exhibiting exciting new works in a variety of venues, hART contributes to the life of the community through talks and workshops, led by experts in their fields. Members of hART produce distinctive work in a variety of mediums including paintings, ceramics, sculpture, mixed media, print, photography and film. Members of hART have exhibited high quality, continually evolving work for years, in solo and group exhibitions, in the UK and abroad.



Lighthouse



The beauty of the local environs – its changing seasons, light and moods – has sparked the creativity of countless eminent artists over the years and continues to inspire the artists of hART.

Thursday 7th – Sunday 17th July

10am – 5pm

Jillian Bain Christie – Nordic Landscapes

JAM on the Marsh is pleased to be working in partnership with Little Cheyne Court Wind Farm Community Fund in support of this project

Romney Marsh Visitor Centre

TN28 8AY

Jillian Bain Christie is a Scottish artist and soprano based in London and Paris. A graduate of Glasgow School of Art, she has recently started exhibiting work again after a hiatus while studying music. She recently completed a MFA in Creative Practice at Trinity Laban Conservatoire of Music and Dance, London. There her specialist areas of interest concentrated on both Scandinavian song and research into the correlation between visual art and music.



Recent highlights include representing Trinity Laban in the 2015 ELIA NOW Festival, Amsterdam, premiering the soprano solo in Paul Mealer's *Symphony No.1 Passiontide*, with James Jordan and the Orchestra of Scottish Opera, an artists' residency at Fljótstunga, Iceland, Stockhausen's *Stimmung* at the Queen Elizabeth Hall, Southbank Centre, with Trinity Laban Soloists and Gregory Rose, and the release of her debut solo album *Ae spark o' Nature's fire* with pianist Catherine Herriott.

Forthcoming projects include a solo exhibition at the Barbican Library, London, a performance of Morten Lauridsen's *Cuatro Canciones* with Spectrum Ensemble in the presence of the composer and artists' residencies on the Åland Islands, Finland, and as part of JAM on the Marsh Festival 2017.

Jillian currently works mainly in paper and mixed media, taking inspiration from Nordic landscape, and incorporates collaged elements comprised of texts from the Norse sagas, music manuscripts and old cartography. The landscape and culture of Iceland continues to be of

particular influence on Jillian's artistic practice. Much of her recent work was, and still is, created in response to the time she spent recently in Iceland living in a cabin on Hallmundarhraun lava field.



Thursday 7th – Sunday 17th July

10am – 5pm

Students of the Marsh Academy Photography Exhibition

JAM on the Marsh is pleased to be working in partnership with Magnox, Little Court Cheyne Wind Farm Community Fund and KCC local Member Carole Waters through the Combined Members Grant Fund in support of this project

RSPB Reserve, Dungeness

TN29 9PN



Since January, the renowned photographer Tristan Fewings has been mentoring students from the Marsh Academy photographic department towards their first public exhibition. The students were allowed to photograph anything to do with or shot on Romney Marsh. Thirty photographs were submitted for the judging process, with the aim of exhibiting the best twelve. Following this difficult judging process, we are presenting fourteen shots, of a staggeringly high quality.

All the students have worked incredibly hard to produce this exhibition, one of the highlights of JAM on the Marsh and its ongoing education work. All involved with the festival, and especially Tristan and the judging panel, would like to offer our congratulations to every photographer that took part in this mentorship scheme. The results are far better than we could ever have hoped for!



Thursday 7th July
7.30pm
Onyx Brass: Music from the Shows

RH&DR Engine Shed, New Romney Station
TN28 8PL

Onyx Brass '*the classiest brass ensemble in the UK*' according to BBC Music Magazine, play the first ever concert in the New Romney engine shed of the Romney, Hythe & Dymchurch railway! Cooling down after a hard day on the track, the RH&DR's locomotives are in and around the engine shed for you to look at during tonight's dinner interval, when a hog roast will be served. Please do get 'up close and personal' with the engines; this is a very rare opportunity.



Onyx Brass has been involved with JAM since 2001, an integral part of every season and festival over the years. Together we have presented many concerts, many including world premieres by some of the UK's most important composers. Tonight's concert sees the group performing some of their lighter repertoire.

Onyx Brass will announce the programme during the evening, featuring a suite from Bernstein's *West Side Story*, Gershwin classics, and a medley of Bond favourites alongside works by Mozart, Bizet and Debussy.



© Benjamin Ealoveg

Kate Walters returns to the festival for a second year, to draw your dreams, inner visions and memories, turning them into a piece of art for you to take home!

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 in a one-off piece. She has 'drawn dreams' at Espacio Gallery, London, Glasgow School of Art and at Art in Action, Oxfordshire.

Walters studied fine art at Brighton University. She spent some time teaching before completing a postgraduate fine art diploma at University College Falmouth. Around 2000 Kate was elected to be a member of the Newlyn Society of Artists.

Walters was the recipient of two major awards from the Arts Council England South West for the development of her work. She was also awarded travel bursaries to the Venice Biennale, and research trips to London and Berlin. She has recently received funding from The Juliet Gomperts Trust for the development and production of work for her solo show at Newlyn Art Gallery, 'The Secret Worth a Thousand'. In May 2013 Kate was selected to attend the Venice Biennale Launch weekend with funding from a-n's 'Go and See' initiative. Kate has recently been awarded funding by VASW to attend the 'engage' summer school in Padua, September 2013

She has had works short-listed for the Jerwood Drawing Prize in 2003 and 2008; selected for the Royal Academy Summer Exhibition in 2006, the Discerning Eye exhibition at the Mall galleries in London in 2002/6/11, Artsway Open in 2005/09, curated by Peter Bonnell, Sway, Hampshire; Visual Exhibition for Art of Ideas II curated by Stephen Snoddy in Birmingham (2009), the Royal West of England Academy, the Exchange Drawing show, and her solo show at Newlyn Art Gallery. She has exhibited extensively throughout the UK and has work in private collections in the UK, Australia and Europe. Kate is represented in Cornwall by Millennium. In the Autumn of 2014, Kate worked with Marc Almond to create all the original drawings for his recent album, *The Velvet Trail*.



Friday 8th July

7pm

BBC Singers Nicholas Cleobury Dame Janet Suzman

This concert will be broadcast on BBC Radio 3 at 7.30pm on Wednesday 13th July

**St Nicholas Church,
New Romney TN28 8TY**

Reading

Frank Martin

Reading

Gustav Holst

Kenneth Leighton

Reading

Paul Mealor

Sonnet 60 by William Shakespeare

Songs of Ariel from Shakespeare's *Tempest*

As Kingfishers Catch Fire by Gerard Manley Hopkins

The Evening Watch

God's Grandeur

Dream-Love by Christina Rossetti

To Seek Where Shadows Are (Festival Commission, UK premiere)

INTERVAL

Jaako Mäntyjärvi

Gerald Finzi

Reading

Thomas LaVoy

Reading

Ralph Vaughan Williams

Reading

Four Shakespeare Songs

All This Night

On The Seashore by Rabindranath Tagore

O Great Beyond (Festival Commission, world premiere)

The Gardener verse 85 by Rabindranath Tagore

Three Shakespeare Songs

Sonnet 18 by William Shakespeare



The BBC Singers make their JAM on the Marsh debut in a Concert of Literature, broadcast on BBC Radio 3. Tonight's programme is a nod to the 400th anniversary of Shakespeare's death, with three pieces setting 'the Bard'. Other literary luminaries include: William Austin, Henry Vaughan, Gerard Manley Hopkins, Christina Rossetti and Rabindranath Tagore.

The BBC Singers unrivalled expertise in performing the best of contemporary music has brought about creative relationships with some of the most important composers of the 20th and 21st centuries. In 2013 they gave the world premiere performances of Paul Mealor's *The Farthest Shore*, commissioned by JAM, and tonight give the UK premiere of Mealor's *To Seek Where Shadows Are* and world premiere of Thomas LaVoy's *O Great Beyond*, both Festival Commissions.

Joining the BBC Singers are JAM's Principal Conductor, Nicholas Cleobury and the renowned Shakespearean actress, Dame Janet Suzman. Dame Janet returns to JAM on the Marsh two years after opening the 2014 festival, interspersing Wilfred Owen's war poems into Rachmaninoff's *Vespers* with The Chapel Choir of Selwyn College, Cambridge.

Frank Martin

Songs of Ariel from Shakespeare's Tempest

Frank Martin was born in Geneva, Switzerland, on 15 September 1890. In 1932 he became interested in the 12-tone technique of Arnold Schönberg. *Le Vin Herbé* (1941) was the first important work in which he completely mastered this very personal idiom. Together with the *Petite Symphonie Concertante* (1944-45) it established his international reputation. His compositions kept their vitality until the end of his life in November 1974.

Songs of Ariel from Shakespeare's Tempest

Frank Martin wrote the *Songs of Ariel* in 1950. *Come unto these yellow sands* with which the invisible Ariel leads Ferdinand to Prospero's haven, is given a distant, hollow character that might well make Ferdinand wonder whether the music were 'i' th' air, or th' earth' (I.ii.447). In *Full fathom five*, in which Ariel describes to Ferdinand his father's presumed fate, the music sways hypnotically like a bed of kelp undulating in leisurely waves. Sprightly, yet sweet, *Before you can say, "Come and Go"* encapsulates Ariel's quicksilver temperament, but *You are three men of sin* shows the power he can assume at Prospero's command, when, disguised as a harpy, the music aggressive and sharply pointed, he delivers a harsh rebuke to those who first usurped Prospero's dukedom. Finally, *Where the bee sucks, there suck I*, Ariel's joyful anticipation of his liberation, is a remarkable display of choral buzzing!

Gustav Holst

The Evening Watch

Gustav Holst was born in Cheltenham in 1874. He began composing while at Cheltenham Grammar School before studying composition under Stanford at the Royal College of Music. It took him more than two years to write *The Planets*, a work he never considered to be his best. The immediate success of this work was a source of consternation to him! His later works, such as the *Choral Symphony* and *Egdon Heath* for orchestra, which he believed to be his best, were found by critics and audiences alike to be bewildering and too cerebral. He died on 25 May 1934.

The Evening Watch

Holst composed *The Evening Watch*, subtitled 'Dialogue between the Body and the Soul' in 1924, and conducted its first performance at the 1925 Three Choirs Festival in Gloucester Cathedral. A setting of Henry Vaughan, it was planned as the first of a series of motets for unaccompanied double chorus, but only one other was composed. 'The Body' is represented by two solo voices, a tenor and an alto – singing in a metrically free, *senza misura* manner – and 'The Soul' by the full choir. The work has something of the austerity of Holst's other works of this period.

Kenneth Leighton

God's Grandeur

Kenneth Leighton was a chorister at Wakefield Cathedral and studied at Queen's College, Oxford with Bernard Rose. In 1955 he was appointed Lecturer in Music at the University of Edinburgh where he was made Senior Lecturer, Reader, and then Reid Professor of Music in October 1970. Leighton was one of the most distinguished of the British post-war composers; over 100 compositions are published, many of which were written to commission, and his work is frequently performed and broadcast both in Britain and in other countries.

God's Grandeur

Leighton's motet *God's Grandeur* sets a poem by Gerard Manley Hopkins. The first stanza contrasts the 'flame' of God's grandeur with the drudgery of humanity's everyday life, evoking images of lives that are 'bleared' and 'smeared with toil' – reflected in Leighton's setting by falling glissandi in the soprano and dissonant intervals in the lower voices. The second stanza, by contrast, convinces the reader that nature has a 'dearest freshness' after all – the 'bright wings' of the Holy Spirit in the last line are depicted by Leighton as drawn-out, major chords.

Paul Mealor

To Seek Where Shadows Are (Festival commission & UK premiere)

Born in St Asaph, North Wales in 1975, Paul Mealor studied composition privately as a boy with William Mathias and later with John Pickard, and at the University of York with Nicola LeFanu and in Copenhagen with Hans Abrahamsen and Per Nørgård. Since January 2003 he has taught in the Music Department at the University of Aberdeen where he is Professor of Composition.

Topping the Classical Charts for six weeks with his bestselling album, *A Tender Light* (featuring Tenebrae Choir and the Royal Philharmonic Orchestra) in November 2011, Mealor also broke records by being the first classical composer to hold both the classical and pop chart No 1's at the same time in December 2011, with his piece for The Military Wives Choir and Gareth Malone, *Wherever You Are*.

To Seek Where Shadows Are

"The poetry of Christina Rossetti has been a particular favourite of mine for many years. Her work is often deeply spiritual, introspective and seeking. The three poems I have chosen to set here are also about 'giving': the giving of oneself to the unknown in death; the giving of oneself to and in love, and the giving of oneself to God and faith.

The first setting, *Dreamland* is essentially a poem about the journey of a soul, newly departed from its dead body. It has an underlying theme of Christianity, and it is mainly focused around death and the 'giving' of oneself into the hands of God. And, to the peace of everlasting rest. The second movement is a setting of, *Dream-Love* a poem which tells of the beauty of love and the giving of oneself to it; however, the text is always tainted with sadness, that at some point this may end. The poet constantly questions. The final setting is of my favourite Rossetti poem, *In the Bleak Midwinter*. Rossetti begins her poetic retelling of the Nativity story by describing attributes of the winter season. In this scene, there are traditional elements of the Nativity story found in gospels of the New Testament, including the stable where Jesus was born, his mother, the Virgin Mary, and the angels and animals who worshipped the baby. Rossetti concludes by imagining herself in the position of a Shepherd or a Wise Man, and declares that in the end, all she can truly offer to the new born King is her heart."

Paul Mealor

INTERVAL

Jaako Mäntyjärvi

Four Shakespeare Songs

Jaakko Mäntyjärvi (b. 1963 in Turku, Finland) studied English and Linguistics at the University of Helsinki.

As a composer, Mäntyjärvi describes himself as an eclectic traditionalist: eclectic in that he adopts influences from a number of styles and periods, fusing them into his own idiom; traditionalist in the sense that his musical language is based on an awareness of tradition, continuity and communicativeness. He is a choral singer, and thus most of his works are for choir. Major commissions include works for the Cork International Choral Festival, the 700th anniversary of the consecration of Turku Cathedral, the World Symposium on Choral Music, and for Chanticleer and the King's Singers.

Four Shakespeare Songs

Four Shakespeare Songs dates from 1984, after which Mäntyjärvi took a self-imposed hiatus of some seven years. *Come away, come away, death* (Twelfth Night) must surely be one of the most wistfully mournful texts ever penned, sung at Orsino's request as he wallows in self-pity for his unrequited love of Olivia, and Mäntyjärvi captures the mood with subtly shifting rhythms and sighing figures. In *A Midsummer Night's Dream*, as Titania prepares herself for sleep, her fairy court sings the *Lullaby* as a charm of protection over the sleeping Queen, and the composer uses twisting chromaticism and cross relationships to evoke the creepy-crawlies that are forbidden to slither over her pillow. *Double, double toil and trouble* is of course the famous text from Shakespeare's *Macbeth* in which the three Weird Sisters are celebrating the Witches' Sabbath, just before Macbeth arrives to receive the cryptic prophecies that will ultimately betray him utterly – and one senses from this music exactly how much they are enjoying their treachery! In contrast, Ariel's *Full fathom five* is here given a warmth and richness that would perhaps offer some comfort and reassurance to poor Ferdinand.

Gerald Finzi

All This Night

Gerald Finzi was born in London on July 14, 1901. He studied composition with Ernest Farrar and from 1917 with Edward Bairstow at York Minster. His first published work was *By Footpath and Stile* (1922), a song-cycle for baritones and string quartet to texts by Thomas Hardy. In 1951 Finzi learned that he was suffering from Hodgkin's Disease. A commission from Sir John Barbirolli for the 1955 Cheltenham Festival brought forth the *Cello Concerto*, Finzi's most ambitious, purely instrumental work. The piece was first broadcast the night before he died on September 27, 1956.

All This Night

Finzi's setting of William Austin is a colourful Christmas fanfare. The text describes the cockerel 'chanticler' crowing all night with joy at the birth of Christ. As with all of Finzi's music, the tuning in this unaccompanied motet is crucially important and, given the amount of divisi writing, it does present choirs with a considerable challenge. It makes an excellent foil to Finzi's more lyrical, reflective music with which most people are familiar.

Thomas LaVoy

O Great Beyond (Festival Commission, world premiere)

Thomas LaVoy (b. 1990) is an award winning composer of contemporary art music currently completing his PhD at the University of Aberdeen, where he studies with the internationally acclaimed composer Paul Mealor. LaVoy's choral works are published by GIA Publications and G. Schirmer, and have been widely performed and recorded in the United States, the United Kingdom, Canada, Germany, Belgium, Taiwan and New Zealand.

O Great Beyond

O Great Beyond is a setting of three verses from *The Gardener*, a collection of poetry by the Bengali mystic Rabindranath Tagore. Published one year after Tagore's Nobel Prize winning collection of religious poems titled *Gitanjali* (1912), *The Gardener* contains poems that were written much earlier in the poet's career. Tagore described this collection retrospectively as the "lyrics of love and life." The musical narrative of *O Great Beyond* is meant to mirror the stages of love that Tagore portrays in *The Gardener*, culminating in the desire for a "Beautiful End" in the final movement.

Ralph Vaughan Williams

Three Shakespeare Songs

Ralph Vaughan Williams was born in October 1872. He was educated at Charterhouse, then Trinity, 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 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. In the early 1900s he was among the very first to travel the countryside to collect folk songs and carols, notating them for future generations to enjoy. He died in August 1958; his ashes are interred in Westminster Abbey.

Three Shakespeare Songs

Vaughan Williams (1872 –1958) composed *Three Shakespeare Songs* for the National Competitive Festival of the British Federation of Music Festivals in June 1951; it was held barely a month after the death of his first wife, and it is tempting to imagine that working with these texts provided some consolation for him. The cross-rhythms in his setting of *Full fathom five* effectively jumble the accents and blur the metre, like overlapping eddies at the turn of the tides. Prospero's speech in Act IV of *The Tempest*, from which *The cloud-capp'd towers* is extracted, contains some of Shakespeare's most famous lines. This text, coming as it does after Prospero's display of his powers for Ferdinand's edification, is given an evocative setting whose solemn, stately chords gravely sweep away the magical nuptial mass, 'this insubstantial pageant' (IV.i.167). *Over hill, over dale* (A Midsummer Night's Dream) is sung by a fairy of Titania's court, Vaughan Williams here conjuring a scene in which she dashes away to bejewel the green as the Queen's train approaches, the hills sending the echoes back through the night to Puck's listening ear.

Saturday 9th July

10am – 12.30pm

Kate Walters Hollow Bone Workshop

JAM on the Marsh is pleased to be working in partnership with Little Cheyne Court Wind Farm Community Fund in support of this project

Romney Marsh Visitor Centre

TN28 8AY

Following two days at last year's JAM on the Marsh festival drawing people's dreams using the Hollow Bone technique, Kate Walters returns to this year's festival. As well as drawing dreams for two more days – on 8th & 10th July – she presents this wonderful workshop explaining how she creates her amazing images.



Introducing this session she says: 'Becoming the 'hollow bone' is something I learned during my shamanic training. I am now combining it with my drawing practice and working in a 1 to 1 context with people who wish me to tune into them in this way. When you become the hollow bone you step aside, removing your ego and all that you know from a brain-mind perspective, and allow the teaching from a numinous world to come through your body and out of your hands, into the drawing implement you are holding. During this process your brain waves change to theta waves, which are those associated with non-personal creativity and the visionary. I like to use the monotype process as this technique seems to help, by adding tiny marks of its own during the work, which usually add to the image. I often draw with my eyes closed, trusting in the process. I have worked in this way at *A Fete worse than Death*, London, July 2014, and with Marc Almond during October 2014, for all the artwork for his new album *The Velvet Trail*.'

This is an extraordinary opportunity to learn and delve into Kate's extraordinary world. Not to be missed! Book in advance.

Saturday 9th July
7.30pm
Sacconi Quartet

St Leonards Church, Hythe
CT21 5DN

Mozart
Jonathan Dove

Graham Fitkin
Mendelssohn

String Quartet in D major K 499 'Hoffmeister'
Out of Time
INTERVAL
String
String Quartet No 6 in F min



Folkestone based string quartet, the Sacconi Quartet, make their first performance in JAM on the Marsh in a unique collaboration with St. Leonard's Church and The Hythe Festival. They are one of the finest quartets in the country, and we are delighted to welcome them to the festival.

Mozart
Allegretto
Menuetto: Allegretto – Trio
Adagio
Allegro

String Quartet in D major K 499 'Hoffmeister'

Mozart wrote the 'Hoffmeister Quartet' in 1786 in Vienna. It sits between two groups of quartets: the six 'Haydn' quartets and the three 'Prussian' quartets. It acquired the nickname 'Hoffmeister' after Franz Anton Hoffmeister, a prolific and successful Viennese composer who wrote many symphonies, flute concertos and flute chamber works, as well as operas and other works. He was also a publisher who published Mozart's piano quartets K 478 and 493.

Jonathan Dove**Out of Time**

"In a sense, this is a serenade for someone I never met. Mrs Elizabeth Allsebrook asked me to commemorate her husband in a string quartet, and told me a great deal about him. *Out of Time* is not his musical portrait, but it was suggested by his irresistible, infectious energy, and by his departure.

The quartet is in six short movements: a driving *moto perpetuo*; a kind of nocturne in which the gentle pulsings are slightly out of time with each other, like sleepers in the same room; a stubborn dance ("Stomping"); and then three movements that run together: an innocuous 'folk-song' emerges out of movement, provokes a hurried attempt to escape, then allows itself quietly to be led away."

Jonathan Dove

Graham Fitkin**String**

Graham Fitkin's programme note for *String* is very short: "*String* is an unusual piece for me. I decided to focus more on textural elements and shifting emphasis than in other pieces, blurring polyphony and eschewing unisons, whilst maintaining a sly latent pulse."

Graham Fitkin

Mendelssohn**String Quartet No 6 in F min**

1: *Allegro vivace assai - Presto*

2: *Allegro assai*

3: *Adagio*

4: *Finale: Allegro molto*

On 14 May 1847, Mendelssohn's sister Fanny collapsed and died, aged forty one from a stroke, while rehearsing one of her brother's pieces. Felix was inconsolable (his grandfather and father had also died from the same cause).

The *String Quartet in F minor* is a work of highly charged emotions, written shortly after Fanny's death. It was sketched hurriedly at Interlaken, where Mendelssohn was recuperating. Whilst there, he drafted a large-scale cantata and an opera, but he was too ill to work on them. The Quartet was completed, but not published until 1850. Just a few months later, in early November 1847, he too died of a stroke.

Sunday 10th July

10am - midday

Kids Workshop: 'Make and Fly a Kite'

JAM on the Marsh is pleased to be working in partnership with Magnox and Little Cheyne Court Wind Farm Community Fund in support of this project

Romney Marsh Visitor Centre

TN28 8AY

hART's residency at the JAM on the Marsh 'Arts Hub', the Romney Marsh Visitor Centre includes two workshops for children (the other is on making stick people on 17th July). Today we let our imagination run wild, whilst creating wonderful, flying art... crazy monsters, creepy crawlies... magical creatures... At the end of the workshop, you can take your kite home with you!



Sunday 10th July

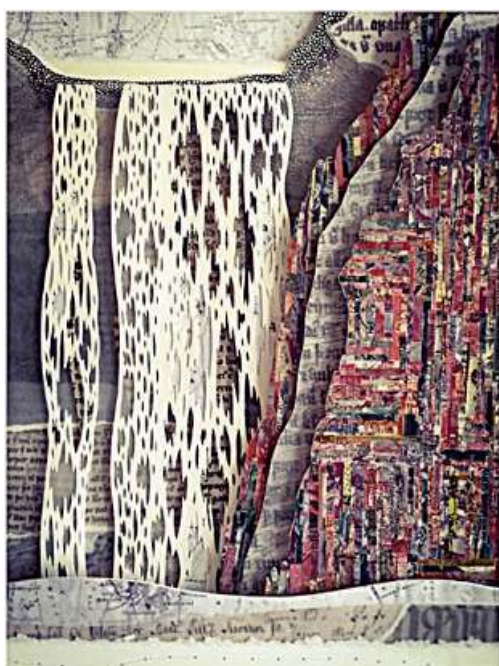
11am

Jillian Bain Christie Masterclass

JAM on the Marsh is pleased to be working in partnership with Little Cheyne Court Wind Farm Community Fund in support of this project

Romney Marsh Visitor Centre

TN28 8AY



At this year's festival Jillian is exhibiting a small number of her extraordinary mixed media Nordic landscapes, including her pictures of Nordic Churches. This exhibition is a prequel to her one-woman show next year when, as part of JAM on the Marsh, she will present her new images of Romney Marsh landscapes. Today she introduces her phenomenal technique and demonstrates how she creates these works. She will also discuss her ideas for next year's show.

Sunday 10th July

2pm

Tristan Fewings Photography Talk

JAM on the Marsh is pleased to be working in partnership with Little Cheyne Court Wind Farm Community Fund in support of this project

Romney Marsh Visitor Centre

TN28 8AY

Tristan Fewings introduces his extraordinary exhibition of photographs, *Between the Sea and the Sky*, as well as discussing his 'day job'; working as a leading freelance photographer for Getty Images.



Tristan is best known as a fashion and portrait photographer, yet here he presents a talk about his photographic journey from Hythe to Dungeness, along the seawall; a place that he has come to love and photograph over many years.



Sunday 10th July

4pm

Jonty Driver Poetry Recital

JAM on the Marsh is pleased to be working in partnership with Little Cheyne Court Wind Farm Community Fund in support of this project

St Mary the Virgin,

St Mary in the Marsh TN29 0BX

Jonty Driver returns to JAM on the Marsh and St Mary in the Marsh following his vibrant recital last year of his sequence of poems, *REQUIEM*, interspersed with excerpts transposed from Bach's Cello Suite No 2 and played by Peter Fields on the violin. This year he will read a published sequence of twenty-two of his poems with the overall title of *BEFORE*. Peter Fields will again play in between the poems a variety of pieces, some popular, some classical, some folk-tunes from Africa.

BEFORE begins and ends with the poet's dream of a soldier returning from an unspecified war, and then a series of memories of what Wordsworth called "spots of time", significant moments in an autobiography of a poet's early years. These include being taken away from school because of repeated illness and sent to a farm which specialised in looking after sick racehorses, and a period of detention without trial in solitary confinement during the apartheid years in South Africa.

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, leaving him stateless until he became a British Citizen. He has published five novels, a biography, a memoir and six books of poetry. In September 2015, Crane River Press published, in Cape Town, a short biography, *THE MAN WITH THE SUITCASE*, The Life, Execution and Rehabilitation of John Harris, Liberal Terrorist. Fifty years ago, John Harris was hanged for having placed a bomb in the concourse of Johannesburg station, which caused the death of a bystander and injured horribly others nearby. Although Harris had warned the police and the press about the bomb, no effort to clear the concourse was made. Driver has come up with new evidence that the decision not to clear the concourse after the warning may have been made as deliberate policy.



Monday 11th July

2pm

Singing Playgrounds with Ex Cathedra and Onyx Brass

Hythe Bay, Palmarsh and Dymchurch Primary Schools and Shepway Brass Academy

JAM on the Marsh is pleased to be working in partnership with Magnox, Kent Music and the Overstone Fund in support of this project

The Marsh Academy, New Romney

TN28 8BB

Ula Weber
Rob Challinor
Sarah Budd

Singing Playgrounds Project Leader
Ex Cathedra Education's Principle Accompanist
Lead Vocal Tutor

Welcome to our concert
Oh can you sing it?
The place to be

Rebecca Ledgard and Rob Challinor
Sarah Budd
Jamaican traditional song, adapted and with new words

Gran's rap medley
Sitting in the classroom
Singing playgrounds medley

Rebecca Ledgard, and accompaniment Rob Challinor
Traditional chants with accompaniment Rob Challinor
Traditional chants with accompaniment Rob Challinor
Traditional singing games arranged by Rob Challinor, Rebecca Ledgard, Suzzie Vango, Ula Weber
Timothy Jackson

Opening Night

Ex Cathedra's *Singing Playgrounds* is for everyone in a primary school to enjoy playing through singing games, and at the heart of the project a group of children are trained in each school to lead their peers in the playground. From an idea of Director of Education Rebecca Ledgard, *Singing Playgrounds* was designed and created by Ula Weber and Rebecca Ledgard in 2004 and has since been implemented in over 600 schools across the UK as well as travelling to 3 continents. The project team has now grown to eleven members to meet demand and next term's project highlights include partnerships with Birmingham, Warwickshire, THAMES, Milton Keynes hubs as well as international visits to Uganda and Singapore. *Singing Playgrounds* was the first flagship project for the national singing programme in 2007 and has received awards for best music initiative from Music Teacher Awards, as well as being listed one of the top 30 choral initiatives in the world by Koor & Stem.

Today's performance is the final event of a three year singing project involving Primary Schools across Romney Marsh; a collaboration between Ex Cathedra and JAM on the Marsh. Throughout this period it has been guided and supported by Kent Music. Each year as well as *Singing Playgrounds* we have introduced major pieces for the children to sing alongside Onyx Brass, initially Bob Chilcott's *A Sporting Chance* and then last year *Opening Night* by Timothy Jackson, co-commissioned by JAM and Onyx Brass. In an exciting development to this education project, we are delighted to be including Shepway Brass Academy in today's performance. Under JAM's guidance, Onyx Brass have mentored this amazing brass band since May, culminating in the student players performing alongside Onyx Brass and the Primary Schools. This three year project has been one of the most important and rewarding parts of JAM on the Marsh. We would like to thank everyone who has been involved with it, but especially all the Primary School children, students of Shepway Brass Academy and their teachers who have worked so hard to bring you today's performance.



Tuesday 12th July
10.15am – 5pm
Romney Marsh Churches Tour

Rose and Crown, Old Romney
TN28 8TY

Following on from last year's sold out churches tour, JAM on the Marsh joins forces once again with The Romney Marsh Historic Churches Trust, which has been conducting guided tours since it was founded in 1982.

Today we visit four iconic churches: St Nicholas, New Romney, St George's, Ivychurch, St Peter & St Paul, Dymchurch and St Thomas à Becket, Fairfield.



This all day tour includes a pub lunch and an excellent tea. Coffee will be served at 10.15 at the Rose & Crown pub, Old Romney, after which the tour will mount the JAM on the Marsh bus for the morning tour of two churches. Lunch is served at the Rose & Crown, followed by the afternoon tour of the remaining churches. You will return for tea at 4pm, and the day finishes at 5pm.



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



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Thursday 14th July
7pm

London Mozart Players Mousai Singers Daniel Cook

JAM on the Marsh in association with Orchestras Live presents London Mozart Players

St Nicholas Church,
New Romney TN28 8TY

Elgar
Warlock
Ralph Vaughan Williams
INTERVAL

Britten
Paul Mealor

Serenade for Strings
Capriol Suite
Mass G minor

Simple Symphony
The Shadows of War (Festival Commission, world premiere)

Tonight we welcome festival regulars the Mousai Singers and Daniel Cook, along with the London Mozart Players, making their JAM on the Marsh debut. Few in the audience will forget last year's astonishing performance by the Mousai Singers of the Duruflé *Requiem* and James MacMillan's extraordinary *Tenebrae Responsories*, in All Saint's, Lydd, one of the highlights of last year's festival!

Tonight's concert includes the World Premiere of a Festival Commission by Paul Mealor, with words by Grahame Davies, *The Shadows of War*. This has been co-commissioned by JAM and the Welsh Proms, and commemorates the one hundredth anniversary of the Battle of the Somme. For JAM on the Marsh, this is an opportunity for us to say a huge 'thank you' to Paul for his inspiring guidance as Curator of the festival. He steps down at the end of July, leaving the festival in the capable and visionary hands of tonight's conductor, Daniel Cook.



Edward Elgar

Edward Elgar, born in 1857, was one of England's greatest composers. From the age of 16, he became a freelance musician and composer. He was catapulted to fame following the publication of the *Enigma Variations* in 1899. Elgar's most fruitful period was the first decade of the twentieth century, during which he wrote some of his noblest, most expressive music, including the first four of his *Pomp and Circumstance Marches*; the first of these, subtitled *Land of Hope and Glory*, became an unofficial second national anthem for the British Empire.

In 1919 Elgar wrote the masterly *Cello Concerto in E minor*, whose deep feeling of sadness and impending loss surely relates to the final illness of his wife, Alice, who died in 1920.

Elgar died fourteen years later, in 1934

Serenade for Strings

Serenade for Strings

Though nominally in the key of E minor, the first movement is more wistful and nostalgic than grave in mood. The opening theme, swaying, almost playful in nature, is succeeded by a more earnestly lyrical melody in the middle section with some dialogue between solo and ensemble. The nocturnal *Larghetto* grows from a long, tender melody supported by a rich accompaniment that becomes more active as the music unfolds. The closing *Allegretto*, one of those inimitable Elgarian creations effortlessly combining vigor and languor, recalls a theme from the opening movement in its closing pages to round out this touching miniature masterwork.

Peter Warlock

Capriol Suite

"Peter Warlock" was in fact the pseudonym under which the multi-talented Philip Heseltine released his compositions to the world. Heseltine was born in London (in the Savoy Hotel) on 30 October 1894. Heseltine was a gifted writer and music journalist, an editor of early music at a time when it was generally neglected, and a generous encourager of the efforts of other composers. But most importantly of all, he was a spontaneous and original composer (as Peter Warlock), chiefly of a large corpus of over 100 songs, written between the end of the First World War and his death in 1930.

Capriol Suite

The *Capriol Suite* is a set of dances in the renaissance style. It was based on tunes found in a manual of Renaissance dances by the French priest Jehan Tabourot. The treatment of the source material is very free and the work is regarded as an original composition rather than an arrangement. It is made up from of six contrasting movements. The first, *Basse Danse*, is a lively dance for older folk, in which the dancers' feet for the most part slide along the floor. The second, *Pavane*, is far more stately in nature, while the following *Tordion* is once again spirited, similar in mood to the opening movement. The *Bransles* is a fast country dance which works its way into a frenzy, continuously building in speed and excitement. The subsequent *Pieds en l'air* is justifiably the Suite's most popular movement. While most movements are named after the dance name this one is named after the dancers' instruction. The dancers' feet should move so gently that they barely touch the floor. This movement provides a nice oasis of calm before the final movement, *Matachins*. This is an exhilarating sword dance, climaxing in violent dissonances which send the piece hurtling to a close.

Ralph Vaughan Williams

Mass G minor

For Ralph Vaughan Williams' biography, please see P. 18

Mass G minor

The *Mass in G minor* was written in 1921. It is perhaps notable as the first mass written in a distinctly English manner since the sixteenth century. The piece is dedicated to Gustav Holst and the Whitsuntide Singers (Holst and Vaughan Williams were very close at this time), and it received its first performance on 6 December 1922 in Birmingham Town Hall. The first liturgical performance was at Westminster Cathedral under R R Terry, who took an instant liking to the work and, along with Holst, championed its liturgical use. The work is set for unaccompanied double choir and soloists. It is divided into five movements:

1. Kyrie
2. Gloria in excelsis
3. Credo
4. Sanctus Osanna I - Benedictus - Osanna II
5. Agnus Dei

INTERVAL

Benjamin Britten

Simple Symphony

Born in 1913, Benjamin Britten is widely regarded as the greatest British composer of his generation; a master of dramatic music in the forms of opera, choral and orchestral works. Often alienated by the prevailing musical establishment, Britten brought into his music influences from European and American contemporary composers, as well as Balinese gamelan. He was equally adept at writing for professionals, amateurs and children, and composed prolifically throughout his life until illness curtailed his activities. He was awarded a life peerage in 1976, becoming Baron Britten of Aldeburgh where he lived for more than thirty years and founded the famous festival in 1948. He died in 1976.

Simple Symphony

Britten composed the *Simple Symphony* between December 23, 1933, and February 10, 1934. The published score carries this prefatory note by Britten: "*The Simple Symphony is entirely based on material from works which the composer wrote between the ages of nine and twelve.*" (The actual sources are given in footnotes to each movement.) "*Although the development of these themes is in many places quite new, there are large stretches of the work which are taken bodily from the early pieces—save for the re-scoring for strings.*" Britten himself led the first performance in Norwich, England, on March 6, 1934.

Paul Mealor

For Paul Mealor's biography, please see P. 17

The Shadows of War

The Shadows of War

The Shadows of War is a mass to commemorate the centenary of the battle of the Somme, commissioned jointly by JAM on the Marsh and the Welsh Proms. It is dedicated to Edward Armitage and Owain Arwel Hughes CBE. The structure follows the traditional mass, to some degree, interspersed with original movements or reflections upon war by the renowned poet, Dr Grahame Davies:

1. Kyrie
2. Gloria
3. The hand that held the knife
4. Sanctus and Benedictus
5. Blessed is the stranger
6. Angus Dei
7. Requiem aeternum: And let there be a Heaven

"Our aim here is not to glorify war in any way, but to mark its terrible shadows upon the living and the dead; upon humanity past and present and to provide a meditation upon hope and light in time of darkness. The opening 'Kyrie' sets the musical 'scene' for the whole work in the form of an originally composed plainchant. This 'chant' colours the whole work and appears in various guises and moments, particularly at the beginning, middle and end, and acts as aural signposts colouring the most important moments of our meditation. The work is lyrical and gentle, only once rising to any kind of joviality: this is in the fifth movement, 'Blessed is the stranger' when bells and fanfares accompany the joyful news that all are welcome at God's table. In the final movement, a Celtic lament is merged into the original, opening plainchant and is accompanied by a chord of beauty that is beyond instrumental, other worldly and full of hope."

Paul Mealor



Friday 15th July
10.45am
Magnard Ensemble: Revolting Rhymes and Marvellous Music

**The Marsh Academy,
New Romney TN28 8BB**

Flute: Suzannah Watson
Oboe: Lorraine Hart
Clarinet: Joseph Shiner
Horn: Jonathan Farey
Bassoon: Catriona McDermid
Piano: Suling King

Narrator: Rebecca Kenny



In their project *Revolting Rhymes and Marvellous Music*, the lively and dynamic chamber group Magnard Ensemble and narrator Rebecca Kenny explore the world of Roald Dahl's poetry through live instrumental music and theatre. In their presentation of the well-known tales of *Little Red Riding Hood* and *Three Little Pigs*, the group asks you to accompany them and composer, Paul Patterson, deep into the forest on an interactive musical adventure. You will meet some of your favourite, familiar characters and you might even think that you know the story, but take care - in the weird and wonderful world of Roald Dahl's imagination nothing is ever quite what it seems...

Libretto by Stephen Pettitt

Recitatives and arrangements by Julian Perkins

Augusta Hebbert, soprano

Boy Casanova, Teresa Imer, Marta Savorgnan, French Tart

Anna Starushkevych, mezzo

Bettina, Nanetta Savorgnan, Henriette, Inquisitor, Mistress Pauline

Tom Verney, countertenor

Young Casanova

Andrew Davies, bass-baritone

Senator Alvis Gasparo Malipiero, Pope, Voltaire

Neil Summerville, narrator

Old Casanova

Sounds Baroque

Julian Perkins, music director / harpsichord

Sounds Baroque return to Snargate after their triumphant performance last year of Bach, Handel and Pergolesi with a very different evening's entertainment: a pasticcio opera. But what is this pasticcio opera? It's a theatrical entertainment inspired by the alleged adventures of Giacomo Casanova. Julian Perkins, Founder Director of Sounds Baroque describes it as: '*Meaning literally 'pie' in Italian, the pasticcio was a magnificent pot pourri of largely solo arias, often by different composers, that could act as a vocal catwalk for opera stars. Appropriating music often came naturally to earlier composers. In his arrangement of Pergolesi's Stabat Mater, JS Bach used different text and added an independent viola part to the later movements, and Mozart had no compunction in adding violas, a full wind section and horns to his version of Handel's Acis and Galatea. Their aesthetic seems to have been as much 'historically inspired performance' as 'historically informed performance'. The same aesthetic is true of this pasticcio.*'

The opera's story is a sequence of episodes inspired by Casanova's own writings, presented as a series of flashbacks. They range from his early seduction by the young sister of a protector to a couple of raunchy encounters, but also include some of his meetings with the illustrious and rich, his escape from a notorious Venetian prison and the touching tale of what was perhaps his one true love.

Competition time – Spot the FAKE!

One of the musical items in this pasticcio is a fake, written by Julian Perkins. The winner will be the first person to identify which of the pieces is the fake and to tell Julian after the performance. They will win a free CD featuring Sounds Baroque and two tickets for this weekend's concerts in JAM on the Marsh by The Chapel Choir of Selwyn College, Cambridge (Saturday 16th, All Saints, Lydd at 7pm), Quartet for the End of Time (Sunday 17th, St Georges, Ivychurch at 3pm) and Dean Haywards' Organ Recital (Sunday 17th at St Mary in the Marsh).

Act 1

Overture

From Ottone in Villa

Vivaldi (1678–1741)

Bettina: *How pretty your locks are, so youthful and flowing*

Il caro mio bene from Armida

Mysliveček (1737–1781)

Boy Casanova: *What's she doing? I am trembling?*

Alla madre degli amore from Il Diamante

Zelenka (1679–1745)

Malipiero: High my position in times past

Whither ye beldames from A Shakespeare Ode

Linley (1756–1778)

Teresa: *He so wants me* / **Malipiero:** *She adores me! Conquest easy, just be breezy*

Quei begl'occhi from Rosina e Lesbo

Leo (1694–1744)

Casanova: *How lovely is your golden hair*

My Mother bids me bind my golden hair from Pastoral Songs

Haydn (1732–1809)

Teresa: *Your passion's so tempting, my int'rest is captured*
Un sol tuo sospiro from Marc'Antonio e Cleopatra Hasse (1699 – 1783)

Malipiero: *What's going on? Don't say, it's clear!*
Whither ye beldames from A Shakespeare Ode Linley (1756 – 1778)

Casanova: *Exciting temptation, my heartbeat is racing*
Se possono tanto from Cleofide Hasse (1699 – 1783)

Act 2

Casanova: *My good father, to confess all my conquests*
Madamina, il catalogo e questo from Don Giovanni Mozart (1756 – 1791)

Pope: *What's he asking, and how boldly?* / **Casanova:** *Have I pushed him just too boldly?*
Stabat Mater from Stabat Mater Pergolesi (1710 – 1736)

Bellino: *Son vergin vezzosa*
Son vergin vezzosa from I Puritani Bellini (1801 – 1835)

Henriette: *Now my heart to him is drawn* / **Casanova:** *I can't believe it! It can't be true!*
As with rosy steps the morn from Theodora Handel (1685 – 1759)

LONG INTERVAL – 40 MINUTES

Act 3

Tambourin
 From Dardanus Rameau (1683 – 1764)

French Tart: *Alors monsieur, my intentions are impure*
My heart does pine from The Oddities Dibdin (1745 – 1814)

Inquisitor: *Your morals are lacking*
Nil arma, nil fiamma from Juditha triumphans Vivaldi (1678 – 1741)

Tambourin
 From Dardanus Rameau (1683 – 1764)

Voltaire: *Knowledge is gained through reading*
Vado, sorte crudele from Flavio Handel (1685 – 1759)

Fanfare
 From an Air in Aeteon Boismortier (1689 – 1755)

Casanova: *Now I am old and sick, my sun is setting*
Le belle imagine from Paride e Elena Gluck (1714 – 1787)

Tutti solisti *Praise a life of joys unmeasured*
Le tue selve in abandano from Ciro Smith (1712 – 1795)

Sounds Baroque is extremely grateful to Simon Weil and the Arimathea Charitable Trust for supporting this project.

Sounds Baroque would like to thank Richard Austen, Gillian French, Gail Hennessy, Yvonne Horsfall Turner, Peter Jones, Stephen Pettitt, Edmund Pickering and Andrew Radley for making this project possible.

Saturday 16th July

3pm

Gawain Douglas Poetry Recital

JAM on the Marsh is pleased to be working in partnership with Little Cheyne Court Wind Farm Community Fund in support of this project

St Mary the Virgin, Church

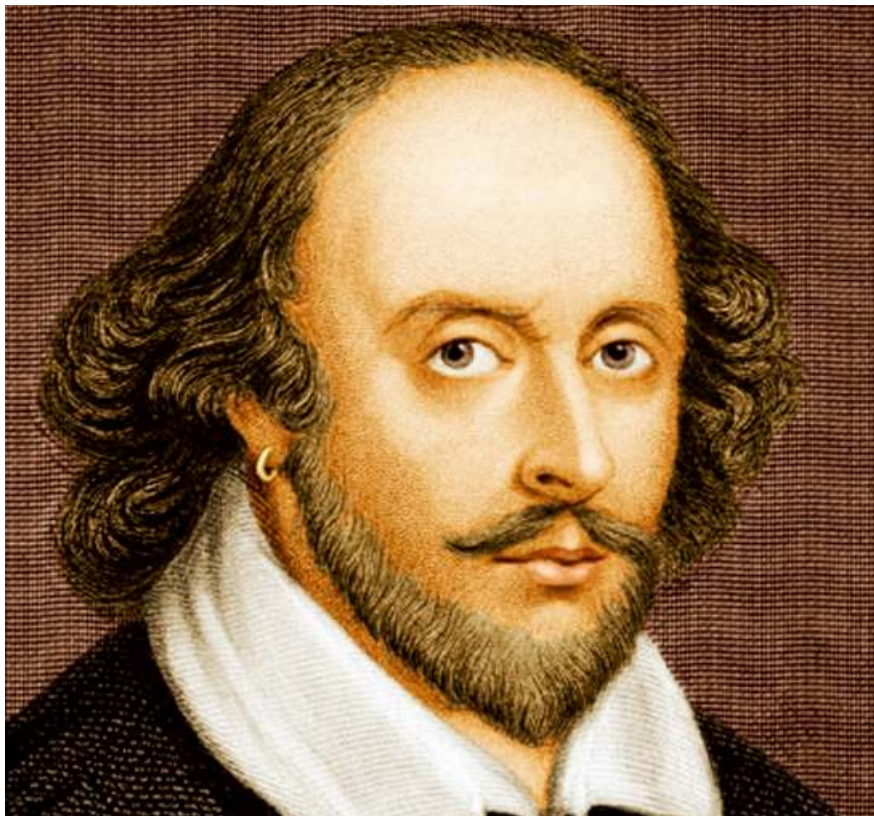
St Mary in the Marsh TN29 0BX

Lord Gawain Douglas was born in 1948, the younger son of Francis, the 11th Marquess of Queensberry, and the great grandson of John Sholto, the 9th Marquess, who hounded Oscar Wilde to prison, because of the playwright's relationship with his youngest son, Lord Alfred Douglas.

Gawain, who is a teacher, performing poet and musician, has devoted a great deal of time to publicising Alfred Douglas's work and has given many performances of his talk 'Oscar Wilde and the Black Douglas' around the country.

Following two sell-out performances of Eliot, Gawain returns to JAM on the Marsh, turning his attention to Shakespeare sonnets, out of a wish to make them more widely appreciated, and in memory of his father who was a well-known reciter of these poems. This is a wholly appropriate year for this recital, given that 2016 marks the 400th anniversary of "The Bard's" death. In 2004 Gawain performed his one man theatrical piece, 'The Wastes of Time', based on Shakespeare's sonnets, at The Shakespeare Institute in Stratford upon Avon, as part of the Shakespeare birthday celebrations.

More recently Gawain has made an especial study of the works of T.S.Eliot, particularly *Four Quartets* and *The Waste Land*, which he recited in JAM on the Marsh, in St Mary the Virgin in 2014 and 2015 respectively. In 2006 he recited *Four Quartets* in Canterbury Cathedral as part of The Canterbury Festival, and gave subsequent performances of the same work at the prestigious Port Fairy Music festival in Australia and in The Stanza International poetry festival in St Andrews in Scotland. In May 2015 Gawain performed *Four Quartets* for The Temenos Academy in London. Alfred Douglas would have turned in his grave as he detested Eliot.



Gawain has written four collections of poetry and a compilation of his poetry, 'Fortuna', was published by Alma Books in 2009. He has also produced two cds of works by Alfred Douglas and Shakespeare.

Saturday 16th July

7pm

The Chapel Choir of Selwyn, Cambridge Sarah MacDonald

All Saints Church,

Lydd TN29 9JU

Dulce et decorum est
For the fallen
Three motets Op. 110
Requiem

INTERVAL

My spirit sang all day
The turtledove
A bird is singing
Lay a garland
Thule, the period of Cosmography
My love dwelt in a northern land
The bluebird
The silver swan

Alex Patterson
Mark Blatchly
Johannes Brahms
Herbert Howells

Gerald Finzi
arr. Ralph Vaughan Williams
Judith Bingham
Robert Pearsall
Thomas Weelkes
Edward Elgar
Charles Villiers Stanford
Orlando Gibbons



DULCE AT DECORUM EST: 100 years since the Battle of the Somme

Dulce et decorum est

Alex Patterson

Northern Irish composer Alex Patterson is now based in Nottingham, where he is much in demand as a conductor, composer, and teacher. Here, Patterson sets the original words which Wilfred Owen quoted in his well-known World War I poem, thought to have been written in the six months or so before the Battle of the Somme. The stark, cold poignancy of this anthem's mood sheds a particular light on the sentiment expressed in this famous phrase: *"It is sweet and glorious to die for one's country"*.

For the fallen

Mark Blatchly

Mark Blatchly is the school organist, conductor, and English teacher at Charterhouse. His *For the fallen* was written for the choristers of St Paul's Cathedral on the occasion of the British Legion Festival of Remembrance at the Royal Albert Hall in 1980. Its Elgarian tunes, sensitive setting of the words, and moving use of the Last Post, make for a particularly effective tribute to those whose lives have been so senselessly lost in conflict.

Three motets Op. 110

Johannes Brahms

1. Ich aber bin elend
2. Ach, arme, Welt
3. Wenn wir in höchsten Nöten sein

These motets were composed in 1889, and constitute Brahms' final works for mixed chorus. The texts are suitable for Lent, or other penitential times of the year (including Remembrance). The musical influence of double-choir works of Schütz and Gabrieli can be heard throughout. As would be expected of Brahms, they are contrapuntally complex, harmonically rich, and vocally colourful.

Requiem

Herbert Howells

1. Salvator Mundi (O Saviour of the world)
2. Psalm 23 (The Lord is my shepherd)
3. Requiem aeternam (1)
4. Psalm 121 (I will lift up mine eyes unto the hills)
5. Requiem aeternam (2)
6. I heard a voice from heaven

Howells' *Requiem* was written in the early 1930s, though for unknown reasons, the music lay undiscovered until its eventual publication in 1980. It has often been linked to the death of Howells' son Michael, of polio at the age of nine in 1935. Although it was written before Michael died, Howells borrowed some of the material in his choral/orchestral oratorio 'Hymnus Paradisi' which was intended as a memorial to his son, which presumably explains the link between Michael and the *Requiem*. The *Requiem* cannot be used liturgically, since Howells did not set most of the necessary movements. However it is ideal as a meditative reflection on grief, loss, and redemption.

INTERVAL

MUSIC FOR AN ENGLISH SUMMER: Madrigals and Part-Songs

Here we offer you a taste of the long and distinguished English tradition of the secular madrigal (usually Renaissance) or part-song (usually 19th century), including one recent example (2010).

As a liturgical choir, we rarely have the opportunity to sing secular music, so this is a treat for us. Listen for word-painting (the 'sulphurous fires' of the Icelandic volcano Hecla in the Weelkes; the literal representation of the singing bird in the Bingham), mood-setting (the languishing suspensions of the bereaved lover in the Pearsall; the exultant joy of the Finzi), and we hope that you enjoy some of the finest and most beautiful music that this country has produced.

Sarah MacDonald

My spirit sang all day

The turtledove

A bird is singing

Lay a garland

Thule, the period of Cosmography

My love dwelt in a northern land

The bluebird

The silver swan

Gerald Finzi

arr. Ralph Vaughan Williams

Judith Bingham

Robert Pearsall

Thomas Weelkes

Edward Elgar

Charles Villiers Stanford

Orlando Gibbons

Sunday 17th July
10am to midday
hART: Stick People Workshop

Romney Marsh Visitor Centre
TN28 8AY

JAM on the Marsh is pleased to be working in partnership with Magnox and Little Cheyne Court Wind Farm Community Fund in support of this project

This workshop, run by the artists of hART is a brilliant opportunity for children aged above 5 years old to let their imagination run wild. They will meet the hART team and then be taken into the garden of the Romney Marsh Visitor Centre, where they will forage for sticks and other 'found' materials.



With their foraged items in hand, the children will be asked who they would like to create – a ballet dancer or footballer, maybe a Marsh shepherd, an ancient pirate or gnarled scarecrow... With expert guidance, they will then discuss their characters and hART will demonstrate and help the children to wrap fabrics, crepe paper and other 'found' materials into convincing, vibrant stick people. Mums and Dads can join in too!

At the end of the session, children can take their 'new friends' home with them or leave them perched in a specially chosen display tree at the Visitor Centre.



Sunday 17th July

3pm

Messiaen's Quartet for the End of Time

Piano supplied by E. L. Chandler Pianos, Rye

St George's Church,
Ivychurch TN29 0AL

This concert is dedicated to the memory of Thomas Harris

Daniel Evans, piano

Chloe Allison, clarinet

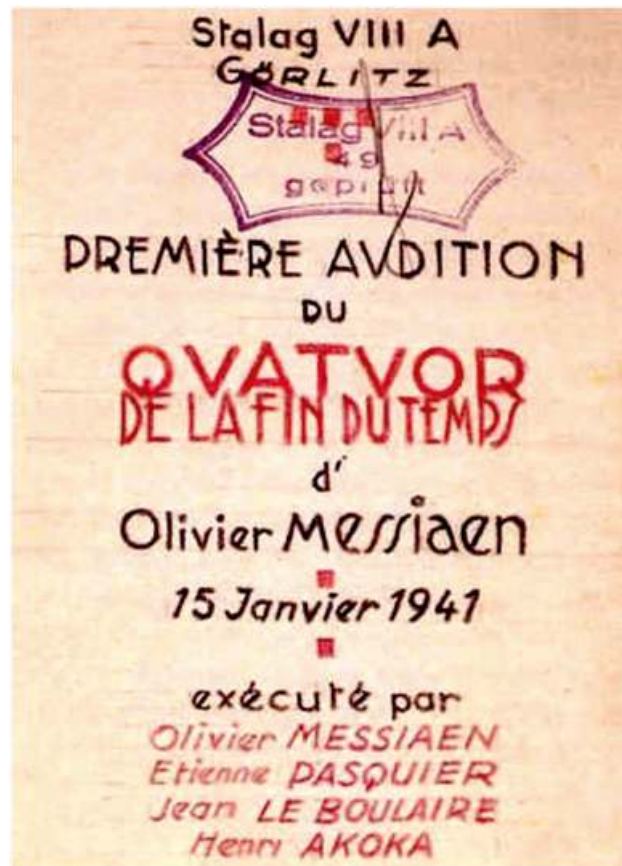
Lydia Caines, violin

Molly Parsons-Gurr, cello

- I. **Liturgie de cristal**
Crystal liturgy - quartet
- II. **Vocalise, pour l'Ange qui annonce la fin du Temps**
Vocalise, for the Angel who announces the end of time - quartet
- III. **Abîme des oiseaux**
Abyss of birds - solo clarinet
- IV. **Intermède**
Interlude - violin, cello, and clarinet
- V. **Louange à l'Éternité de Jésus**
Praise to the eternity of Jesus - cello and piano
- VI. **Danse de la fureur, pour les sept trompettes**
Dance of fury, for the seven trumpets – quartet
- VII. **Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du Temps**
Tangle of rainbows, for the Angel who announces the end of time – quartet
- VIII. **Louange à l'Immortalité de Jésus**
Praise to the immortality of Jesus - violin and piano.

The great French composer Olivier Messiaen was 31 years old when France entered World War II. He was captured by the German army in June 1940 and imprisoned in Stalag VIII-A, a prisoner-of-war camp in Görlitz, Germany (now Zgorzelec, Poland). While in transit to the camp, Messiaen showed the clarinettist and fellow prisoner Henri Akoka, the sketches for what would become *Abîme des oiseaux*, (the third movement of *Quartet for the End of Time*). Two other professional musicians, violinist Jean le Boulaire and cellist Étienne Pasquier, were among his fellow prisoners. After he managed to obtain some paper and a small pencil from a sympathetic guard (Carl-Albert Brüll), Messiaen wrote a short trio for them; this piece developed into *Quartet for the End of Time*, for piano, clarinet, violin and cello.

Brüll provided paper and isolation for composing, and he also helped acquire the three other instruments. By forging papers with a stamp made from a potato, Brüll even helped the performers to be liberated shortly after the performance.



Quartet for the End of Time was premiered in Barrack 27 of Stalag VIII-A, outdoors and in the freezing rain, on 15 January 1941. The musicians had decrepit instruments and an audience of about 400 fellow prisoners and guards. Messiaen later recalled: "Never was I listened to with such rapt attention and comprehension." Seventy five years after its first performance, *Quartet for the End of Time* is as vibrant and striking as it was in 1941. It is widely regarded as one of the greatest pieces of chamber music of the 20th century.

Edward Armitage, JAM Chairman describes the germ of an idea:

"As the last chords of the last concert of last year's JAM on the Marsh faded away, I got a strong feeling that we should perform Messiaen's masterpiece Quartet for the End of Time in the 2016 festival. I didn't know about the 75 year anniversary at that point; I just knew that it would be an extraordinary and wonderful experience for the audience to hear this giant piece of 20th century chamber music in the intimate, isolation of one of the Marsh's medieval churches. Festival curator, Paul Mealor and I discussed the idea, and with thoughts flowing we decided to develop it as an education project... Little did we know how this idea would mature."

It was decided that JAM should invite four brilliant young musicians to the Marsh for three days, to work and be mentored by one of the greatest knowledges on Messiaen, the pianist, Peter Hill. Hill's writings include three books on Messiaen, among them a ground-breaking biography *Messiaen*, based on unprecedented access to the private Messiaen archive. The composer endorsed Hill's playing of his music as a 'Beautiful technique, a true poet: I am a passionate admirer of Peter Hill's playing.' Since Thursday morning, Daniel Evans (piano), Chloe Allison (clarinet), Lydia Caines (violin) and Molly Parsons-Gurr (cello) have been being mentored by Peter, here in Ivychurch. The project culminates with this afternoon's performance of *Quartet for the End of Time*, on the last day of the 2016 festival, an example of how quickly an idea can develop into reality.

Sunday 17th July

5.30pm

Dean Hayward Organ Recital

JAM on the Marsh is pleased to be working in partnership with Little Cheyne Court Wind Farm Community Fund in support of this project

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

E Elgar
César Franck
Reginald Porter - Brown
Olivier Messiaen
John Ireland

Chanson de Nuit
Chorale No 3
Tuba Tune
Desseins éternels
Sursum Corda



E Elgar

Chanson de Nuit

Chanson de Nuit, was composed by Edward Elgar for violin and piano, and later orchestrated by the composer. Its first publication was in 1899, though it is thought that it was almost certainly written in 1889 or 1890. The orchestral version of the work was published in 1901, and first performed, together with *Chanson de Nuit*, at a Queen's Hall Promenade Concert conducted by Henry Wood on 14 September of that year. This version for organ was transcribed by Elgar's friend, A. Herbert Brewer.

César Franck

Chorale No 3

Belgian by birth, Franck became one of the leading figures of the French musical scene of the 19th century. His organ works are symphonic in structure and colour making full use of the 19th century organ. The three chorales completed in 1891 and published posthumously were his last testament, a culmination of his life as a composer. The "chorales" are not the German hymns of Bach, but freely conceived fantasias featuring noble themes. *Chorale No. 3* in A minor falls in three sections and shows the influence of Bach's chorales and preludes, Liszt's virtuosity, and Wagner's lyricism. The opening toccata-like allegro is juxtaposed with statements of the chorale theme. A new theme enters, a long, lyrical melody on a reed stop, and is passed from key to key, and register to register. Suddenly, the opening flourishes reappear; the piece builds in intensity as the chorale theme rise to the top carrying the work to its majestic conclusion.

Reginald Porter - Brown A firm favourite in recitals for many years, *Tuba Tune* displays both wit and pageantry in its magnificent big tune. A more lively middle section in right-hand thirds sets off the pomp and circumstance of the main theme. A master of the keyboard, Porter-Brown was among the theatre-organ's all-time greats. His legendary musicianship delighted audiences for many years, and is captured forever in this unforgettable piece.

Olivier Messiaen

Desseins éternels

Desseins éternels (Eternal designs) is the third movement of nine, that make up Olivier Messiaen's epic organ work, *La Nativité du Seigneur*, a testament to Messiaen's Christian faith, inspired by the birth of Jesus. In volume one, Messiaen outlines his inspirations; theological, instrumental and compositional. As the composer notes in his preface, he sought "the emotion and sincerity first". The work was written by the composer at the age of 27 years during the summer of 1935 while he was in residence at Grenoble near the French Alps. Messiaen wrote that in addition to theology, the movements were inspired by the mountains, as well as the stained glass windows in medieval cathedrals. The work was premiered on 27 February 1936 on the organ of La Trinité, Paris.

John Ireland

Sursum Corda

John Ireland's principal musical education was at the Royal College of Music where he studied piano with Frederic Cliffe, and composition with Charles Villiers Stanford. He served several short appointments as organist and choirmaster before being hired at St. Luke's, Chelsea, a position he held for 22 years (1904-26). In addition to his career as an organist and composer he taught composition at the RCM from 1920 to 1939. His compositions were predominately chamber works, however, he wrote several major orchestral works and also the music for the film *The Overlanders* (1946). The *Sursum Corda* was composed in 1911. In Christian liturgy the *Sursum corda* (Latin, "Lift up your hearts") is the opening dialogue to the Preface of the Eucharistic Prayer, dating back to at least the third century. Ireland's piece, a quiet meditation in triple time, has the form AABA and features a solo clarinet in bridge passages between sections. Its lush harmonies pay homage to the legacy of the late romantic composers such as Strauss and Mahler without verging into any excess that might be considered unsuitable for Anglican worship.

BIOGRAPHIES

Onyx Brass

Celebrating its 21st anniversary in 2014, Onyx Brass continues to be *the* leading light in establishing the brass quintet as a medium for serious chamber music, presenting it in the entertaining and articulate style that has become the group's trademark.

BBC Music Magazine described the group as “*easily the classiest brass ensemble in Britain*”, and Gramophone hailed “*some of the most thrilling chamber brass-playing of its kind*”. Onyx and its five recordings are also regularly featured on BBC Radio 3. The group has commissioned and performed the world premières of well over 100 new works, with many more in the pipeline.

Education is a large part of the remit of Onyx Brass: workshops and master-classes range from Primary School to the Juilliard 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, often under the auspices of the John Armitage Memorial trust, with whom Onyx Brass has been affiliated since its inception.

BBC Singers

The BBC Singers hold a unique position in British musical life. Performing everything from Byrd to Birtwistle, Tallis to Takemitsu, their versatility is second to none. The choir's unrivalled expertise in performing the best of contemporary music has brought about creative relationships with some of the most important composers and conductors of the 20th and 21st centuries, including Poulenc, Britten, Judith Bingham and Sir Peter Maxwell Davies.

The BBC Singers' 2016-17 season is as thrilling and diverse as ever. A fourth season of concerts in London's newest concert venue, Milton Court Concert Hall, includes Bach's *Mass in B minor* with St James' Baroque, Mozart's *Requiem* with a host of first-rate soloists, a Christmas concert led by Principal Guest Conductor Bob Chilcott and an inspirational programme of music by living composers, chosen and conducted by Eric Whitacre.

The Singers at Six series of early-evening concerts in the atmospheric surroundings St Giles' Cripplegate continues into the 2016-17 season with Rachmaninov's *Vespers* conducted by Elena Sharkova, an exploration of Czech music, and a concert of motets by Bruckner and Palestrina.

Soprano

Micaela Haslam
Helen Neeves
Elizabeth Poole
Olivia Robinson
Emma Tring

Alto

Cathy Bell
Margaret Cameron
Rebecca Lodge
Eleanor Minney

Tenor

Christopher Bowen
Stephen Jeffes
Andrew Murgatroyd
Tom Raskin

Bass

Nicholas Ashby
Stephen Charlesworth
Charles Gibbs
Jamie W Hall
Andrew Rupp

Nicholas Cleobury

Nicholas Cleobury is Head of Opera at the Queensland Conservatorium, Brisbane, Artistic Director of Mid-Wales Opera, Principal Conductor of John Armitage Memorial (JAM), Founder Director of Sounds New and Founder Laureate of the Britten Sinfonia.

Nicholas Cleobury has conducted all the major UK orchestras and widely in Europe, Hong Kong, Scandinavia, Singapore, South Africa, USA and beyond. He works regularly for the BBC and Classic fm, has appeared at most British Music Festivals, often at the Proms and made many recordings.

He has conducted numerous opera companies from ENO, Glyndebourne and Opera North to Canadian Opera, Chicago Opera Theatre, the Royal Opera Stockholm and extensively for Zurich Opera. He has been Principal Opera Conductor at the Royal Academy of Music and Music Director of Broomhill Opera.

Nicholas Cleobury has made an enormous contribution to the performance and fostering of contemporary music, having worked with many leading ensembles and composers, given countless premieres and promoted many young composers.

He is also a specialist choral conductor, having been Assistant Director at the BBC Singers. He has worked with choirs all over the world, from the Swedish and Danish Radio Choirs, to the Berkshire Choral Festival (UK and USA) and Die Konzertisten in Hong Kong.

Dame Janet Suzman

Dame Janet Suzman is a South African/British actress who enjoyed a successful early career in the Royal Shakespeare Company, later replaying many Shakespearean roles, among others, on TV. In her first film, *Nicholas and Alexandra* (1971), her performance as Empress Alexandra earned her several honours, including a nomination for the Academy Award for Best Actress.

Suzman later starred in a wide range of classical and modern drama as well as directing many productions, both in England and South Africa. She is a niece of Helen Suzman, South African politician and anti-apartheid campaigner. Suzman herself appeared in a film that looked closely at the apartheid issue, *A Dry White Season* (1989).

Sacconi Quartet

The award-winning Sacconi Quartet is recognised for its unanimous and compelling ensemble, consistently communicating with a fresh and imaginative approach. Performing with style and commitment, the Quartet is known throughout the world for its creativity and integrity of interpretation. Formed in 2001, its four founder members continue to demonstrate a shared passion for string quartet repertoire, infectiously reaching out to audiences with their energy and enthusiasm. The Quartet has enjoyed a highly successful international career, performing regularly throughout Europe, at London's major venues, in recordings and on radio broadcasts.

The Sacconi is Quartet in Association at the Royal College of Music and Associate Artist at the Bristol Old Vic.

Highlights of the 2014/15 season included collaborations with Miloš Karadaglić, Ksenija Sidorova and the Vertavo Quartet as well as performances in Switzerland, Spain and across the UK, including returning to the Wigmore Hall.

To date, the Quartet has given twenty-one world premières and four British premières, including works by György Kurtág, Paul Patterson, John McCabe, Simon Rowland-Jones, Robin Holloway, John Metcalf and Alun Hoddinott, and they performed as the solo string quartet on Paul McCartney's hit song Come Home.

In 2008, the Quartet held the inaugural Sacconi Chamber Music Festival in Folkestone, Kent. Now in its ninth year, the festival is an established event in the cultural calendar and is expanding year on year with challenging programming and exciting collaborations.

Ben Hancox plays a 1932 Sacconi violin, and Hannah Dawson an unknown Italian from 1750. Robin Ashwell plays a large Sacconi viola made in New York in 1934, for which he is indebted to Ellen Solomon, and Cara Berridge a Nicolaus Gagliano cello from 1781. Cara and Ben wish to thank the Royal Society of Musicians, a charity which helps musicians in need, for the use of their instruments.

Ex Cathedra

Ex Cathedra is a leading UK choir and Early Music ensemble with a repertoire that reaches from the 12th to the 21st centuries. We are known for our passion for seeking out the best, the unfamiliar and the unexpected in the choral repertoire and for giving dynamic performances underpinned by detailed research. Founded in 1969 by Jeffrey Skidmore, the group has grown into a unique musical resource, comprising specialist chamber choir, vocal Consort, period-instrument orchestra and a thriving education programme, aiming to explore, research and commission the finest choral music and to set the highest standards for excellence in performance and training. The award-winning education programme is led and delivered by a superb in-house team working in schools, hospitals and communities, on projects including Singing Playgrounds, Singing Medicine, Singing Pathways and SingMaker. Ex Cathedra's education team also run a set of academies for singers aged between 3 and 18.

Ula Weber

A former "Outstanding" (Ofsted 2004) primary school teacher, Ula is a leading conductor, teacher trainer and workshop leader, whose work has taken her around the UK and abroad. Ula is an expert in developing choral and classroom singing through creating singing strategies and delivering school workshops, large-scale choral events and teacher CPD. As well as singing with Ex Cathedra, Ula is also the project leader and co-creator of *Singing Playgrounds*, Ex Cathedra education's internationally acclaimed and award-winning project. A trained choral conductor, Ula currently conducts CBSO SO Vocal (a 200-strong community choir run by the City of Birmingham Symphony Orchestra), CBSO Young Voices and the Birmingham City Council Choir (as featured in the 2013 BBC2 programme 'The Choir', with Gareth Malone). She is the founder and Musical Director of Echo Doliny (the national Polish folk choir) and, most recently, the National Teachers' Choir.

Sarah Budd

Sarah works as a freelance choral animateur in schools and colleges around the country. Formerly Head of Music and AST in secondary schools, she moved into advisory work with Walsall Music Service, heading up their new Vocal and Choral Development team. She is a vocal tutor for Ex Cathedra, working on their Singing Playgrounds and Singing Medicine projects for the past 10 years. She has also tutored for Youth Music, Sing Up, Sing for Pleasure, and the Voices Foundation. Sarah loves working with choirs, and currently directs the staff choirs for Glaxo SmithKline (Ware), John Lewis (Cambridge) and Ware Operatic Society. She also runs a combined villages choir where she lives, in Hertfordshire.

Rob Challinor

Rob has been an accompanist with Ex Cathedra Education since the late 1990s and has been involved in a wonderfully diverse range of projects; choirs in Lichfield Cathedral singing Britten's *Noye's Fludde*; with nursery children enjoying a Polish singing game on a chilly autumn playground; in a huge circle of laughing, cheering children and teachers in Singapore as their headmaster dances; playing for London children as they sing *Stand by me* to Revd Desmond Tutu; with two of our team singing to a young girl in a coma in Birmingham Childrens' hospital; playing for over 800 children in Birmingham's Symphony Hall or a sea of excited children dancing and singing in a school in Bangkok. Beyond Ex Cathedra Rob plays for choirs and opera, singers and instrumentalists in repertoire from Bach and Telemann to Gershwin and Sinatra.

London Mozart Players

Founded by Harry Blech in 1949 as the UK's first chamber orchestra, the London Mozart Players (LMP) has achieved international renown for its outstanding live performances and CD recordings of the core Classical repertoire. Music Directors have included Gérard Korsten, Andrew Parrott, Matthias Bamert and Jane Glover, who grew and developed the orchestras strong Classical tradition. In 2015 the LMP appointed cellist Laura van der Heijden as its first Young Artist in Residence.

LMP plays an active part in contemporary music, giving many world premières and commissioning new works, in recent years by composers including Sir Peter Maxwell Davies, Tarik O'Regan, Sally Beamish, Cecilia McDowall, Lynne Plowman, Fraser Trainer and Jonathan Dove. In March 2011 the LMP appointed Roxanna Panufnik as Associate Composer.

The LMP has been committed to providing a platform for sharing the creative arts with schools and communities for over 25 years. The LMP have a vast programme of work in the community, from visiting day care centres and care homes to providing community concerts for elderly and disabled people. Touring is a major part of the orchestra's schedule, with regular appearances at festivals and concert series throughout the UK and abroad. Overseas, the LMP has visited China, Spain, Belgium, France and Germany. Recording has played a major part in the orchestra's life for many years. A long relationship with Chandos includes many recordings of works by Haydn and Mozart and an acclaimed *Contemporaries of Mozart* series numbers over 20 CDs. New Naxos release *Flowers of the Field* in collaboration with City of London Choir, Roderick Williams and Hilary Davan Wetton reached No.1 in the Classical Album Charts.

In June 2014 the LMP began a new and exciting phase in its history, becoming the first chamber orchestra in the UK to be managed both operationally and artistically by the players.

1st Violins

Marieke Blankestijn
Ann Criscuolo
Martin Smith
Anna de Bruin

2nd Violins

Andrew Roberts
Helena Smart
Jeremy Metcalfe

Violas

Simone van der Giessen
Michael Posner

Cellos

Julia Desbruslais
Ben Chappell

Bass

Stacey Watton

Percussion

Sarah Hatch

Mousai Singers

Mousai are an exciting choir directed by Daniel Cook, Sub-Organist of Westminster Abbey. Originally formed in 2010 as an octet, the group has now expanded. It has given numerous performances throughout the UK in the cathedrals of Winchester, Salisbury, Guildford, Chichester, Lichfield and St Davids, as well as St Brides', Fleet Street and the chapels of Trinity College, Cambridge and King's College, London.

In January 2013 Mousai released their debut CD - *The Welsh Connection*, which features music from the 20th & 21st centuries by Welsh composers, poets or music with connections to Wales. It has received national acclaim, and 4/5 stars reviews in Church Music Quarterly and Choir & Organ magazine.

Mousai have recently performed in the Gala Concert for the London Festival of Contemporary Church Music. It regularly collaborates with JAM, as part of the City of London Festival and JAM on the Marsh. Work with JAM has included the English premiere of Giles Swayne's *The Yonghy Bongy Bo*.

Daniel Cook

Daniel is recognised internationally as a liturgical and concert organist of the highest order. He combines his busy freelance career with the position of 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, both as performer and producer, as well as being in demand as a conductor, teacher and singer.

Prior to this Daniel was Organist and Master of the Choristers of St Davids Cathedral and Artistic Director of the St Davids Cathedral 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.

Daniel received his early musical education at Durham Cathedral with Keith Wright. Following a year as Organ Scholar at 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. While at the Academy, he was Organ Scholar at 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. 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 and Onyx Brass. He has made several solo organ recordings for Priory Records and is one of their most recorded organists.

Daniel has developed a strong commitment to new music, particularly through his work as conductor, organist and panel member of JAM.

Magnard Ensemble

The Magnard Ensemble is steadily building a reputation for delivering both high quality concert performances and dynamic educational projects in London and around the United Kingdom.

The players all follow their own professional performing careers, appearing as soloists, chamber musicians and with orchestras such as the London Philharmonic Orchestra, Manchester Camerata, London Chamber Orchestra, BBC National Orchestra of Wales, Welsh National Opera, Scottish Opera, Orpheus Sinfonia, Royal Northern Sinfonia, Sinfonia Cymru, the Britten-Pears Orchestra and West End shows such as 'Miss Saigon'.

The ensemble has appeared at venues including the Wigmore Hall and St. Martin-in-the-Fields, as well as festivals and venues around the United Kingdom. During the 2014/2015 season, the quintet simultaneously held a Chamber Music Fellowship at the Royal Academy of Music, as well as the inaugural joint fellowship between the Royal Academy of Music Open Academy and the Wigmore Hall Learning Department.

The ensemble's debut disc, 'Revolting Rhymes and Marvellous Music', will be released on Orchid Classics in the coming months.

Rebecca Kenny

Actress, clown and storyteller, Rebecca Kenny trained at Brighton Drama School, The Academy of Creative Training, as well as studying in Paris at Ecole St Jacques Long and in London with Philippe Gaulier. Rebecca is also the singer for London Based ukele band, Watch Out For The Bear and a cabaret artist, producing her own shows as alet ego, Frieda Love.

Sounds Baroque

Sounds Baroque broadcasts regularly on BBC Radio 3 and has appeared at London's Southbank, Kings Place and international festivals in Cheltenham, London, Ryedale, Tel Aviv, Two Moors and York, with artists such as Dame Emma Kirkby, Simon Callow and Peter Capaldi. Last year they gave the opening concert of JAM on the Marsh. Their series of recordings of chamber cantatas, *Conversazioni*, have been praised by The Sunday Times for their '*Stylish aplomb*' and International Record Review for being '*a model of clarity and warmth*'.

Julian Perkins, music director / harpsichord

Sophie Barber, violin I

Stefanie Heichelheim, viola

Elizabeth Bradley, double bass

Gail Hennessy, oboe I / recorder I

Hayley Pullen, bassoon

Karin Bjork, violin II

Henrik Persson, cello

James Akers, theorbo / guitar

Joel Raymond, oboe II / recorder I I

Julian Perkins, music director / harpsichord

Julian is Founder-Director of Sounds Baroque, and has recently been appointed Artistic Director of Cambridge Handel Opera. He has conducted staged opera productions for the Buxton Festival, Dutch National Opera Academy, Grimeborn Festival, Guildhall School of Music & Drama, New Chamber Opera and New Kent Opera, and has performed in productions at the Royal Opera House and Welsh National Opera. He has also performed concertos with the Orchestra of the Age of Enlightenment, The Sixteen and New London Soloists.
www.julianperkins.com

Augusta Habbert

Augusta is a graduate of the Guildhall School of Music and Drama, an ENO Opera Works Artist and Britten Pears Young Artist. Current and future engagements include *The Tempest* (Elizabeth Kenny and Orchestra of the Age of Enlightenment, York Early Music Festival), Rossi and Monteverdi (Early Opera Company), Haase *Demetrio* (Opera Settecento, Purcell *Dido & Aeneas* (1st & 2nd woman, La Nuova Musica) and Haydn *Mass* (London Choral Sinfonia, Cadogan Hall). She studies with Sheila Barnes.

Anna Starushkevych

Anna studied at the Guildhall School of Music and Drama. In 2012 she became the first mezzo-soprano to win the Handel Singing Competition, where she also won the Audience Prize and the York Early Music Prize. She is also a winner of the 2013 Bampton Classical Opera Singers' Competition. Operatic highlights include Pinocchio in Jonathan Dove's *The Adventures of Pinocchio* and Rosimonda in Handel's *Farmondo* for the Gottingen International Handel Festival 2014 and the Brisbane Baroque Festival 2015.

Tom Verney

Tom Verney began singing as a treble in Kingston Parish Church. As a countertenor, he spent a year as a lay-clerk in Perth Cathedral, Western Australia, before taking up a Choral Scholarship at St. John's College, Cambridge, and studying for a degree in philosophy. Having completed the Opera Course at the Guildhall School of Music and Drama, he now studies there with Andrew Watts, and also learns with Arwel Treharne Morgan.

On the concert platform he has sung with the Dmitri Ensemble (and was a soloist on their recording of MacMillan's Seven Last Words from the Cross) and has appeared in concert with the Oxford Philomusica and the Guildhall Symphony Orchestra at the Barbican, with players from the Orchestra of the Age of Enlightenment Youth Scheme at the Queen Elizabeth Hall, as part of the Handel Festival at St. George's Hanover Square, and at St. John's Smith Square.

Andrew Davies

Andrew read music at Clare College, Cambridge, also singing at St John's College, and studied singing at the Royal Academy of Music.

Andrew has worked on the operatic stage as a soloist at Berlin Staatsoper, Paris Opera Comique, Glyndebourne, Aix-en-Provence Festival, BAM New York and Innsbruck Festwoche among others, with conductors including Rene Jacobs, William Christie, Christian Curnyn and Laurence Cummings.

Neil Summerville

Neil trained at ArtsED. Credits include: *Everybody Elsie in Big Baby* (Royal Exchange, Manchester), *Bitter Fruit* (Trestle Theatre), *Margaret Down Under* (Eastern Angles), *The Ministry of Pleasure* (Theatre 503) Robert Poley / Ned Alleyn in *Dead Shepherd* and Ruth in *Così* (White Bear Theatre), Felix in *Big Brother Blitzkreig* (Kings Head Theatre). He is the voice of William Hillman in the Coventry Transport Museum. Music videos include: *Young Guns* and *Zibra*. TV appearances include: *The Definitive Guide To Hitler* (More 4) and *Sinister Ministers Collared!* (Discovery ID)

Stephen Pettitt

Stephen was educated at Exeter University, and has been a music critic since 1980, writing regularly for many national newspapers. He has also served as President of the Critics' Circle and broadcast widely. He has been a jury member for the RPS Awards and for many prestigious international competitions. From 2009 to 2014 he was Director of Music at Benslow Music Trust, Hitchin. *Casanova* is his first stab at an opera libretto.

The Chapel Choir of Selwyn College, Cambridge

The Chapel Choir has led worship in the college chapel since its foundation. For the first two thirds of the twentieth century, the all-male choir of undergraduates was directed by the Organ Scholars and sang Choral Evensong every day. For occasional larger works, and on Sundays, the men borrowed sopranos and altos from Newnham College. The mixed choir, formed in 1976 with the admission of women to Selwyn, now consists of up to twenty-six singers, Choral Scholars and volunteers, and the choir's link with Newnham continues to the present day.

During term, the choir sings three services per week in the chapel, as well as concerts and services throughout the UK, recently in venues including Westminster Abbey, Lincoln, Ely, Edinburgh, and St Paul's Cathedrals. 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. In an on-going collaboration with JAM, Selwyn Choir has premièred major new works by some of the UK's foremost composers, including Jonathan Dove, John McCabe, Paul Mealor, Gabriel Jackson, Paul Patterson, and Judith Bingham. The choir has made many critically acclaimed recordings, for labels including Priory, Herald, URM, Kevin Mayhew, and Regent Records, with whom they work most frequently. The choir's recent release on the Regent label, *The Eternal Ecstasy*, a selection of British and American music by Paul Mealor, Eric Whitacre, Morten Lauridsen, John Tavener, and James MacMillan, was featured as Classic FM recording of the week and spent three weeks in the Top Ten of the specialist charts.

SOPRANOS

Emily Baycroft
Maia Béar
Alexandra Forrester
Amy Gee
Katie Guest
Katie Hind
Sharon Mays
Esther Nye
Rebekah Sturge

ALTOS

Elizabeth Bate
Catriona Benn
Emily Galvin
Anna-Rose Harris
Shanna Hart
Celia Petrie
Hania Wyciszczok

TENORS

Thomas Athorne
John Bachelor
Mark Bostock
Gabriel Chernick
Samuel Fouts
James Martin

BASSES

Charles Cooper
Hector Gadriner
Matthew Innes
Kieran Reed
David Rice
Sean Telford

Sarah MacDonald

Sarah is a Canadian-born organist and conductor, living in the UK, and currently holds the positions of Fellow and Director of Music at Selwyn College, Cambridge, and Director of Ely Cathedral Girls' Choir. She has been at Selwyn since 1999, and is the first woman to hold such a post in an Oxbridge Chapel. Sarah came to the UK from Canada in 1992 as Organ Scholar of Robinson College, Cambridge after studying piano, organ, and conducting at The Royal Conservatory of Music's Glenn Gould School in Toronto with Leon Fleisher, Marek Jablonski, and John Tuttle. At Cambridge she read for a degree in Music, and studied the organ with David Sanger. Sarah has played numerous recitals and conducted choirs throughout the UK, North America, the Middle East, New Zealand, and much of mainland Europe. She has made over 30 recordings, variously in the guises of pianist, organist, conductor, and producer, and currently works most frequently with Regent Records. Sarah is a winner of the Royal College of Organists' (RCO) coveted Limpus Prize, and has taught organ and conducting for Eton Choral Courses, Oundle for Organists, the Jennifer Bate Organ Academy, and courses run by the RCO. She is a Director of the annual Girls' Chorister Course at St Thomas Church Fifth Avenue, in New York City.

Daniel Evans

Daniel Evans was born in Bristol and is 21 years old. He is a pianist/composer/improvisor. He has played in America, Israel, Germany, China and Norway. He has played in the Cadogan hall, Wells Cathedral, the English Speakers Union in Mayfair and Tanglewood Festival. He has had his pieces played by the Aurora Orchestra and the Hebrides Ensemble and has had them performed on BBC radio 3, in the Cadogan Hall, and at the Royal College of Music. He has improvised Mozart Cadenzas for Robert Levin and worked together with him on them in sessions at the Guildhall in the last year.

Chloe Allison

Chloe Allison graduated from Cambridge University with a starred first in music in July 2015. Whilst at Cambridge, she sang as a choral scholar with the Chapel Choir of Selwyn College and was principal clarinet of the University Symphony and Chamber Orchestras as well of the National Youth Chamber Orchestra. She was also a University Chamber Music Instrumental Award Holder. She is currently working as a full time classroom music teacher at Ibstock Place School in Roehampton and is planning to return to Cambridge next year to complete an MPhil, studying medieval vocal music.

Lydia Caines

Lydia has had an extensive and varied musical education, ranging from studying the violin at Junior Trinity to reading music at Selwyn College, Cambridge. As a violinist, she is highly accomplished in both orchestral performance and chamber music. Highlights include masterclasses at King's Place Chamber Studio, coaching with members of the internationally renowned Wihan and Endellion Quartets, as well as performing extensively with her own string quartet whilst at University. Lydia's broad orchestral experience includes leading Junior Trinity Symphony Orchestra at Cadogan Hall, performing regularly with Cambridge University Chamber Orchestra, leading Cambridge University String Ensemble and leading the seconds with the London Young Sinfonia. Notable solo performances include Bruch's Violin Concerto with Junior Trinity Symphony Orchestra and Mozart's Violin Concerto in G Major with Selwyn College Orchestra.

Lydia studies privately with Richard Ireland and is looking forward to continuing working with him at post-graduate level at the Royal Academy of Music in September.

Molly Parsons-Gurr

Molly Parsons-Gurr studied at the Royal College of Music on the Master of Performance with Orchestral Specialism with Alexander Boyarsky and Amanda Truelove, and at Trinity Laban Conservatoire of Music and Dance on the undergraduate course studying with David Kenedy and Naomi Butterworth.

Molly's first concerto performance was in Canterbury at the age of eighteen and since then has performed with the Armonia Quartet at City Hall in an event held by Boris Johnson, at the Foreign and Commonwealth Office and in churches all around the country. Alongside freelance orchestral playing Molly teaches cello in Hertfordshire and London, and performs chamber concerts on a regular basis.

Molly is the recipient of the Henry Wood Award (2012 & 2013), and has been funded by the Denne Gilkes Memorial Fund (2012 & 2013), The Lynn Foundation (2012 & 2013), The Kent and Medway Young Musicians Trust (2013), The Folkestone Decorative and Fine Arts Society (2012), The Albert Cooper Music Charitable Trust (2012), The Seary Trust (2012 & 2014) and a number of private sponsors.

Peter Hill

Peter Hill's writings include three books on Messiaen, among them a ground-breaking biography (*Messiaen*, Yale) based on unprecedented access to the private Messiaen archive. As well as recitals Peter Hill gives lectures and masterclasses around the world. In 2008 Peter was awarded the annual prize for musical scholarship by the Académie des Beaux-Arts in Paris. He holds an honorary professorship at Sheffield University and is a Fellow of the Royal Northern College of Music.

Dean Hayward

Dean Hayward started piano lessons with Mrs Poile in Lyminge aged 7 and at 15 progressed to Organ lessons at Lyminge Methodist Church with Peter Naylor. He was the first person ever to complete The Methodist Church Organ Training Scheme. Dean was resident organist at Lyminge Parish Church for six years until moving to take up the position of resident organist at St Mary the Virgin, St. Mary in the Marsh in 2009. Dean works full time as an organ tuner for FH Browne and Sons and his work takes him to churches and schools all over the South of England to as far as North Wiltshire. As well as finding the time to be the Haywardian's musical director, for the past six years Dean has also been the voluntary choirmaster for the choir of St Peter and St Paul, Dymchurch. In his time as choirmaster, the choir has doubled in size. He also regularly plays the organ for church services in Aylsham, Brook, Dymchurch, Elmsted and Folkestone.

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