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JAM on the Marsh

6th - 16th July 2017

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JAM on the Marsh

Welcome – Edward Armitage, JAM Chairman

It's a great pleasure to welcome you to JAM on the Marsh 2017, our biggest, boldest and most exciting festival to date. As ever, we have tried to bring thrilling events both from afar and nearby, encouraging local artists and performers to be involved. Of the twenty six events, fifteen include participants who either live or herald from Kent. JAM on the Marsh really does help to support and develop local talent, while importing some of the most exciting artists from further afield.

Paul Meador, Curator 2015 & 2016

When we setup JAM on the Marsh, it was decided that a Curator could only programme the festival for two years, to keep the ideas fresh. And so at the end of last year's festival we had to say goodbye to Paul Meador after two fantastic years at the helm. His support and hard work has been unstinting and I would like to offer him a HUGE thank you for all his help during his time in charge. Paul has always wanted to stay involved with JAM on the Marsh, so I'm thrilled to announce that he has agreed to become Festival President. We also already have plans to programme two of his largest works in the 2018 festival.

Daniel Cook, Curator 2017 & 18

Taking over from Paul as Curator is one of the country's finest church musicians, and someone that I admire enormously, Daniel Cook. Currently Daniel is sub-organist at Westminster Abbey, playing at all the most important services in this most prestigious of buildings. As of September, he will become Master of the Choristers and Organist at Durham Cathedral. Daniel has worked with JAM since 2005 as an organist and conductor, visiting JAM on the Marsh every year since it started. Daniel will conduct the Mousai Singers, play the organ alongside the London Mozart Players, accompany local children in our Come and Play sessions and conduct the BBC Singers for BBC Radio 3. I am delighted that Daniel has agreed to curate JAM on the Marsh for two years, and at such a busy time of his life.

JAM on the Marsh 2017

The programming this year has a mixture of festival 'firsts' and returning artists. We have our first Shakespeare play – *Hamlet* -, our first all-day children's event, Susan Pilcher and John Doyle bring their first exhibitions, jazz makes its first appearance with the David Rees-Williams Trio, Jamie Walton plays the solo cello part in our Vimy Ridge commemoration and Anita Strevens makes her first appearance playing all six of Bach Cello Suites. We also start the first year of a three-year singing project in collaboration with Kent Music, six Marsh Primary Schools and the Marsh Academy. Our returning artists include: BBC Singers, London Mozart Players, Sabotage Theatre, Sounds Baroque, Onyx Brass and Michal Rogalski; exhibitions by Tristan Fewings and Jillian Bain Christie; a poetry recital by Jonty Driver and two church tours involving the Romney Marsh Historic Churches Tour.

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 which can be accessed via the JAM website. I would like to encourage anyone with a great idea that they would like included next year to get involved via our BYO programme.

This wonderful programme of many arts could not happen without the financial support of many organisations, charities, trusts 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

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Welcome – Daniel Cook, Curator

I'm delighted to welcome you to the 2017 JAM on the Marsh festival! Building on the success of 2016, this year we're offering an even more diverse mix of art and photography, theatre, children's events, literature and music as we venture to some of the most beautiful venues around the Romney Marsh.

The festival is framed by two major choral concerts. Join us on opening night to hear the fabulous Mousai Singers put their distinctive spin on some of their favourite choral music, and then contrast their youthful enthusiasm with the virtuosity and experience of the BBC Singers in our final evening concert as they present a world premiere and festival commission by Tom Harrold and Stuart Beatch, commemorating the 100th anniversary of the WW1 battle of Vimy Ridge.

The London Mozart Players return to the Marsh for what is probably a world first. Using the latest digital technology, I will be performing not just one, but three works for organ and orchestra on three different organs. For the first time ever, it will be possible to experience organs from three different countries ideally suited to the Poulenc, Bingham and Albinoni on offer.

Sounds Baroque will take us on a special journey from Bach and Handel to Judith Bingham on July 7th, Onyx Brass will be back for our Primary Schools of Romney Marsh Education event on July 10th, or if you're looking for something a little different, do come to The David Rees-Williams Trio on July 13th to hear this wonderful Kent-based jazz group.

With a programme this diverse, featuring five exhibitions, more concerts and theatre than ever, resulting in an increased public engagement with the arts than ever; this is certain to be a festival to remember.

I look forward to meeting you at as many events as you can make!

Daniel Cook

Curator of JAM on the Marsh



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EXHIBITIONS EVERYDAY 6TH – 16TH JULY

ROMNEY MARSH VISITOR CENTRE

E	Tristan Fewings	Photography	7
E	Jillian Bain Christie	Mixed Media Art	9
ROMNEY MARSH VISITOR CENTRE & RSPB RESERVE, DUNGENESS			
E	Susan Pilcher	Photography	10
ST GEORGE'S CHURCH, IVYCHURCH			
E	John Doyle	Watercolours	8
DUNGENESS B POWER STATION VISITORS CENTRE & ST NICHOLAS CHURCH, NEW ROMNEY			
E	Marsh Academy Students	Photography	11

EVENT

TIME

VENUE

PAGE

THURSDAY 6TH JULY

MC	Magnard Ensemble – Peter and the Wolf	10	Hythe Bay Primary School	12
Ch	4 Churches Tour	10 – 5	Rose & Crown, Old Romney	13
M	Mousai Singers / Daniel Cook	7	All Saints', Lydd	14

FRIDAY 7TH JULY

MP	Poetry and Piano Recital - John Doyle / Tomasz Lis	3	St George's, Ivychurch	17
M	Sounds Baroque / Julian Perkins	7	St Dunstan's, Snargate	18

SATURDAY 8TH JULY

MP	The Journey Back – Jonty Driver / Peter Fields	3	St Mary in the Marsh	21
M	London Mozart Players / Daniel Cook / Michael Bawtree	7	St Nicholas', New Romney	22

SUNDAY 9TH JULY

C	Children's Sunday	10 – 4	Romney Marsh Visitors Centre	24
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MONDAY 10TH JULY

M	Marsh Primary Schools / Onyx Brass / Daniel Cook	2	Marsh Academy Leisure Centre	25
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WEDNESDAY 12TH JULY

T	Hamlet – Changeling Theatre	7	Littlestone Golf Club / XIX Café	26
T	Puppet Workshop – Sabotage Theatre	7	St George's, Ivychurch	27

THURSDAY 13TH JULY

M	David Rees-Williams Trio	7.30	St Leonard's, Hythe	28
T	The Looker – Sabotage Theatre	8	The Star Inn, St Mary in the Marsh	29

FRIDAY 14TH JULY

MCh	Bach Cello Suites – Anita Strevens	11 – 4	St George's, Ivychurch & St Mary in the Marsh	30
M	Molly Parsons-Gurr / Adrian Oldland (piano)	7.30	St Leonard's, Hythe	32

SATURDAY 15TH JULY

MC	Come and Play Session / Daniel Cook	10.30	St Leonard's, Hythe	34
MP	Shakespeare's Songs	3	St George's, Ivychurch	35
T	The Looker – Sabotage Theatre	7.30	St Thomas a Becket, Fairfield	29
M	BBC Singers / Jamie Walton / Daniel Cook	7	St Nicholas', New Romney	36

SUNDAY 16TH JULY

T	The Looker – Sabotage Theatre	3	St Thomas a Becket, Fairfield	29
M	That Latin Temperament – Michal Rogalski / Michael Poll	3	St Mary in the Marsh	39

Biographies

40

Thursday 6th – Sunday 16th July
10am – 5pm
Tristan Fewings – Photography

Romney Marsh Visitor Centre TN28 8AY



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 for 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.



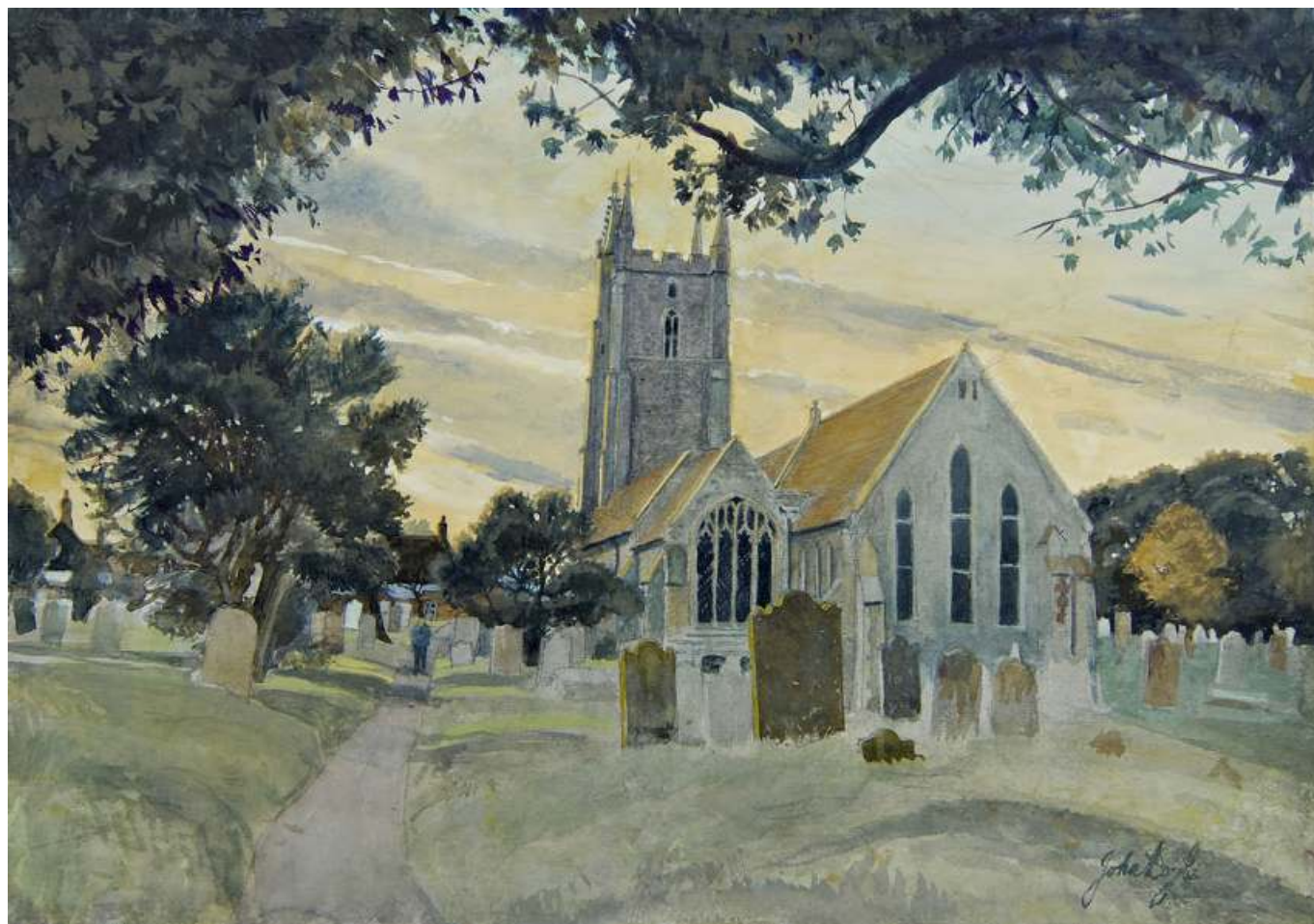
Thursday 6th – Sunday 16th July

10am – 5pm

John Doyle – Watercolours

Financial support from Little Cheyne Court Wind Farm Community Fund

St George's Church, Ivychurch TN29 0AL



John Doyle needs little introduction as he is one of the finest watercolour painters of his generation. He is described by Thomas Plunkett, President of the Royal Watercolour Society as: *'John Doyle casts his unfailing artist's eye over so many scenes blending his creative insight with a sensitivity and delicacy of touch...a true master, delivering his unique vision through paintings that deserve to be cherished.'*

Based on the Romney Marsh, expect paintings from the area and as far afield as Red Square and beyond. It is a true pleasure to be able to bring this exhibition to JAM on the Marsh.



Thursday 6th – Sunday 16th July

10am – 5pm

Jillian Bain Christie – mixed media art

Financial support from Little Cheyne Court Wind Farm Community Fund

Romney Marsh Visitor Centre TN28 8AY



Originally from Aberdeen, Jillian Bain Christie moved to Glasgow at the age of 17 to study Fine Art Printmaking at the Glasgow School of Art. As part of her degree, she participated in an exchange programme with the Academy of Fine Arts, Vienna (Akademie der bildenden Künste Wien), and spent three months living and working in the Austrian capital. This experience would prove to be an extremely influential one. Not only did it influence the direction of Jillian's subsequent artwork, but also, evenings spent at the Vienna State Opera and Volksoper introduced her properly to opera, a genre with which she had not engaged fully before.

Upon graduating from Glasgow, Jillian was awarded an Andrew Grant Scholarship, enabling her to pursue a Master's degree in Illustration at Edinburgh College of Art. During her time living in Edinburgh, she discovered singing. It would quickly become an integral part of her life.

Jillian studied with soprano Irene Drummond, graduating from the University of Aberdeen in July 2012 with a 1st Class honours degree in Music. Upon graduation from Aberdeen, Jillian moved to London to commence post graduate studies at Trinity Laban Conservatoire of Music and Dance, under the tutelage of Joan Rodgers and Linda Hirst.

Thursday 6th – Sunday 16th July

10am – 5pm

Susan Pilcher – Photography

Financial support from Little Cheyne Court Wind Farm Community Fund

Romney Marsh Visitor Centre TN28 8AY

RSPB Reserve, Dungeness TN29 9PN



Susan Pilcher is a New Romney-based photographer, who is inspired by the Romney Marsh to provide her with the subject matter for much of her work. For the last two years she has been the Official Photographer for the Mayor of New Romney.

For this exhibition, Susan has taken a unique approach to photographing the Marsh: every shot has been taken at the dead of night, giving her audience an unusual and intriguing view of local structures and its star-filled skies.

Susan started taking these photos in October 2016. It has been all consuming and not without its challenges: cold, wind, ambient light and big moons which light up the sky and hide the stars. One of her greatest surprises is how places that look perfect by day take on a whole new dimension in the dark; sometimes the perfect shot during the day becomes unusable by night – ambient / light pollution being the most regular problem. Susan has been frightened by many things over the last six or seven months of nocturnal photography, including by sheep, foxes and other photographers. She has also been stopped many times by the nuclear police round Dungeness! Susan is a contributor to Shutterstock, Getty Images and a number of other stock agencies.



Thursday 6th – Sunday 16th July

10am – 4pm

Marsh Academy Students – Photography

Financial support from the Magnox Socio-economic Scheme and EDF

Dungeness B Power Station Visitor Centre TN29 9PX

St Nicholas' Church, New Romney TN28 8TY



JAM on the Marsh has a vibrant ongoing education initiative. In the six months leading up to last year's festival, Getty photographer, Tristan Fewings, mentored students from the Marsh Academy to produce their own exhibition. The project proved to be a great success, culminating in a show that was one of the highlights of the festival. For this year, Tristan has been joined by Kent based, award winning photo-journalist, Justin Sutcliffe, bringing two different approaches to both the students and their exhibition.



Thursday 6th July
10 am

Hythe Bay Primary School, Hythe CT21 6HS

Peter and the Wolf – Magnard Ensemble / Rebecca Kenny

Financial support from the Magnox Socio-economic Scheme and Roger De Haan Charitable Trust



The Magnard Ensemble and Rebecca Kenny return to JAM on the Marsh following their brilliant debut last year when they performed Roald Dahl's *Little Red Riding Hood* and *Three Little Pigs*, set to music by Paul Patterson, as part of their Revolting Rhymes and Marvellous Music tour. The concert was performed to 200 Marsh Primary School pupils.

This year they bring one of the greatest works ever created to hook children into music: Prokofiev's *Peter and the Wolf* alongside Dahls' *Dirty Beasts*, set by Martin Butler! This concert is part of the festival's ongoing education initiative.



Tuesday 6th July

10am – 5pm

Romney Marsh Churches Tour

Financial support from Roger De Haan Charitable Trust and Magnox Socio-economic Scheme

Rose and Crown, Old Romney TN28 8TY



Every year, JAM on the Marsh joins forces with The Romney Marsh Historic Churches Trust (RMHCT) for a guided tour of four Romney Marsh Churches. RMHCT has been conducting guided tours since it was founded in 1982. This year we visit four iconic churches: East Guldeford, Ivychurch, Old Romney and Snave.

This all-day tour includes a pub lunch and an excellent tea. Coffee will be served at 10am 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.



Thursday 6th July

7pm

Mousai Singers / Daniel Cook / Simon Hogan (organ)

All Saints Church, Lydd TN29 9JU



Bach
Rheinberger
Mendelssohn

Singet dem Herrn BWV 225
Mass in E flat Op 109
Hear my Prayer

INTERVAL

Stanford
Vaughan Williams
Poulenc

Latin Magnificat Op 164
Valliant for truth
Mass in G

Bach Singet dem Herrn BWV 225

Johann Sebastian Bach (31 March 1685 – 28 July 1750) was a German composer and musician of the Baroque period. He enriched established German styles through his mastery of counterpoint, harmonic and motivic organisation, and his adaptation of rhythms, forms, and textures from abroad, particularly from Italy and France. Bach's compositions include the *Brandenburg Concertos*, the *Goldberg Variations*, the *Mass in B minor*, two *Passions*, and over three hundred cantatas, of which approximately two hundred survive. His music is revered for its technical command, artistic beauty, and intellectual depth.

Singet dem Herrn ein neues Lied, BWV 225, is one of the most ambitious of Bach's motets. Constructed like a three-movement concerto for double chorus, it demands 'instrumental' virtuosity of the singers. The outer movements are settings of familiar psalm texts; the middle movement is an ingenious synthesis of a chorale and freely set contrasting text.

The first movement unfolds on an exceptionally grand scale. Countless repetitions of the word 'Singet' [sing!] in one choir are embellished with playful motives by the other in quick succession. The effect is of an endless joyous echo - regardless of the acoustic! Bach then clears the texture, allowing each chorus to stand alone for the second line of text. The enormous fugue central to the movement has an interesting form: It begins with the sopranos of chorus I and works its way down to the basses [SATB]. The basses of chorus II join their colleagues and the fugue works its way back up [BTAS] gathering the singers of chorus I along with it. One more downward sequence follows with decorative melismas on the word 'Reihen' [dance].

After such dazzling counterpoint, the relative simplicity of the second movement is welcome. The beautifully harmonized chorale ('Nun lob, mein Seel, den Herren', verse 3) sung by chorus II seems almost childlike. Each phrase of the chorale is interspersed between contrasting texts sung by the first chorus.

The last movement – in two parts – opens with a robust declamation of the text 'Lobet den Herrn' [Praise the Lord]. The writing for the two choruses is purely antiphonal and much less integrated and complex than that of the first movement. The way is cleared for a brilliant four-voiced fugue on the last two lines of text to conclude the motet. Here again, Bach dispenses with the double chorus altogether and both choirs sing as one.

Rheinberger **Mass in E flat Op 109**

Born on March 17 1839, the composer, organist and teacher, **Josef Gabriel Rheinberger**, was an unusually gifted child. By the age of 7 he was organist in his parish church. He attended the conservatory at Munich from 1851 to 1854, and finished his musical education under Franz Lachner.

In 1859 Josef Rheinberger was appointed professor of the theory of music and organ at the conservatory, a position which he held until a few months before his death. In 1867 he received the title of Royal Professor, and became inspector of the newly established royal school for music. In 1877 he was promoted to the rank of Royal Court Conductor, which meant that he was director of the music in the Royal Chapel.

As a composer Josef Rheinberger was remarkable for his power of invention, masterful technique, and a noble, solid style. Most important of all his instrumental works are his twenty sonatas for organ. Rheinberger wrote many works to liturgical texts. He died on November 25, 1901.

Reinberger wrote his *Mass in E Flat* in 1878 and dedicated it to Pope Leo XIII, who rewarded him with the Knight's Cross of the Order of Saint Gregory. It was written specifically as a musical rebuttal to the doctrines of the Cecilian movement, whose aim was to reform nineteenth-century Catholic liturgical music by eliminating the innovations of the preceding two centuries, and returning to the guidelines and practices set forth by the Council of Trent in the sixteenth century.

Rheinberger had at first been attracted by this movement but came to regret his involvement with the Cecilians. This is his musical sigh of relief at having thrown off the shackles of Cecilian in his new-found musical freedom and flexibility. His writing in this Mass is very antiphonal with a heavy sprinkling of Bach's and Mendelssohn's inspiration, to say nothing of Rheinberger's own original and unpredictable inventiveness. In fact it is a triumph of clear and very moving choral writing. Rheinberger starts with a spacious and expansive 'Kyrie' and then goes on to show what he can do. There are not many composers who would dare to make the 'Gloria' and the 'Credo' the heart of their settings, but this is precisely what Rheinberger does. He maintains interest throughout his almost completely syllabic setting of these notoriously long texts by some ingenious word-painting – the “et incarnatus est”, “descendit” and “ascendit” in the 'Credo' are excellent illustrations of this. He follows this double tour de force with a 'Sanctus' of ethereal beauty and a 'Benedictus' that leads us through a gentle and stately dance. The Mass concludes with an 'Agnus Dei' whose contrasts and modulations end with an extended “dona nobis pacem” that is symphonic both in inspiration and scope.

Mendelssohn **Hear my Prayer**

Felix Mendelssohn was a German composer, pianist, organist and conductor of the early Romantic period. He was born on 3rd February 1809 and died on 4th November 1847.

Mendelssohn was recognised early as a musical prodigy, but his parents were cautious and did not seek to capitalise on his talent. Mendelssohn enjoyed early success in Germany, where he also revived interest in the music of J S Bach, and in his travels throughout Europe. He was particularly well received in Britain as a composer, conductor and soloist, and his ten visits there – during which many of his major works were premiered – form an important part of his adult career. His essentially conservative musical tastes set him apart from many of his more adventurous musical contemporaries such as Liszt, Wagner and Berlioz.

Mendelssohn wrote symphonies, concerti, oratorios, piano music and chamber music. His best-known works include his Overture and incidental music for *A Midsummer Night's Dream*, the *Italian Symphony*, the *Scottish Symphony*, the overture *The Hebrides*, his mature Violin Concerto, and his String Octet. His *Songs Without Words* are his most famous solo piano compositions.

Hear my prayer is a work produced when Mendelssohn was at the height of his creative powers. The piece was completed on January 25 1844 with the text drawn from the opening verses of the 55th Psalm. Mendelssohn's concept is that of a cantata-in-miniature. An initial soprano solo with finely-woven accompaniment gives place to a more dramatic section commencing at the words '*The enemy shouteth, the godless come fast*'. Ultimately, the music subsides, seemingly all passion spent, and the soloist's recitative returns to the gently pleading demeanour of the opening of the work, though becoming more passionate at the stanza '*Lord, hear me call!*' The celebrated final cavatina, often sung separately as a sacred song, begins with the words '*O for the wings of a dove*' with choral involvement in the final coda.

Stanford **Latin Magnificat Op 164**

Sir Charles Villiers Stanford (30 September 1852 – 29 March 1924) was an Irish composer, music teacher, and conductor. He was educated at the University of Cambridge before studying music in Leipzig and Berlin. While still an undergraduate, Stanford was appointed organist of Trinity College, Cambridge. In 1882, aged 29, he was one of the founding professors of the Royal College of Music, where he taught composition for the rest of his life. From 1887 he was also Professor of Music at Cambridge. Among his pupils were rising composers whose fame went on to surpass his own, such as Holst and Vaughan Williams. Stanford composed a substantial number of concert works, including seven symphonies, but his best-remembered pieces are his choral works for church performance, chiefly composed in the Anglican tradition.

Like everyone in Britain, Stanford was deeply affected by the First World War. His son had survived the Battle of the Somme, but many of his students suffered great adversity in the trenches. Stanford's own health was precarious, and he left London to avoid the nervous strain brought on by air raids. His always gruff demeanor was exacerbated, leading in 1917 to a deep rift between him and his erstwhile friend, Hubert Parry. Stanford added an inscription, in Latin, to the score of the *Latin Magnificat*: "This work, which death prevented me from giving to Charles Hubert Hastings Parry in life, I dedicate to his name in grief."

Scored for double chorus, this is the most elaborate of Stanford's many settings of the *Magnificat*, and the only one in Latin. His models are clearly the multi-sectional motets of Bach and Brahms. The opening melodic material is heavily indebted to Bach's *Magnificat*, and it shares a key, B-flat major, with his similarly ebullient double-chorus motet *Singet dem Herrn*. The second section, "*Quia fecit mihi magna*", juxtaposes a strong ("potens"), jaunty figure with a smooth, stepwise, devotional ("sanctum") line. Stanford invokes an antiphonal texture for "*Fecit potentiam*," as a conversation between the two choirs. "*Esurientes*" shifts delicately from C major to D-flat major, as the women's voices are pitted against those of the men. More antiphonal writing follows, and the eight voices finally sing together to dramatically invoke Abraham and other ancestors. As in Bach's *Magnificat* and many others, Stanford's returns to the opening music for the closing "*Gloria Patri*".

Vaughan Williams Valliant for truth

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.

Vaughan Williams had a great fondness for the work of John Bunyan. Always aware of English heritage, he regarded him as one of the most powerful writers the country had ever produced. The setting of Mr Valiant-for-Truth's great speech from *Pilgrim's Progress* seems to have been prompted by the death of Vaughan Williams' close friend Dorothy Longman. Unaccompanied solo altos (a favourite sonority for Vaughan Williams) act as a quasi-narrator to introduce the words of the hero sung by the choir, which are set with characteristic modal harmony. First performed in 1942 it must have had great resonances for all living through the dark days of the Second World War, especially with the concluding trumpet effects that accompany the welcome of the righteous one into the court of heaven.

Poulenc Mass in G

One of the great melodists of the twentieth century, Poulenc was largely self-taught as a composer. In the early 1920s he belonged to the Paris-based group of composers, Les Six, who led the neo-classical movement, rejecting the overstated emotion of Romanticism. Following the death of a close friend in the 1930s, Poulenc rediscovered his Roman Catholic faith and replaced the ironic nature of neo-classicism with a new-found spiritual depth. By his own admission, Poulenc was no revolutionary, yet the transparent simplicity of much of his output, particularly his vocal and chamber music, places it alongside the finest of the century.

The *Mass in G* was begun in 1937 and dedicated to Poulenc's father, who had been dead for 20 years. It is one of the most complex and original a cappella works of the twentieth century. It is a *Missa Brevis* (no Credo). Poulenc's style is largely syllabic, with little counterpoint, has great rhythmic vitality, his typical interplay of major and minor, and a blend of harshness and sweetness.

After the striking opening melody, the *Kyrie* is mostly chordal, with a short imitative section in the *Christe*, a return of the dotted rhythmic *Kyrie* theme, and a quiet ending.

The *Gloria* is dramatic and animated, with interplay between various voice parts that creates a polychoral texture. The *Qui Tollis* staccato bass part is whimsical and satirical but then builds to a joyous and majestic conclusion of praise.

The *Sanctus* is a vocal carillon, making reference to the joyful ringing of *Sanctus* bells at this point in a mass. Dynamic contrasts are playful, and finally build to a grand *Hosanna*, dissonant in a jazzy kind of way.

The *Benedictus* is very soft throughout, beginning with a gorgeous C major chord, but quickly straying into far off tonal regions, leading back to the full *Hosanna*, with added rhythmic pulses.

The *Agnus Dei* is austere in its solo and unison lines, and the simplest in its G major/G minor tonality. The final solo, marked 'sans aucune nuance', perhaps proves how much the composer values the pure and simple, stripped of any excess.

Friday 7th July
3pm

Tomasz Lis (piano) / John Doyle (poetry)

Financial support from Little Cheyne Court Wind Farm Community Fund

St George's Church, Ivychurch TN29 0AL



This is a truly unique event, as John Doyle and the wonderful Polish pianist, Tomasz Lis, join forces for an afternoon of music and poetry, surrounded by John's magnificent exhibition of watercolour pictures.

Tomasz will base his recital around Beethoven's *Eroica Variations* alongside works by Bach and Chopin.

John will recite poems by Shakespeare, Keats and Auden. Each piece of music and poetry will be introduced by the performers.

The recital will last one hour and will have no interval.



Friday 7th July
7pm

St Dunstan's Church, Snargate TN29 9RX

Sounds Baroque / Julian Perkins, harpsichord / Gail Hennessy, oboe

Handel	Arrival of the Queen of Sheba from Solomon, HWV 67
Albinoni	Oboe concerto in D minor, op. 9 no. 2 Allegro e non presto Adagio Allegro
Judith Bingham	The Hythe (2012, JAM commission)
LONG INTERVAL – 40 minutes	
J. S. Bach	Harpsichord concerto no. 1 in D minor, BWV 1052 Allegro Adagio Allegro
Handel	Concerto Grosso op. 3, no. 4 in F major Largo – Allegro Andante Allegro Allegro

Handel **Arrival of the Queen of Sheba from Solomon, HWV 67**

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

Handel's opera, *Solomon*, written in the spring of 1748, was premiered in London on March 17, 1749. Its three acts tell of various incidents in Solomon's life, the third being a depiction of the visit of the Queen of Sheba to his court. The three-minute *Sinfonia* that introduces the third act has become famous under the title *Arrival of the Queen of Sheba*, a title that did not originate with Handel. In the oratorio this music functions simply as an overture—its energy and good spirits provide the lead-in for the Queen of Sheba's entrance and first aria, *From Arabia's spicy shores*. On its own, however, the *Sinfonia* enjoys a well-deserved life in the concert hall, where it has become a popular opening work. Handel alternates two themes: a bustling idea for strings built on a steady patter of sixteenth-notes and a slightly-syncopated second idea introduced by a pair of oboes.

Albinoni **Oboe concerto in D minor, op. 9 no. 2**

Allegro e non presto; Adagio; Allegro

Tomaso Giovanni Albinoni (8 June 1671 – 17 January 1751) was an Italian Baroque composer. While famous in his day as an opera composer, he is mainly remembered today for his instrumental music, such as his concerti.

He was born in Venice to Antonio Albinoni, a wealthy paper merchant in Venice. He studied violin and singing. Strangely, relatively little is known about his life, especially considering his contemporary stature as a composer, and the comparatively well-documented period in which he lived. Unlike most composers of his time, he appears never to have sought a post at either a church or noble court, but then he was a man of independent means and had the option to compose music independently.

Around 1740, a collection of Albinoni's violin sonatas was published in France as a posthumous work, and scholars long presumed that meant that Albinoni had died by that time. However, it appears he lived on in Venice in obscurity; a record from the parish of San Barnaba indicates Tomaso Albinoni died in Venice in 1751.

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

In the *Allegro e non presto* the oboe characteristically begins a dialogue with the strings with a short phrase. This is repeated and developed in an increasingly elaborate number of variations until the end of the section. The *Adagio* in Op 9 no 2 is regarded as a jewel of slow movements and as such is very well known in its own right. The beguilingly sustained melodic chains move almost hypnotically over the rising and falling accompanying strings. The vigorous *Allegro* which follows is an ideal astringent after all the honeyed sweetness which has gone before.

Judith Bingham The Hythe (JAM commission, 2012)

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

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

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

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

Judith Bingham

LONG INTERVAL
40 minutes



J. S. Bach**Harpsichord concerto no. 1 in D minor, BWV 1052**

Allegro; Adagio; Allegro

Bach Biog see page 14

The most famous of Bach's keyboard concerti and the work featured tonight, *Concerto No 1 in D minor, BWV 1052*, is thought to have been derived from a violin concerto primarily based on historical trends in Bach's idiomatic writing that seems particular to the violin rather than the keyboard. Nonetheless, all of Bach's "arrangements" for keyboard concerti are no doubt fresh re-workings with parts that are equally idiomatic, indeed, virtuosic for the keyboard.

Bach greatly admired the Italian concerti of Vivaldi and in this crisp, bold and dramatic concerto in a dark minor mode evokes him while displaying the brilliant keyboard style so characteristic of Bach. The musical form and texture revolves around the alternation of ritornello (a little returning thematic refrain for the whole string orchestra) and passages featuring the soloist rich with counterpoint that reaches up to three voices: strings and the two independent hands of the keyboardist. The two outer movements are swift allegros framing a more introspective, melancholy adagio in the middle. It is often said that despite the vastness of Bach's oeuvre, one can identify most of his pieces by hearing just a few bars. This is because Bach often saturates each of his movements with a distinctive motif, a small melodic and rhythmic cell that pervades the music as a kind of micro-texture. This brilliant concerto is a perfect illustration: each of the three movements carries a unique musical fingerprint revealed in the very first measures.

Handel**Concerto Grosso op. 3, no. 4 in F major**

Largo – Allegro; Andante; Allegro; Allegro

The *Concerti Grossi, Op. 3, HWV 312–317*, are six pieces by George Frideric Handel compiled into a set and published by John Walsh in 1734. Musicologists now agree that Handel had no initial knowledge of the publishing. Instead, Walsh, seeking to take advantage of the commercial success of Corelli's Opus 6 Concerti Grossi, simply combined several of Handel's already existing works and grouped them into six "concertos".

The structure of Op. 3 is somewhat unusual. The six concerti have anything between two and five movements, but only one of them contains the usual four movements. Only occasionally are the instrumental forces set in the traditional concerto grosso manner, i.e. a tutti group and a contrasting, soloistic concertino group. However, the concertos are filled with virtuoso solo passages for both the strings and the woodwinds, thus maintaining the form of the concerto grosso despite the lack of traditional contrasting forces.

The fourth concerto is the only piece in the opus that follows a four movement framework. Although the layout of this work does not reflect the typical concerto grosso as the music was pulled straight from the 1716 overture to the 1715 opera *Amadigi di Gaula*, the piece uniquely displays many aspects of Handel's concerto grosso style.



Saturday 8th July

3pm

Jonty Driver Poetry Recital with Peter Fields, violin

Financial support from Little Cheyne Court Wind Farm Community Fund

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

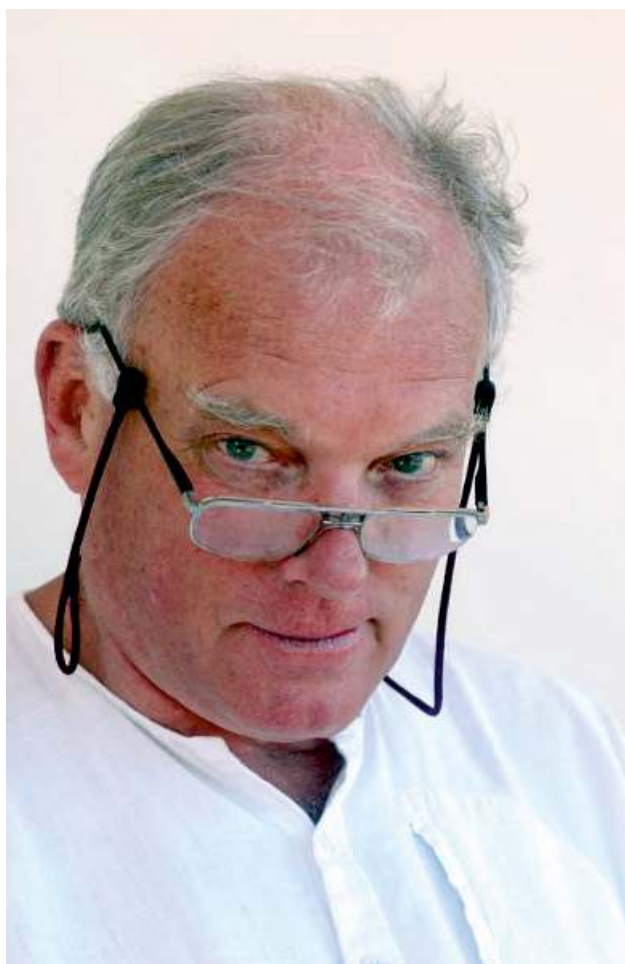
C. J. (Jonty) Driver returns to JAM on the Marsh to read his sequence of poems, *The Journey Back*, first published in the 1990s, about his return visit to South Africa after thirty years of enforced exile. This follows his acclaimed readings for the JAM on the Marsh of the sequences, *Requiem*, in 2015, and *Before* in 2016, with accompaniment on the violin by Peter Fields.

In August and September 1964, Jonty Driver was detained by the South African security police in solitary confinement, ostensibly on suspicion of his involvement in the African Resistance Movement, actually more because he had been the outspoken President of the anti-apartheid National Union of South African Students. Released without charge, he spent a year teaching at Sevenoaks School in Kent before going to Trinity College, Oxford, to read for a post-graduate degree. Midway through his time in Oxford, his application for a renewal of his South African passport was refused, and he became stateless. After five years he was registered as a British citizen and, soon afterwards, placed by the South African authorities on the list of those with British passports who required visas before they could be admitted to South Africa. When Jonty applied for a visa, it was refused; in effect, he had been decreed a prohibited immigrant in the country of his birth and upbringing. This restriction was not lifted until 1991 and the end of apartheid. In 1992, in company with his wife, daughter and an old friend, he took the English summer holiday off his duties as Master of Wellington College to tour South Africa, mainly to places where he had grown up, and recorded the experience in *The Journey Back*, a “travel book in verse” as Jonty describes it in the opening poem in the sequence.

The last poem in the sequence is set, not in South Africa, but in France, near a house called Hauts Champs (high fields, or up-lands), where a summer migrant from Africa, a hoopoe, is imagined as giving a blessing to the visitors with its call of “hoop, hoop” (“hope” in Afrikaans).

In between the poems, Peter Fields will be playing on Jonty's own violin (made by the Brothers Carcassi in Florence in 1751) Corelli's variations known as “La Folia”. Peter was trained at the Royal College of Music; he played with the LSO, the RPO, and the Philharmonia before becoming a freelance violinist and teacher of music.

Admission to the recital is free, though there will be a collection for the Hantam Community Education Trust in the Karoo.



Saturday 8th July

St Nicholas Church, New Romney TN28 8TY

7pm

London Mozart Players / Daniel Cook, organ / Michael Bawtree

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

Albinoni

Elgar

Judith Bingham

Adagio

Introduction and Allegro

Jacob's Ladder

INTERVAL

Sibelius

Poulenc

Rakastava

Concerto for Organ, Strings and Timpani

Albinoni

Adagio

Albinoni Biog see P 18

The *Adagio* for organ and strings, attributed to Albinoni, has become one of the most iconic of musical backdrops, utilized in innumerable films, most notably *Gallipoli*, television programmes and video games. Originally published in 1958 by the Italian musicologist Remzo Giazotto (1910-1988), the surging melody is remarkably impassioned for all its stately Baroque niceties. Giazotto, the biographer of both Albinoni and Vivaldi, claimed he completed the piece from an unfinished score in the Saxon State Library in Dresden. (When Dresden was bombed by Allied planes during World War II, the library's extensive historic music collection was preserved in underground vaults.) According to Giazotto, only the bass figurations were notated. Many commentators have suggested that the piece is Giazotto's own composition but, recently, the existence of a bass line score (with the Dresden library's stamp) was confirmed. The haunting melody of this piece has taken on a life of its own, regardless of its provenance.

Elgar

Introduction and Allegro

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.

The idea for the *Introduction and Allegro* was first put to Elgar by August Jaeger- *Nimrod* of the *Enigma Variations* - who suggested that he write a piece for the recently founded London Symphony Orchestra. Jaeger's proposal was for "a brilliant, quick scherzo", an apt description for this exhilarating work.

Elgar's normal method of composition included the use of themes which he had jotted down in his sketchbooks as they occurred to him, often years earlier, waiting for the right work in which to use them. The *Introduction and Allegro* contains one such theme in particular, what Elgar himself referred to as the 'Welsh tune'. It had come to him in August 1901 when the Elgars had been on holiday in Cardiganshire, West Wales, supposedly inspired by the distant singing of Welsh folk tunes. Elgar believed it to capture a Welsh musical idiom and had planned to use it in a projected Welsh Overture. That work never materialised, however, so Elgar used the theme in this work instead.

Despite a number of early champions, the work took many years to gain the popularity and esteem it has today. After an initial handful of performances which were generally coolly received, the work remained largely ignored for the next thirty years or so. Perhaps the complexity of the work deterred performers, for it was only with the general improvement in the standard of orchestral string sections since the Second World War that the work gained a foothold in the concert repertoire. Today, its position is secure.

Judith Bingham

Jacob's Ladder

Judith Bingham Biog see P19

Jacob's Ladder was written for the 2008 American Guild of Organists' National Convention. The ladder-like design of the façade of the Blackington organ in Minnesota (where the premiere took place) suggested this concise work's parable-like subject.

The work demonstrates skilful interweaving of the solo material with the ethereal effects in the string orchestra – the double bass harmonics in the first movement for example – being mirrored in the organ writing. The first movement, *Leaving Home under a Cloud*, contrasts heavy, serious chords with eerie reflective passages, whilst the second is a fleeting scherzo, *Anxiety Dream*. The deep sleep of the Entr'acte is portrayed in organ writing for organ alone, whilst the final movement, *Jacob's Ladder* grows a shining web of textures to a dramatic conclusion.

Judith Bingham

Sibelius

Rakastava

Jean Sibelius, born on 8th December 1865, was a Finnish composer and violinist of the late Romantic and early-modern periods. He is widely recognized as his country's greatest composer and, through his music, is often credited with having helped Finland to develop a national identity during its struggle for independence from Russia.

The core of his oeuvre is his set of seven symphonies which like his other major works, continue to be performed and recorded in his home country and internationally. His other best-known compositions are *Finlandia*, the *Karelia Suite*, *Valse Triste*, the *Violin Concerto*, the choral symphony *Kullervo*, and *The Swan of Tuonela* (from the *Lemminkäinen Suite*). Other works include pieces inspired by the Finnish national epic, the *Kalevala*, over a hundred songs for voice and piano, incidental music for numerous plays, the opera *Jungfrun i tornet* (*The Maiden in the Tower*), chamber music, piano music and 21 publications of choral music. Throughout his career, the composer found inspiration in nature and Nordic mythology. Sibelius died on 20th September 1957.

In 1872, at the age of seven, Sibelius was enrolled at a Finnish-speaking school – until that time, Swedish and Latin were the only languages allowed in Finland. There he heard the collections of ancient epic poems *Kalevala* and *Kantelatar*, including *Rakastava* (The Lover). These works fired his imagination and Sibelius went on to become a leading member of the Nationalist Movement in music.

In 1893, the year he wrote the *Karelia Suite*, he set *Rakastava* to music (for unaccompanied choir), but later in 1911, he re-arranged it for strings, tympani and triangle – the latter has just six soft notes in the middle movement. Sibelius was at the height of his creative powers at this time, having written four of his mighty symphonies, and the *Rakastava* music was close to his heart. The music takes the form of a triptych – the two outer movements resemble each other and frame a brief central movement. The evocative scoring suggests a bleak and frozen landscape.

Poulenc

Concerto for Organ, Strings and Timpani

Poulenc Biog see P16

By the time he came to write his Organ Concerto in 1938, Poulenc was no longer the joker that he had been in his early years. His world view had darkened with the political situation in Europe: World War II was only a year off. Poulenc wrote some of his finest music between 1936–38, including *Sept Chansons* of 1936 and *Mass in G* of 1937.

The *Concerto for Organ, Strings and Timpani* of 1938 was commissioned by the Princess Edmond de Polignac, née Winaretta Singer, of the sewing-machine fortune. It has seven sections played without a break. The Concerto opens with a thunderously Gothic, Bach-like andante flourish, followed by an allegro giocoso recalling the impish Poulenc of younger days, leading to a lyrical slow section - a quasi-lamentoso tune of the sort not uncommon in some of the composer's earlier chamber music, where it seems to serve a satirical purpose, which is hardly the case here. Four alternating quick and slow sections form the remainder of the work, with touches of Stravinsky-like ostinato. A wonderful moment is the beatific viola solo, encircled by organ and timpani, near the end of the work.

The first performance of the Concerto was given in the Polignac mansion in Paris early in 1939. The soloist was the great composer and organist, Maurice Duruflé.



Sunday 9th July
10am – 4pm
Children's Sunday

Financial support from Magnox Socio-economic Scheme and Little Cheyne Court Wind Farm Community Fund

Romney Marsh Visitors Centre, New Romney TN28 8AY

Children's Sunday is a mini festival within JAM on the Marsh, designed around the community and its children. All the events are free, though some do need to be booked in advance to ensure that there is a place for everyone. The day is part of JAM on the Marsh's education Initiative and, most importantly, will be a lot of fun!

Litterbugs – 10.00am – 3.00pm

Get creative and turn plastic recycled rubbish into your own unique bug (or bird)!

At this workshop you will find lots of different ideas on how to use plastic recycled materials to make into mini works of art!

The main threat to British shorelines and waterways is pollution from litter and rubbish. A recent local beach clean resulted in 70+ bags of rubbish being collected, the vast majority of which was plastic bottles and other plastic items.

Bug Roadshow – 10.30am, 12.30pm & 2.30pm

Discover lots of facts and hug a bug or two at this great experience for all the family! Drop in and meet the amazing giant topical bugs from the Bug Roadshow. See and handle giant millipedes, stick insects, katydids, cockroaches, leaf insects and giant moths to name but a few and discover lots of interesting facts about them. Children under 16 years of age must be accompanied by an adult. Each session which will last between 30-45 minutes. Numbers will be limited in the sessions so booking is essential to avoid disappointment.



Come and Play – 12.30pm

A new initiative for the festival is Come and Play, when we ask anyone of any age or stage to come and have a go at performing whatever they like, maybe for the first time, in a really relaxed environment. This will be in the café surrounded by coffee drinkers, accompanied by Festival Curator, Daniel Cook. We really want to give children the opportunity to perform without any 'performance anxiety'. It's a have a go session!

Create a story with Bounce Theatre – 2.00pm – 4.00pm

Bounce creates original, thoughtful and adventurous theatrical experiences with and for young people. They make work that champions the value of theatre-making, opportunity and creativity. It celebrates the effect creativity has on our well-being and ability to understand the world around us.

Bounce is excited to be joining JAM on the Marsh this year to celebrate the wonderful Edith Nesbitt and her connection to the Marsh, more specifically her famous work *The Railway Children*. Bounce will bring to life the characters of Roberta, Peter and Phyllis using drama and poetry to create a special experience for the children that will also pay homage to Kent's own steam train history. It will be a workshop packed full with fun, games and lots of creativity!

Delicious food will be available from the BBQ, provided by The Star Inn at St Mary in the Marsh.

Throughout the day, the Romney Hythe and Dymchurch Railway will run a free Shuttle Service between New Romney and the Visitors Centre, allowing free parking and a ride on a steam train.



Monday 10th July

2pm

Primary Schools of Romney Marsh / Daniel Cook, conductor / Daniel Moulton, conductor / Onyx Brass

Financial support from Kent Music, Roger De Haan Charitable Trust, Samuel Gardner Memorial Trust and The Overstone Fund

Marsh Academy Leisure Centre, New Romney TN28 8RB



Education is a vital part of JAM on the Marsh. We have worked with primary school children across the Marsh for many years, and last year finished a 3-year project, Singing Playgrounds, in collaboration with Ex Cathedra and Kent Music. Again with Kent Music, we have now started a new 2-year education initiative which involves in-school singing tuition, a series of after-school singing clubs and the opportunity for the children to work with professional musicians and singers.

Today's concert sees the launch of this project. Pupils from Brenzett, Dymchurch, Greatstone, Hythe Bay, Palmarsh and St Nicholas, New Romney schools have been working weekly with singing teacher Daniel Moulton preparing for today. Each school has been working on songs that they want to sing in the concert, which they will announce, and also on Timothy Jackson's fabulous *Opening Night*. This latter piece will involve all the schools joining together into one great big choir to perform with Onyx Brass - "*easily the classiest brass ensemble in Britain*" according to BBC Music Magazine, conducted by Daniel Cook, organist at Westminster Abbey and JAM on the Marsh Curator. This concert is an amazing opportunity for the children to work with some of the UK's finest musicians, and sets out our stall for the new education initiative.



Wednesday 12th July
7pm
Hamlet – Changeling Theatre

Littlestone Golf Club / XIX Café, Littlestone TN28 8RB



A Shakespeare play visits JAM on the Marsh for the first time. And what a Shakespeare play! Hamlet, possibly the Bard's finest.

Hamlet is a young man with everything going for him. A wealthy prince; a successful student, living the good life overseas. But when word reaches him that his father is dead, his world starts to fall apart.

Returning home he finds his mother has married his uncle, and his rightful succession to the throne has been snatched from under him. Everything in his universe has changed, and he struggles to understand it. Hamlet faces a difficult choice: to accept this new reality or to rebel against it.

Never out of season or fashion, *Hamlet* is a story of human mortality and struggle. A brilliant, relevant play for modern times.

The audience will be treated to a unique night of theatre; *Hamlet* is rarely staged in the open air, let alone under a vast Marsh sky. With a brilliant ensemble cast, original music, a unique atmosphere and infused with wit and dark humour, Changeling Theatre promises a *Hamlet* to remember.

In collaboration with Littlestone Golf Club and the XIX café, food and drink will be available throughout the evening.

Wednesday 12th July

7pm

Puppet Workshop – Sabotage Theatre

Financial support from Little Cheyne Court Wind Farm Community Fund

St George's Church, Ivychurch TN29 0AL



Sabotage Theatre has designed a workshop around the making and operating of puppets. This takes place before their three performances of their new play *The Looker* later in the week. The workshop will be lead by Sabotage's Artistic Director, Zoe Hinks and Director Carl Boardman.



Thursday 13th July

7.30pm

David Rees-Williams Trio

St Leonard's Church, Hythe CT21 5DN

Jazz makes its first appearance at JAM on the Marsh with this performance by the David Rees-Williams Trio. The trio was formed in 1988 featuring David Rees-Williams on piano, Neil Francis on bass guitar and Phil Laslett on drums. Based in Canterbury, they have performed many concerts in a diverse selection of festivals and events in the UK, Europe, the United States and Barbados. They specialize in a programme that unites the best of classical and jazz. They first caught the imagination of Radio 3 listeners when David's arrangement of Purcell's *When I am Laid in Earth* from their album *Classically Minded* was played by Sean Rafferty on In Tune. The response was extraordinary, and the producer of the programme was inundated with enquiries. This subsequently led to the trio being invited by the BBC to record a disc on their new Late Junction label.



Hidden Colours was released in May 2002, featuring David's arrangements of Purcell, Bach, Grieg, Faure, Franck, Debussy and Ravel. It received excellent reviews in *The Times* and *The Independent on Sunday* and shortly after its release, was Editor's Choice in *HMV Choice Magazine*. It then went on to become No 2 of *HMV's 10 Best Classical discs of 2002*. It was also rated best of its genre by *The Financial Times* in its end of year album review of world music for 2002. Subsequent albums were released in 2004, 07, 10 and 12. Their latest album, *Classically Reminded*, was released earlier this year. All of their recordings have received ecstatic reviews from the likes of: *The Times* and *The Independent on Sunday*, Editor's Choice in *HMV Choice Magazine*, *The Financial Times*, *The Sunday Times*, *Jazzwise magazine* *The Sunday Times Culture Magazine*, *the Guardian* and by *BBC Radio 3* and *Classic FM*.

Thursday 13th July
8pm
The Looker – Sabotage Theatre

The Star Inn, St Mary in the Marsh TN29 0BX

Saturday 15th July
7.30pm
The Looker – Sabotage Theatre

St Thomas a Becket Church, Fairfield TN29 9RZ

Sunday 16th July
3pm
The Looker – Sabotage Theatre

St Thomas a Becket Church, Fairfield TN29 9RZ

Financial support from Little Cheyne Court Wind Farm Community Fund



So the legend has it...

..that the word 'Sabotage' originated when the Luddites threw their clogs ('Sabots') into the machines as a direct protest during the industrial revolution. They saw the speed in which machines were replacing humans back in 1811. We see it still now.

When touring, Sabotage Theatre Company travels across the countryside, cooking on fires and camping. Our theatre wagon is pulled by a horse and we walk from field to forest. We tour like this because our relationship to the landscape, to the people we meet on the road, and the communities that host us, are a vital part of the work we deliver.

We are living in a society where live contact is being slowly pushed out bit by bit, our experiences of relationships becoming more 'virtual' as time goes on. But theatre to Sabotage is all about the here and now. It's about eye contact. It's about imperfections, flaws, struggle, small conquests and big adventures.

Theatre is 'real' play through which we can contact that primal part of ourselves that needs to explore forbidden fantasies and purge frightening emotions.

Our band of travelling players may not be working in a way that syncs with the modern world of flashing attention spans and celebrity.

Our players may smell of wood smoke and their costumes may be patched, but they can pull your heart strings like the bards of yore. And we are real. We made our puppets, we painted our wagon. We sweated and cried and dreamed to make this evening possible. Give us your hand, come with us. We will look after you.

And our message of theatre is pure. Stories are our currency. Our hearts are our engines. And we stick our clogs in the wheels of progress in our march for freedom.

The Looker

A 'looker' is an old Marsh word for shepherd, also known as a 'lookerer'. Hence the word 'Looker's hut' referring to where a shepherd would live during lambing season, and sometimes the rest of the year.

Things move so fast these day it's easy to get lost. Lost in time. Lost in ourselves. To cope with this feeling Vida writes letters to herself in the future. Sometimes she leaves voice messages.

One day the future calls her back...



Friday 14th July

11am

2.30pm

Bach Cello Suites / Anita Strevens / Romney Marsh Historic Churches Trust

Financial support from Roger De Haan Charitable Trust and Magnox Socio-economic Scheme

St George's Church, Ivychurch TN29 0AL

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



This is a rare opportunity to hear all six of Bach's wonderful Cello Suites in one day, interspersed by fascinating talks about the two churches by the Romney Marsh Historic Churches Trust. The day starts at 11am at St George's Church, Ivychurch where Anita Strevens will play Suites 1, 5 and 4. In the afternoon we move to St Mary the Virgin Church, St Mary in the Marsh where Anita will play the remaining three Suites.

11 am concert:

SUITE NO. 1 IN G MAJOR, BWV 1007

Prelude; Allemande; Courante; Sarabande; Menuet I & II; Gigue

SUITE NO. 5 IN C MINOR, BWV 1011

Prelude; Allemande; Courante; Sarabande; Gavotte I & II; Gigue

SUITE NO. 4 IN E-FLAT MAJOR, BWV 1010

Prelude; Allemande; Courante; Sarabande; Bourrée I & II; Gigue

2.30pm concert:

SUITE NO. 3 IN C MAJOR, BWV 1009

Prelude; Allemande; Courante; Sarabande; Bourrée I & II; Gigue

SUITE NO. 2 IN D MINOR, BWV 1008

Prelude; Allemande; Courante; Sarabande; Menuet I & II; Gigue

SUITE NO. 6 IN D MAJOR, BWV 1012

Prelude; Allemande; Courante; Sarabande; Gavotte I & II; Gigue

Bach Biog see P14

Johann Sebastian Bach composed the Six Suites for Unaccompanied Cello sometime around 1720 in Cöthen, while he was in the service of Prince Leopold—one of the few times in his career when he was not working for a church. It was during this period that he wrote many of his famous secular pieces, including the Violin Sonatas & Partitas, the Brandenburg Concertos and the Well-Tempered Clavier books.

There are no surviving manuscripts of the Cello Suites in Bach's hand. Fortunately, his second wife Anna Magdalena (who was an outstanding musician in her own right) also put the suites to paper, but without any indications of articulations or bowings. This was normal for the time, considering that it was common for players to freely interpret or improvise many aspects of the music.

Each Suite consists of a Prelude (an introductory piece) followed by a sequence of French dances - Allemande, Courante, Sarabande, two contrasting dances, played as A, B, then A again, and finally a Gigue. In the first two suites the contrasting dances are Minuets; in suites three and four they are Bourées and in suites five and six they are Gavottes. The original intent of the pieces is unknown, though each numbered suite increases in difficulty and length.

Although today the Cello Suites are considered among the most familiar and profound of Bach's works, this was not always the case. For many years these pieces languished in obscurity, looked upon as technical exercises rather than legitimate repertoire. It took Pablo Casals' 1890 "discovery" of the Suites to bring them to the forefront of the musical world. As a boy searching for new music, he stumbled on an old Grützmacher edition in a second-hand shop in Barcelona. Legend has it that he practiced the Suites for twelve years before performing them in public, and his seminal 1930s recording for EMI of the Complete Suites (still available today) secured their position in the canon of classical music.

Today Anita has chosen the order of the suites with a variety of factors in mind - the inclusion of one each of suites five and six - the long ones - in both concerts; the compatibility of keys of adjacent suites; the need for a long break after the physical demands on the left hand of the 4th suite!



Friday 14th July

7.30pm

Molly Parsons-Gurr (cello) / Adrian Oldland (piano)

St Leonard's Church, Hythe CT21 5DN

Vaughan Williams
Rachmaninoff

Six Studies in English Folksong
Corelli Variations Op 42

INTERVAL

Cassado
Poulenc

Solo Suite for Cello
Sonata for Cello and Piano

Vaughan Williams **Six Studies in English Folksong**
Adagio (Lovely on the Water);
Andante sostenuto (Spurn Point);
Larghetto (Van Dieman's Land);
Lento (She Borrowed Some of her Mother's Gold);
Andante tranquillo (The Lady and the Dragoon);
Allegro vivace (As I walked over London Bridge)



Ralph Vaughan Williams Biog see P 16

Six Studies in English Folksong was written by Vaughan Williams in 1926. It is a collection of six English folk songs set for cello and piano. Each song follows the same format: presentation of the tune in the solo line, followed by a full iteration of the folk song in the piano with an ornamented solo line.

Originally written for cellist, May Mukle, and piano, Vaughan Williams wrote that his aim in setting the songs was that they should be “*treated with love*.” Never straying from his English roots, Vaughan Williams sought to organically weave elements of his native music into all of his compositions, rather than imitate it. One of the earliest researchers in ethnomusicology, he travelled the British countryside recording and transcribing folk music directly from its source.

Rachmaninoff Corelli Variations Op 42

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

Rachmaninoff's early career established a pattern he was to follow throughout his life: an uneasy struggle between performing and composing, with economic pressures usually ensuring that precedence needed to be given to the demands of the platform. His *Second Piano Concerto* made Rachmaninoff a world star, both as a performer and as a composer. The years up to the Russian Revolution (1917) were spent in an exhausting whirl of playing and conducting. The works that emerged during this period include the *Third Piano Concerto*, and the *Vespers*.

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

In 1931 Rachmaninoff wrote his last original work for solo piano, a set of variations on a theme he



thought to have been written by Arcangelo Corelli (1653-1713). This theme was, in fact, a traditional Iberian folk-dance tune, a slow sarabande called *La Folia* that Corelli had used in his Sonata Op. 5 No. 12 for violin and continuo and that many composers after him had used as well – Vivaldi, Bach and Liszt among them.

Rachmaninoff's opening statement of the theme is disarmingly simple, emphasizing the pathos inherent in a melody that moves from phrase to phrase in a series of short sighs. On this theme Rachmaninoff actually writes *two* sets of variations separated by an Intermezzo.

The first set comprises Variations 1-13, which begin by leaving the theme largely recognizable within a changing series of rhythmic guises before breaking free in Variation 5 to explore more punchy and energetic versions of its harmonic patterning. After another spate of introspection in Variations 8 and 9 momentum builds relentlessly from the scherzo scamper of Variation 10 to the aggressive jostling of Variation 13. At which point Rachmaninoff offers us a kind of champagne sherbet between courses to cleanse the sonic palette. An Intermezzo unfolds in a free improvisatory style that alternates mordent-encrusted thematic musings with scintillating washes of keyboard colour.

Our ears thus refreshed, we begin a second set of variations (14-20), with the theme presented to us once again, only this time lower down on the keyboard, and more richly harmonized. It seems to have aged, this melody, since we heard it last, at the work's opening. It seems now to evoke the emotions of an aged individual looking back nostalgically on a life fully lived, but almost over.

After a tender daydream in Variation 15 Rachmaninoff returns to the muscular keyboard writing for which he is known. The final variations become increasingly animated, eventually erupting into heaven-storming walls of sound echoing back and forth between the lowest and highest registers. And yet, Rachmaninoff unexpectedly backs away from the tumultuous ending he seemed to be rushing headlong towards. Instead, he drifts off into a coda that seems to want to escape the harmonic implications of the dramatic low pedal point that points implacably to its end.

Cassado **Solo Suite for Cello**

Gaspar Cassado was a Spanish composer, born 1897. He was born in Barcelona, the son of a church musician. His father started teaching him music when he was five, and at the age of seven he began cello lessons. When Cassado was nine years old, he played his first public performance, where he was heard by the cellist Pablo Casals, who immediately offered to give him lessons. He was given a scholarship by the city of Barcelona to go to Paris and study with Casals. He also studied composition with Manuel de Falla and Maurice Ravel.

At the end of World War I, Cassado started touring internationally, and became a world famous cellist. He played under most of the leading conductors of his time, including such greats as Furtwangler, Beecham and Weingartner. Cassado died in 1966 of a heart attack, after a strenuous tour of a flood stricken area of Florence where he was raising funds for those who had been devastated by the natural catastrophe.

Inspired by the Bach suites and no doubt by Casals, Cassado's 1926 suite for solo cello brings a Spanish flair to the genre. Just as in the Bach Suites, the opening fantasy is followed by two dance-inspired movements, in this case a Sardena and a Jota. The opening movement also quotes both Kodaly's 1915 *Sonata for Solo Cello* and Casado's then composition teacher Maurice Ravel's *Daphnis et Chloe*. This work became by far Cassado's best known and most often performed composition, but ironically he didn't care for it and rarely performed it himself. History has yielded a different judgment.

Poulenc **Sonata for Cello and Piano**

For Poulenc's Biog See P16

Poulenc completed his *Sonate pour violoncelle et piano* (Cello Sonata), in 1948. He first sketched it in 1940. It was dedicated to the French cellist Pierre Fournier, who had helped with the technical aspects of the cello part. The work was published by Heugel in Paris.

When World War II broke out, general mobilization was decreed in France in August 1939. Poulenc was in Noizay and worked on the re-writing of his sextet and the instrumentation of the *Cocardes* as well as the *Fiançailles pour rire*. As of June 2, 1940, Poulenc was assigned to Bordeaux and noted some musical bars during a short stay in Cahors. From 18 July 1940, he was demobilized after the armistice, joined a friend in Brive-la-Gaillarde and sketched the *Cello Sonata* as well as *L'Histoire de Babar, le petit éléphant* and *Les Animaux modèles*.

In 1948, Poulenc returned to the *Cello Sonata* and resumed the draft begun in 1940 at the request of Pierre Fournier. It was premiered at Salle Gaveau in Paris on 18 May 1949 by Poulenc as the pianist, and Pierre Fournier, the dedicatee, as the cellist.

Saturday 15th July

10.30 – 12 noon

Come and Play

Financial support from Magnox Socio-economic Scheme

St Leonard's Church, Hythe CT21 5DN



As part of JAM on the Marsh's Education Initiative we have introduced Come and Play sessions, where we ask anyone of any age or stage to come and have a go at performing whatever they like, maybe for the first time, in a really relaxed environment. This is the second Come and Play Session, following one on Sunday 9th July at the Romney Marsh Visitors Centre. This event will be in the North Transept of St Leonard's and it will be part of a Coffee Morning in the church. Festival Curator, Daniel Cook will accompany the performers, giving them the chance of working with one of the great players of our time. Whilst this is aimed at giving children a go at performing with no 'performance anxiety', players of any age and stage can take part. It's a have a go session!

This is a FREE EVENT, but please note that there is a LIMITED AVAILABILITY of playing slots. Please call 0800 988 7984 to reserve your place.

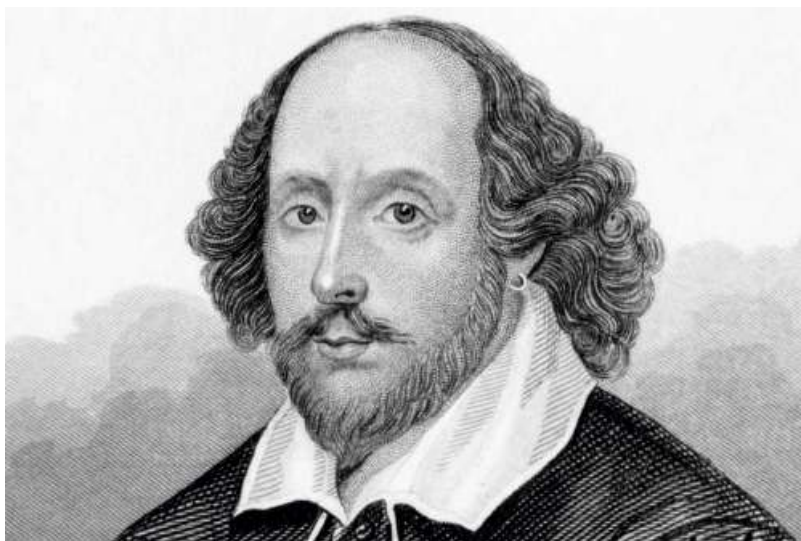


Saturday 15th July

3pm

Shakespeare's Songs - Joanna Slater (soprano) / Gawain Douglas (piano) / Jonty Driver (narrator)

St George's, Ivychurch TN29 0AL



Soprano Jo Slater makes her JAM on the Marsh debut, accompanied by Lord Gawain Douglas on the piano. She will sing a dozen of Shakespeare's songs from the plays, as set by a variety of composers. The songs will be introduced – and given a context – by the poet and novelist, C.J. (Jonty) Driver.

Shakespeare's plays include some fifty songs, some incidental, some integral to the plots. It is assumed that many of the lyrics he wrote himself, though he may also have used or adapted local folk-songs. Some of the tunes of the time may have been made by the musicians in the companies for which Shakespeare wrote his plays; others may have been the equivalent of pop-songs doing the urban rounds of Elizabethan England. While there are some excellent studies specifically of the songs (for example, Richmond Noble, *Shakespeare's Use of Song*, 1923), there is still much we are never likely to know. Nevertheless, they are wonderful words, mysterious, hilarious, magical, thoughtful, thought-provoking, funny, witty and wise:

"Golden lads and girls all must / As chimney-sweepers come to dust..." No, chimney-sweepers aren't the small boys of Charles Kingsley's *Water Babies* who were sent up Victorian chimney-stacks to clean away accumulated soot; "chimney-sweeper" is the Warwickshire folk-name for a dandelion head.

"Full fathom five thy father lies, / Of his bones are coral made / Those are pearls that were his eyes..." But of course the father wasn't drowned at all.

Or there is Kate, who *"loved not the savour of tar nor of pitch / Yet a tailor might scratch her where'er she did itch"...*

The songs have attracted composers over the years, to write tunes some of which were once famous and are now forgotten, others which deserve to be better known: Lawes and Quilter, Finzi and Vaughan Williams, Thomas Arne and Schubert.

Saturday 15th July

7pm

BBC Singers / Jamie Walton (cello) / Daniel Cook

This concert will be recorded for broadcast by BBC Radio 3

Financial support from PRS for Music Foundation

St Nicholas Church, New Romney TN28 8TY

**Elgar
Howells
Tom Harrold &
Stuart Beatch**

**Give unto the Lord
Take him, earth, for cherishing
Voices of Vimy**

INTERVAL

**Finzi
John Rutter
Tavener**

**Lo, the full, final sacrifice
Come down O love divine
Svyati, "O Holy One"**



The BBC Singers return to JAM on the Marsh following their spectacular concert last year with Dame Janet Suzman and Nicholas Cleobury.

Elgar

Give Unto The Lord

Elgar Biog See P.22

Give Unto the Lord was written in the spring of 1914 for the Festival of the Sons of the Clergy. The Festival takes place each year and dates back to the very origins of the charity "Sons of the Clergy" in 1655. This psalm setting, one of Elgar's later works, contains all of Elgar's hallmarks: lengthy and satisfying melodies, extensively detailed requirements for expression, articulation and phrasing, word setting that is both vivid and sensitive, frequent changes to tempo and mood and a rich harmonic language inherited from the late German Romantic language.

Howells

Take Him, Earth, For Cherishing

Herbert Howells was born in Lydney, Gloucester on 17 October 1892. He showed a keen interest in composition early in his life and, at the age of eighteen, became a pupil of Herbert Brewer, Organist of Gloucester Cathedral. In 1912 he was awarded a scholarship to the Royal College of Music and studied under Charles Villiers Stanford, Walter Parratt, Charles Wood and Hubert Parry.

Howells wrote a huge amount of sacred music with a series of compositions setting Mass texts and Canticles, most notably the Magnificat and Nunc Dimittis from the Anglican Evensong service.

Herbert Howells died in London on 23 February 1983 at the age of 90. During his life he has been awarded a Collard Life Fellowship (Worshipful Company of Musicians), CBE (1953) and in 1972 was made a Companion of Honour.

Howells composed this motet in the spring of 1964, and dedicated it "to the honoured memory of John Fitzgerald Kennedy, President of the United States of America." The work was premiered later that year in Washington, D.C. Having lost his own young son to a debilitating neurological disease a few years earlier, Howells was aware of the pained state of the audience who would first hear this music, so his setting begins with a sense of quiet reverence. Quickly the harmonies become thicker, the mood more agitated, leading to an expansive climax at the words, *"Take, O take him, mighty Leader, Take again thy servant's soul."* From here the music broadens and dies back until the final repetition of the opening text: *"Take him, earth, for cherishing."*

**Tom Harrold &
Stuart Beatch**

Voices of Vimy – Festival Commission, world premiere

This is one of JAM's most intriguing and unusual commissions to date, as it involves three creators: composers Tom Harrold and Stuart Beatch, and librettist Grahame Davies. Since 2014 JAM has commemorated the 100th anniversary of WW1, and this Festival Commission specifically remembers the fallen at the Battle of Vimy Ridge, 100 years on, where Canada suffered its greatest losses. The piece has been co-commissioned by JAM and Pro Coro Canada, in a dynamic, ongoing and productive relationship between the two organisations.

Grahame Davies, Librettist

Grahame Davies is a poet, author and lyricist, who has won numerous prizes, including the Wales Book of the Year Award. He is the author of 17 volumes in genres such as poetry, fiction, literary criticism, history and psychogeography. Based in London and Cardiff, he travels internationally as a reader and lecturer, carries out numerous high-profile poetry commissions, and collaborates extensively with musical and visual artists. His work has been performed in locations as diverse as Carnegie Hall, The Albert Hall, the Royal Festival Hall, and the Wales Millennium Centre, and by artists ranging from Dame Kiri te Kanawa to Sir Bryn Terfel.

Regarding *Voices of Vimy*, Davies comments: *"In seeking to respond to this great historical event, the creative team travelled to Vimy itself to attend the Armistice service and to spend some time walking the battlefield and visiting the war memorial and cemeteries. The memorial at Vimy is composed of a particularly rich and evocative collection of individual sculptures and groups of figures. My words try to imagine what these stone presences would say if they could speak."*

Stuart Beatch

Stuart Beatch (b. 1991) is a Canadian composer of choral and chamber music. He is currently completing postgraduate studies at King's College London under Rob Keeley, having previously studied in Canada under Scott Smallwood, Howard Bashaw, Andriy Talpash, and Mark Hannesson. His work comes from a passion for simple and expressive music, often contrasted by relentless rhythms and chaotic harmonies. With a particular focus on the choral arts, his music has been sung by vocal ensembles on both sides of the Atlantic, including the Fourth Choir, the Elysian Singers, the National Youth Choir of Canada, Pro Coro Canada, musica intima, the Toronto Mendelssohn Choir, the Cantabile Choirs of Kingston, and the Choral Arts Initiative.

"My music, which begins and ends Voices of Vimy, is structured entirely around Grahame Davies' text, capturing the raw emotion of each stanza through a varied landscape of musical episodes. Part One, which follows the soldiers from the trenches to the grave, uses hymn-song and chant in dense homophony to imbue the music with weight and sorrow. Part Three, which gives voice to the widows and survivors of the war, reflects these musical elements with renewed hope and passion. As a Canadian, this is our heritage and our identity: not loud or forceful, but soft, caring and resilient."

Tom Harrold

"One of Scotland's most important living composers" according to the Scottish Chamber Orchestra, **Tom Harrold's** award-winning music has received worldwide performances by a multitude of performing groups and artists.

Described as *"brazen...bold...confident"* by the Guardian, *"thumpingly rhythmical"* by the Financial Times and *"packed with incessant energy"* by the Scotsman, Tom's recent works include *Darkened Dreams* (a Proms commission which was broadcast live simultaneously on BBC Radios 3 and 4), *Nightfires*, a BBC SSO commission that is *"among the most exciting pieces by a Scottish composer in the last 25 years"* according to the Herald, and *Raze*, which opened the Last Night of the 2016 BBC Proms.

Tom's upcoming projects include a new work for Glasgow University to mark the end of WWI, his third string quartet for the Edinburgh Quartet, a PRS Foundation-funded commission for the Scottish Chamber Orchestra, a saxophone concerto for Emma McPhilemy, and a new chamber piece for Psappha.

"My music occupies the middle movement of Voices of Vimy. My response to this text is that of a through-composed, single-movement collage of musical moments which are linked together by the same musical ideas. The harmonic language exposed in the prolonged, baleful cello melody which opens the movement is one in which the entire movement dwells. In many ways, the work never fully "arrives" until the closing moments of the movement, where Canada as a nation is borne out of its selfless acts at Vimy Ridge."

Finzi **Lo, the full, final sacrifice**

Gerald Finzi was born in London on July 14, 1901, and spent his early childhood in London. His father died when he was just seven and following the outbreak of the First World War Finzi moved with his mother to Harrogate, in Yorkshire.

There Finzi was able to study composition with the composer Ernest Farrar and from 1917 with Edward Bairstow at York Minster. But attracted by the beauty of the English Countryside, Finzi moved to Painswick, Gloucestershire, in 1922 where he was able to compose in tranquillity. Rural and musical isolation soon became oppressive and in 1926 he moved back to London and began to study with RO Morris, one of the outstanding British teachers of the inter-war years.

With the return of peace after WW2, Finzi began to receive a series of important commissions, including *Lo, the full, final sacrifice* and his masterpiece *Intimations of Immortality* for tenor, chorus and orchestra. In 1951, however, Finzi learned that he was suffering from Hodgkin's Disease, a form of leukaemia, and was told he had between five and ten years to live. Finzi died on September 27, 1956.

This is one of a distinguished series of choral works commissioned by the Rev Walter Hussey for performance by the choir of St Matthew's Church, Northampton (others include Britten's *Rejoice in the Lamb*). Although the work is suitable for both small and large choirs, the voice-parts themselves (all of which divide) need to be well balanced: each is cast into the limelight at some point during the piece and there are a few passages of unaccompanied writing, most notably the first, very magical chorus entry. The expressive lines, colourful accompaniment and dramatic choral writing make this a great favourite with choirs. The closing eight-part *Amen* is one of the most remarkable and poignant pieces of choral writing of its period.

John Rutter **Come down O love divine**

John Rutter was born in London in 1945 and studied music at Clare College, Cambridge. His compositions embrace choral, orchestral, and instrumental music, and he has co-edited various choral anthologies including four *Carols for Choirs* volumes with Sir David Willcocks and the *Oxford Choral Classics* series. From 1975-9 he was Director of Music at Clare College, and in 1981 formed his own choir, the Cambridge Singers, as a professional chamber choir primarily dedicated to recording. Rutter's choral works, including his *Requiem* and *Gloria*, are frequently performed around the world.

Rutter comments: '*Come down, O Love divine* (1998), for double choir, has a curious history. It was commissioned by the Musicians Benevolent Fund for their annual St Cecilia's Day service, a splendid event held (in rotation) in Westminster Abbey, St Paul's Cathedral, or Westminster Cathedral, with their three choirs joining forces and musicians past and present gathered in a spirit of thanksgiving and celebration. As it turned out, the 1998 service was to be held in Westminster Abbey, which was then in the midst of some rather public unhappiness. I suspect that my choice of texts was influenced by these dramatic events: in particular the invocation 'Veni, Sancte Spiritus'. Like most musicians, I don't relish conflict and confrontation, even when they do not involve me personally, yet out of this particular turmoil came a piece which, I think, speaks with a different voice from any of my others.'

Tavener **Svyati, "O Holy One"**

John Tavener was born in 1944. His musical education took place against a modernist backdrop, and the first work that brought him to widespread attention, *The Whale* (1966), was premiered in 1968 by the London Sinfonietta at their inaugural concert and released on The Beatles' Apple Records. As the years progressed his music became increasingly spiritual in conception, contemplative in its idiom, and popular with audiences worldwide. Brought up in the Scottish Presbyterian Church, interested in the Catholic faith, he settled in the Orthodox Church in 1977, a major inspiration for his work for the following two decades. From the late 1990s he looked for inspiration from alternative sources by his broad interest in the great religions, embracing Hinduism, Judaism, Christianity, Islam and the spirituality of the American Indians. After a period of intense illness, he was also inspired by the works of Tolstoy, Shakespeare, the English Poets and Dante.

Tavener's work is often intensely beautiful, and often awe-inspiring. His drive to express beauty and truth through music was lifelong, and led him through understandings of many religions and ideologies to produce a unique body of work. He died in 2013.

Tavener composed *Svyati* (O Holy One) for choir and solo cello in 1995, and writes, "*The text...is used at almost every Russian Orthodox service, perhaps most poignantly after the congregation [has] kissed the body in an open coffin at an Orthodox funeral. The choir sings Svyati Bozhe (Holy God) as the coffin is closed and borne out of the church, followed by the mourners with lighted candles. The cello represents the Priest or Ikona of Christ...As in Greek drama, choir and priest are in dialogue with each other.*"

Sunday 16th July

3pm

That Latin Temperament – Michal Rogalski (oboe) / Michael Poll (guitar)

Financial support from Little Cheyne Court Wind Farm Community Fun

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

Piazzola	Oblivion
Piazzola	Libertango
Piazzola	From Historie du Tango: Bordel
Piazzola	Café 1930
Villa-Lobos	A selection from Five preludes for guitar
Machado	Paçoca
Machado	Quebra Queixo
Bonfá	Manhã de Carnaval
Gardel	Pour una Cabeza
Reis	Xodó da Baiana



Michal Rogalski returns to the festival for the first time since 2014, when he performed that year's Festival Commission, Judith Bingham's oboe concerto, *The Angel of Mons*, with Red Note at Lydd. Michal is one of the finest oboists, heralding from Poland, having played across the world, especially in America. It is wonderful to welcome him back to the Marsh, with an extraordinary concert for oboe and guitar, of music influenced by the Latin American groove. We're sure that this concert will bring a sunny, happy conclusion to JAM on the Marsh 2017. Michal and Michael will introduce today's performance.



BIOGRAPHIES

Thursday 6th July

Magnard Ensemble

Since their foundation in 2012, the Magnard Ensemble has built a reputation for delivering both high quality concert performances and dynamic educational projects. The ensemble made their international debut at the Culture & Convention Centre Lucerne, Switzerland in January 2017. 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 RAM Open Academy and Wigmore Hall Learning. Currently the Ensemble is selected artist for the CAVATINA Chamber Music Trust and the Tillett Trust Young Artist Platform. The players all follow their own professional performing careers, appearing as soloists, chamber musicians and with orchestras including London Philharmonic Orchestra, Southbank Sinfonia, Royal Northern Sinfonia, the BBC orchestras, and major UK opera orchestras.

During 2016 their Revolting Rhymes and Marvellous Music project was launched nationwide to celebrate the centenary of Roald Dahl's birth, in partnership with Paul Patterson, Martin Butler, the City Music Foundation and Music Link International. The Ensemble has delivered concerts and workshops at festivals and venues across the country including Wigmore Hall, the Forge Camden, National Centre for Early Music, Wells Cathedral School, the Hay, Thaxted and Aberystwyth festivals, as well as Repton School, Roald Dahl's alma mater. The project was featured on BBC Radio 3's 'In Tune' programme in September 2016.

Suzannah Watson, flute
Catriona McDermid, bassoon

Penny Smith, oboe
Dewi Jones – horn

Joseph Shiner, clarinet
Suling King - piano

Rebecca Kenny, Actress

Actress, Clown and Storyteller, Rebecca trained at Brighton drama school The Academy of Creative Training as well as spending time studying in Paris at Ecoles Jacques Lecoq and in London with Philippe Gaulier. Rebecca is also the singer for London based ukulele band Watch Out For The Bear and a cabaret artist producing her own shows as alter ego Frieda Love. She can play Livin on a Prayer by Bon Jovi on the recorder and hopes to join The Magnard Ensemble very soon as their seventh musician!

Daniel Cook, Conductor / Organist / JAM on the Marsh Curator

Daniel Cook 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 Mousai, Curator of JAM on the Marsh, 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, where he was responsible for the maintenance and development of the cathedral's musical ministry. Daniel spent six years as Assistant Director of Music of Salisbury Cathedral where he was the principal organist.

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 Russell and participated in master classes with many of the world's leading organists including Marie-Claire Alain, Lionel Rogg and Jon Laukvik. While at the Academy, he worked as Organ Scholar 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. As a recitalist, he has played across the UK and Europe with performances in most of the cathedrals in Britain, the Royal Albert Hall, the Royal Festival Hall, and in the Grand Organ Festival at Westminster Cathedral. Increasingly in demand as an ensemble performer, recent engagements have included concerts with the Orchestra of the Age of Enlightenment in the City of London Festival, BBC National Orchestra of Wales.

In recent years Daniel has developed a strong commitment to new music, particularly through his work as conductor, organist and panel member for the John Armitage Memorial Trust (JAM). He regularly collaborates with leading contemporary composers and has participated in many first performances of works.

In 2013 Daniel was elected an Associate of the Royal Academy of Music (ARAM). Daniel has been Chairman of the Assistant Cathedral Organists Association since 2014.

Daniel moves to Durham Cathedral as Master of the Choristers and Organist in the Autumn.

Simon Hogan, organ

Simon Hogan is the Assistant Director of Music at Southwell Minster, having previously served as Organ Scholar at St Paul's Cathedral. Born and educated in Bristol, Simon has been passionate about cathedral music since becoming a chorister at St Mary Redcliffe, Bristol. Whilst still at school Simon became Organ Scholar at Bristol Cathedral, and was subsequently awarded the organ scholarship at Salisbury Cathedral. During his year in Salisbury, Simon regularly accompanied the cathedral choir, gave recitals on the renowned Willis organ, and worked in the Cathedral School.

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

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

Mousai Singers

Originally formed in 2010 as an octet, the Mousai Singers expanded to twelve singers, and has given numerous performances throughout the UK namely in 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. Mousai regularly collaborate with the John Armitage Memorial Trust (JAM), performing for the Trust as part of the City of London Festival and JAM on the Marsh. In 2016 Mousai performed a gala concert as part of the London Festival of Contemporary Church Music.

In January 2013 Mousai recorded their debut CD - The Welsh Connection, which features music from the 20th & 21st centuries by Welsh composers, poets or music with connections to Wales. The CD was recorded in St Davids Cathedral, Pembrokeshire. It has received national acclaim, receiving 4/5 stars in Church Music Quarterly and 2/3 stars in Choir & Organ magazine.

Sops	Altos	Tenors	Basses
Caroline Halls	Jacob Werrin	Oliver Clarke	James Bartlett
Abigail Ingram	Natasha Cutler	Benjamin Inman	Henry Page
Ellen Timothy			Quintin Beer
Lucy Cox			Gareth Thomas

Friday 7th July

Tomasz Lis, Piano

Tomasz Lis is an exceptional pianist and chamber musician. He has played concerts in Wigmore Hall, Barbican Centre, St. John's Smith Square, LSO St. Luke's, The Warehouse and the Chopin Society in London. His recitals at Cheltenham Music Festival, Mostly Mozart Festival, Chelsea Schubert Festival and London Festival of American Music were tremendously successful. He is the first pianist associated with the Felicja Blumental Artist Legacy.

He was the driving force behind the European premiere of John Harbison's song cycle with poems by Czeslaw Milosz. He accompanied an exceptional young British vocalist – Nadine Mortimer-Smith. Tomasz Lis opened the Stotsenberg Recital Series in Malibu with the great American soprano – Katie van Kooten, and a year later with Emily Albrink. He also performed at the Banff summer festival in Canada, on the 75th anniversary gala, accompanying a fantastic Canadian vocalist – Tracy Dahl and clarinet player – Chen Halevi. The concert was broadcasted by the Canadian Radio.

Tomasz Lis studied with Krystyna Filipowska in Poznan and then at the Royal Academy of Music with Martin Roscoe as well as with Ronan O'Hora and Graham Johnson at the Guildhall School of Music and Drama, where he received his Master of Arts degree.

In Poland, he played with the Amadeus Polish Radio Chamber Orchestra conducted by Agnieszka Duczmal and the Poznań Philharmonic Orchestra with conductor Grzegorz Nowak.

In 2014, Tomasz Lis recorded his debut album for the German label Rondeau Production. The album contains the Impromptus by F. Schubert, F. Chopin and G. Faure. The same year, he debuted at Purcell Room, South Bank Centre with his programme presenting three generations of American composers.

Julian Perkins, Harpsichord / Conductor

Described by the Sunday Times as 'exuberantly stylish', Julian Perkins enjoys a demanding career as a conductor and keyboard player. He is Founder-Director of Sounds Baroque and designate Artistic Director of Cambridge Handel Opera. As a conductor, Julian has performed staged opera productions for organisations such as the Buxton Festival, Dutch National Opera Academy, Grimeborn Festival, Guildhall School of Music & Drama, Kings Place, New Chamber Opera and New Kent Opera, and concert

performances with, among others, the Bampton Classical Players, Barts Chamber Choir, Bury Court Opera, New London Singers, Rodolfus Choir and Spiritato. He has acted as a conductor and Baroque coach for some fifteen projects with the Southbank Sinfonia, and coaches students as a visiting teacher at the Royal Academy of Music, Royal College of Music and Royal Northern College of Music. Plans for 2017 include returns to the Two Moors Festival and JAM on the Marsh to direct Sounds Baroque, Anghiari Festival to conduct Southbank Sinfonia, J. S. Bach's complete Brandenburg Concertos with the Orchestra of Welsh National Opera and televised appearances playing in the finals of the BBC Cardiff Singer of the World.

As a player, Julian has appeared with many leading soloists at venues such as London's Wigmore Hall, New York's Lincoln Center, and Sydney Opera House, as well as at the BBC Proms and Edinburgh International Festival.

Sounds Baroque

Sounds Baroque loves communicating the passion and theatricality of music written largely in the 17th and 18th centuries. Directed by Julian Perkins, the group have appeared with stars such as Dame Emma Kirkby, Simon Callow, Peter Capaldi and David Wilson-Johnson, as well as leading younger singers including Anna Dennis, Ashley Riches, Anna Starushkevych and William Towers. 2016 saw the world première of their opera pasticcio, *Casanova*, at London's Kings Place, and last July at JAM on the Marsh. Devised by Stephen Pettitt and Julian Perkins, it is a theatrical entertainment inspired by the alleged adventures of Giacomo Casanova. Praised by Opera magazine as 'a witty pasticcio', it features an array of works by 17 composers including Vivaldi, Handel, Hasse, Gluck – and even Bellini. It also has what is possibly the world's longest-held dramatic note in a recitative!

No stranger to the airwaves, Sounds Baroque broadcast regularly on BBC Radio 3 and has appeared at London's Southbank Centre and Kings Place, and at international festivals in Cheltenham, London, Ryedale, Tel Aviv, Two Moors and York.

They have so far released two discs for Avie Records. Entitled *CONVERSAZIONI*, they explore the wealth of vocal and instrumental music that may have been conceived for artistic gatherings – or *conversazioni* – in Rome at the turn of the eighteenth century. They have been praised for their 'stylish aplomb' in The Sunday Times, and described as 'a winner' by Early Music Review and 'a model of clarity and warmth' by International Record Review.

Harpisichord and Director

Julian Perkins

Violin 1

Sophie Barber
Madeleine Easton
Naomi Burrell

Violin 2

Karin Björk
Daniel Edgar
William Thorp

Viola

Stefanie Heichelheim
Katie Heller

Cello

Henrik Persson
George Ross

Double Bass

Elizabeth Bradley

Oboes

Gail Hennessy
Nicola Barbagli

Saturday 8th July

Jonty Driver

Born in Cape Town in 1939, C.J. ('Jonty') Driver spent the years of the Second World War in Kroonstad with his mother and younger brother. His father fought through North Africa, then was captured at Tobruk and spent the rest of the war as a prisoner in Italy and Germany. When he came back, the family moved to Grahamstown in the Eastern Cape, where his father was chaplain of St Andrew's College, to which Jonty Driver went as a pupil in due course.

After five years at the University of Cape Town, he was elected President of the National Union of South African Students in 1963 and again in 1964. In August and September 1964, he was locked up by the police in solitary confinement, ostensibly on suspicion of his involvement in the African Resistance Movement, and immediately afterwards left for England.

After a year's teaching at Sevenoaks School, he went to Trinity College, Oxford, to read for an M.Phil. While he was at Oxford, the South African authorities refused to renew his passport and he became stateless for several years, eventually becoming a British citizen. For more than twenty years he was prohibited from returning to South Africa.

In 1976 he was a Research Fellow at the University of York, and for twenty-three years he was a headmaster (Principal, Island School, Hong Kong, 1978-83; Headmaster, Berkhamsted School, 1983-9; Master, Wellington College, 1989-2000). He is now a full-time writer, though he is also one of the five Trustees of the Beit Trust, which exists to help the people of Zimbabwe, Zambia and Malawi, in particular with education, health-care, conservation and other projects.

He has been an honorary senior lecturer at the School of Literature and Creative Writing, University of East Anglia, since 2007. He is married with three children and eight grandchildren, and he and his wife live in East Sussex, though they travel widely and often visit South Africa.

London Mozart Players

Founded in 1949 by Harry Blech, the London Mozart Players is the UK's longest established chamber orchestra. Known for its unmistakable British roots, the orchestra has developed an outstanding reputation for adventurous, ambitious programming. From Baroque through to genre-crossing contemporary music, the London Mozart Players is constantly exploring new venues and audiences through collaborations with artists and personalities from all over the creative scene. The ensemble has enjoyed a long history of association with many of the world's finest musical personalities including Igor Stravinsky, Sir James Galway, Dame Felicity Lott, Jane Glover, Julian Lloyd Webber, Stephen Hough, Nicola Benedetti, John Suchet and Simon Callow.

Away from their commitment to live performances across the UK, the London Mozart Players also undertake an international touring schedule which has seen them give performances in the Far East, Austria, the Netherlands, Italy, Germany, France, Belgium and Spain. A long relationship with classical label Chandos has led to a series of over 20 recordings, including works by Mozart, Beethoven, Hadyn, Clementi, Salieri and Stamitz.

In 2016, the London Mozart Players relocated their home to St John the Evangelist, Upper Norwood, undertaking a rich programme of initiatives within the local community. The London Mozart Players are the only professional orchestra in the UK to be managed both operationally and artistically by the players, and has enjoyed the patronage of HRH The Earl of Wessex since 1988.

1st Violins

Simon Blendis
Sijie Chen
Vicky Sayles
Anna de Bruin
Richard Blayden

2nd Violins

Jenny Godson
Tim Birchall
Jeremy Metcalfe
Jayne Spencer
Stephen Rouse

Violas

Simon Tandree
Richard Cookson
Christopher Pitsillides

Cellos

Sebastian Comberti
Julia Desbruslais
Sarah Butcher

Basses

Stacey Watton
Cathy Elliott

Timpani & Percussion

Ben Hoffnung

Daniel Cook, Organ

As above

Michael Bawtree, Conductor

A musician with a wide-ranging international career, British conductor and organist Michael Bawtree has directed the Royal Scottish National Orchestra, the Scottish Chamber Orchestra, Red Note Ensemble, the Orchestra of Scottish Opera and many performances for Scottish Ballet, Northern Ballet and Raymond Gubbay Ltd across the British Isles. For seven years, he was Assistant Music Director of the Lyrique-en-Mer summer opera festival in Brittany, where he worked on productions of operas by Verdi, Puccini, Mozart and Donizetti. He has recently assisted Martyn Brabbins for productions of Louis Andriessen's opera *La Commedia* (BBC Symphony Orchestra) and Sir Harrison Birtwistle's *The Last Supper* (BBC Scottish Symphony Orchestra).

For twelve seasons Bawtree has been Chorus Director of the Edinburgh Royal Choral Union and Music Director of Glasgow Chamber Choir. He has also worked with the Edinburgh Festival Chorus, the RSNO chorus and toured with other choirs across Europe, North America, Hong Kong and New Zealand. Recent and upcoming guest conducting engagements include concerts in Australia, Sweden, Holland, Germany, the Faroe Islands and France. He conducted the RSNO at the Commonwealth Games Games' Celebration concert and at recent Hogmanay Gala concerts in Glasgow. He made his debut at the Royal Albert Hall in 2015 conducting Mozart's *Requiem* with the London Philharmonic Choir.

A keen advocate of contemporary music, Bawtree has conducted many premieres and works regularly with Scotland's foremost composers including the late Sir Peter Maxwell Davies, Paul Mealor, Sir James MacMillan, Thea Musgrave and Sally Beamish.

Michael Bawtree studied music and the organ at Christ's College, Cambridge University, and conducting at the Royal Conservatoire of Scotland.

Monday 10th July

Daniel Moulton, Conductor

Daniel grew up in Kent and read Music at Canterbury Christ Church University where he involved himself in a varied range of groups both in and out of the faculty. After attaining a 2.1 Honours degree in 2010, he went on to perform around Kent and in London whilst also starting a teaching career in Kent; here he started as the male Vocal Coach to one of Kent Music's Kent Youth Choirs. Since then Daniel has created a reputation for a high standard of Vocal Coaching and Musicianship; working with different choirs across the county, both Youth and Workplace. Whilst continuing an active peripatetic career, He is also currently the Musical Director for Folkestone and Hythe Operatic & Dramatic society, the Choral Director of the Fidelity International Choir, who are performing with Russell Watson in the upcoming Tonbridge & Rye Jazz Festival, as well as continuing to be one of the principle Vocal coaches for Kent Youth Choirs.

Onyx Brass

Celebrating its 25th anniversary in 2018, 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 JAM, with whom Onyx Brass has been affiliated since its inception.

Niall Keatley and Alan Thomas, trumpet
Richard Watkin, trombone

Andrew Sutton, french horn
David Gordon-Shute, tuba

Daniel Cook, Conductor

As Above

Wednesday 12th July

Changeling Theatre

Changeling Theatre produces high quality, entertaining theatre in non-traditional locations for community audiences across South East England. Its productions range from re-interpretations of Shakespearean classics to working with new writers and composers to create innovative new theatre. Changeling Theatre takes theatre beyond the stage, creating site specific performances in public locations such as Chatham Dockyard, Dover Castle, Maidstone Football Ground and Boughton Monchelsea Place, as well as community parks, private homes and gardens.

Changeling Theatre is committed to nurturing young talent from all backgrounds, offering them the rare opportunity to work alongside established theatre professionals. It has helped launch the careers of numerous young writers, technicians, composers and performers.

Hamlet - Alex Phelps
Polonius/Gravedigger - Bryan Torfeh
Laertes/The Player King - Tim Bowie
Guildenstern/Francisco/Osric - Khalid Daley

Gertrude - Sarah Naughton
Ophelia/Priest - Niamh Finlay
Rosencrantz/Bernardo/Music Captain - Brandon Plummer
Marcellus/The Player Queen - Cary Ryan

Claudius/Ghost - Michael Palmer
Horatio - Bryan Moriarty

Sabotage Theatre's Puppet Workshop

Zoe Hinks

Zoe Hinks founded Sabotage Theatre Company in 2008 after graduating from East 15 Acting School with a BA in Contemporary Theatre. Since then she has written scripts, performed, directed, painted sets and wagons, produced, built stages, sewn costumes and rifled through skips. She wrote the Sabotage Manifesto in 2009 which has become the basis of the company's practice and is passionate about the necessity of live performance in everyone's life. She believes this should be a current and ever evolving tool to help us understand our relationships, lives and the lives of others.

Carl Boardman

Carl Boardman has worked with Sabotage since 2009. He trained in Theatre at Dartington College of Arts. He has since developed his practice in theatre in the South and Southwest as an actor, director and lighting designer. His work has often incorporated music, song and dance. He first became a Saboteur as director on the original showcase of 'Ravens' (Brighton Festival 2009). Since then he has worked as an actor, sound/ music editor, puppeteer, mask-maker, children's educational advisor and cyclist in various Sabotage productions.

Thursday 13th July

Sabotage Theatre

Sabotage is a Community Interest Company, with a focus on rural and isolated communities. They bring shows where there aren't theatres, and use imaginative ways to overcome practical and artistic obstacles. When touring the company is horse drawn and lives outdoors.

'One man's skip is another's scenery!' Their sets and costumes are made out of recycled materials. Not only is it economical, it is sensible and better. Their sources range from clothes found in skips, costumes from previous productions, donations of old bedding and many more besides.

Caroline Bowman, Actor Sarah Ratheraham, Actor
Zoe Hinks, Writer, Director, Puppet & Mask Maker
Lily Findlay, Production & Design Assistant
Steve Jones, Horse Handler, Box Office
Rory Hinks, Poster Design
Kitty Wheeler Shaw, Photography

Alicia Britt, Actor Aliester Canwell, Actor
Carl Boardman, Lighting Design, Technical Director
Lisa Dear, Horse Handler, House Keeper
Natatia Robinson, Driver
Trudy Hinks, Prop Supplier
Catherine Benson, Sign Painter

Friday 14th July

Anita Strevens, Cello

Anita Strevens' career is a varied mix of performance, teaching and adjudicating. She has played with most of the London chamber orchestras – City of London Sinfonia, London Mozart Players, Orchestra of St Johns, London Primavera and is a member of Accordare Quartet and Trio Vita. She recently performed Haydn C major Cello Concerto. She has performed on BBC Radio Three's 'In Tune'.

She teaches at Junior Trinity Laban Conservatoire of Music and Dance, Birmingham Conservatoire and Sevenoaks School. For Pro Corda, the International Chamber Music School she directs Pro Corda West and coaches on their mainstream and Special Educational Needs courses as well as heading the programmes for Young Music Makers. She leads Dalcroze Eurythmics workshops for educational organisations, orchestras and local authorities. She has had education articles published in Primary Music Today, NAME, Dalcroze Society Journal and Music Teacher magazine. Anita plays on a cello by Henry Lockey Hill, made in approximately 1810, and a bow by André Vigneron (son) made in approximately 1910.

Molly Parsons-Gurr, Cello

Molly Parsons-Gurr began her cello studies in Kent with Anne Smith at the age of thirteen, then completed her undergraduate course at Trinity Laban Conservatoire of Music and Dance with David Kenedy and Naomi Butterworth, then took a place at the Royal College of Music gaining a Master of Performance degree, studying with Alexander Boyarsky and Amanda Truelove. Molly has explored a huge amount of chamber repertoire in many different ensembles. She has performed all over England. She has taken part in countless master classes with quartets such as the Endellion, Wihan, Danish, Carducci, Chilingirian among others.

Molly's first concerto performance was in Canterbury at the age of eighteen, performing the Vivaldi Double Cello Concerto. Since then she has performed many diverse recitals, including an event held by Boris Johnson, an event at the Foreign and Commonwealth Office, taking part in the Women of the World festival orchestra at the Royal Festival Hall and in China as part of an orchestral tour, playing in many opera houses and concert venues there.

Molly works as a freelance cellist working as principal cellist with many freelance orchestras around the country, as well as performing duo recitals with pianist Christopher Benham in the UK and abroad. Molly performed in the JAM on the Marsh festival in July 2016 playing Messiaen's *Quartet for the End of Time*.

During her time at the Royal College of Music, Molly was 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.

Adrian Oldland, Piano

Celebrated not only for his virtuosic playing, but also for his sensitive and unique interpretations, Adrian Oldland has established himself as an exciting and formidable performer on the concert platform.

Adrian began his musical studies at the age of seven when he joined his local church choir. As a Pianist, Adrian's talent was immediately spotted and remarkable progress led to early successes in competitions and music festivals.

His love in particular for music of the Romantic Period, brought Adrian his first victory when he was awarded first place at the Chelmsford Competitive Festival of Music for the 'Roots trophy' (2007) playing works by Chopin.

In 2008 Adrian was successful in gaining a place to study at Trinity Laban Conservatoire of Music and Dance in London, where he completed his BMus (Hons) and Master's (MMus) degrees studying under Alexander Ardakov. During his studies Adrian was active in performing in concerts, master classes and competitions. Whilst only in his second year, Adrian was winner of the much sought after Alfred Kitchin Piano Competition (2010), playing works by Schumann.

Since completing his studies, Adrian has embarked on an international career, performing in numerous countries such as Russia, Germany, Austria, Portugal and Italy.

Adrian has participated in many master classes with distinguished pianists such as Peter Donohoe, Melvyn Tan and William

Howard, and currently enjoys a busy career, performing regularly across the UK and throughout Europe. His repertoire stretches from Bach to the Twentieth Century with a particular interest in the life and works of Robert Schumann.

Saturday 15th July

Joanna Slater, Soprano

Joanna Slater is an accomplished semi-professional singer, taught by the late mezzo soprano Maureen Lehane, while at Reading University, and then by the late soprano Sheila Luxon. She has performed widely as soloist for choral societies in works ranging from Bach to Gershwin, and given numerous solo recitals of English Song and French Melodie. She also appears regularly as an actor in theatre productions in East Kent, taking the lead in such plays as 'Stevie', 'The Children's Hour', and most recently 'Entertaining Angels'.

Gawain Douglas, Piano

Lord Gawain Douglas was born in 1948, the younger son of Francis, the 11th Marquess of Queensberry. Following his father's death in the 1950s, Gawain went with his mother Mimi to live an unusual and solitary childhood in Portmeirion, North Wales. Formal education (which Gawain studiously ignored) always took second place to that provided by the mountains, rivers and forests, the mystic Welsh country inspiring his early poetic imaginings. In 1971 Gawain married Nicolette, a fellow student at the Royal Academy of Music, where they both studied piano, and they have brought up a large family of five daughters and a son. They now live in Deal. Gawain is a published poet and a teacher of music.

Jonty Driver, Narrator

As Above

Sabotage Theatre

As Above

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.

Based at the BBC's Maida Vale Studios, the BBC Singers also give regular free concerts at St Paul's Knightsbridge, as well as regularly appearing at major festivals across the UK and beyond.

This world-class ensemble is committed to sharing its enthusiasm and creative expertise through its nationwide outreach programme. This includes frequent collaborations with schoolchildren, youth choirs and the amateur choral community, as well as with the professional composers, singers and conductors of tomorrow.

Soprano

Helen Neeves
Elizabeth Poole
Olivia Robinson
Alison Smart
Emma Tring

Alto

Margaret Cameron
Rebecca Lodge
Eleanor Minney
Rebekah Jones

Tenor

Christopher Bowen
Stephen Jeffes
Andrew Murgatroyd
Tom Raskin

Bass

Jamie W Hall
Edward Price
Andrew Rupp
David Le Prevost
James Birchall

Jamie Walton, Cello

Jamie Walton was born in Germany before moving back to the UK at an early age. Noted for his rich, powerful sound with purity of tone and emotionally engaging performances he was one of the great William Pleeth's last students. Jamie has already been compared by some reviewers to great 'cellists of past times with his distinctive sound and clean interpretations marking him out as a true individual. He plays on a Guarneri instrument dated 1712.

In the UK Jamie Walton has performed concertos with many of the eminent orchestras such as the London Philharmonic Orchestra, Royal Philharmonic Orchestra and regularly with the Philharmonia Orchestra, appearing at Symphony Hall Birmingham, Bridgewater Hall Manchester, Cadogan Hall, Wigmore Hall, Fairfield Hall and many others. He gave his BBC National Orchestra of Wales debut with a Radio 3 broadcast of the Elgar concerto and has appeared throughout much of Europe, the USA, Canada, New Zealand, Scandinavia, Australia and the UK performing concertos, recitals and giving broadcasts. He recently

performed the Lutosławski concerto in Poland and made his Finnish debut with Bloch's *Schelomo* alongside Bach and Britten Suites before returning for a series of Walton concertos with the Lahti Symphony Orchestra/Damian Iorio at the Sibelius Hall. Last summer Jamie gave his Canadian debut with the Calgary Philharmonic Orchestra under Courtney Lewis with a series of Elgar concertos.

As a prolific recording artist for Signum Records he has recorded ten concertos with the Philharmonia Orchestra in London, including those of Dvořák and Schumann with Vladimir Ashkenazy. The Telegraph described Jamie's Elgar concerto recording as '*beyond compare*' with the Elgar Society Journal citing that it was the '*best performance of the concerto we have ever heard*'. As well as concertos, Jamie has also recorded much of the sonata repertoire with pianist Daniel Grimwood for Signum to significant critical accolades, cementing his reputation as a recitalist.

After a series of concerto appearances, Jamie also made his recording debut with the Royal Philharmonic Orchestra in concertos by Glazunov, Prokofiev and the original version of Tchaikovsky's *Rococo Variations* under Okko Kamu. This was released to great critical.

Jamie is a member of the Worshipful Company of Musicians and has been elected to the Freedom of the City of London.

Daniel Cook, Conductor

As Above

Simon Hogan, organ

As Above

Sunday 16th July

Michał Rogalski, Oboe

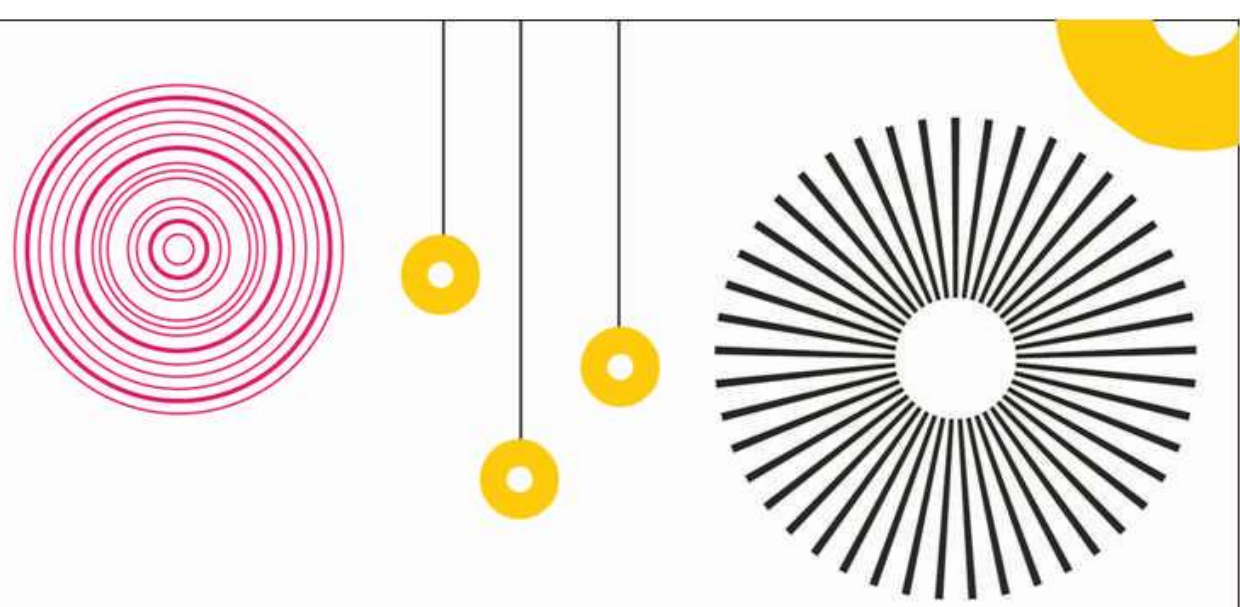
Michał Rogalski moved to London in 2012, having regularly appeared as a principal oboist and solo cor anglais player with the Minnesota Opera and as a regular deputy of the Minnesota Orchestra. He is a former oboist of the Winston-Salem Symphony Orchestra and the Piedmont Opera. Michał has performed for a number of summer festivals, such as Ravinia Festival, Minnesota Orchestra Sommerfest, National Orchestral Institute Festival, Roanoke Island Summer Festival and JAM on the Marsh. Recently Michał has performed in a series of chamber music recitals and as a soloist with the Goodensemble, Tallis Chamber Orchestra, and with Red Note Ensemble, including premier performances of Judith Bingham's oboe concerto *The Angel of Mons* for the City of London Festival and JAM on the Marsh. Michał studied at the Paderewski Music High School, Chopin Academy of Music in Warsaw, the University of North Carolina School of the Arts and the University of Minnesota in Minneapolis.

Michael Poll, Guitar

Classical guitarist and conductor Michael Poll has performed across North America, South America, and Europe, including in Barbican Hall, Wigmore Hall, and the National Theatre of Panama. Active both as a performer and a conductor, Poll's 2016-2017 season includes headline concerts for the Wilderness Festival with Yijia Zhang, the Bloomsbury festival as both guitarist and conductor, six engagements conducting the Goodensemble orchestra in London including a Gala Performance in honour of Queen Elizabeth II, and guitar recitals in Boston, Washington, San Francisco, London, Philadelphia, and New York. Poll's collaborators have included pianists Stephan Ciric, David Malusa, John Fisher, and Jason Bae, tenor Peter Devoran, baritone Jake Muffett, and his brother conductor Edward Poll.

Michael Poll is currently performing works written for him by Chicago Symphony Orchestra Composer in Residence Elizabeth Ogonek and Royal Opera House/Guildhall Composer Na'ama Zisser. He is also collaborating with Joseph Stillwell, Igor Maia, and David Conte on new works for the instrument, as well as with Helgi Ingvarsson on a new concerto for guitar and orchestra. Poll's own Three Preludes for solo guitar were premiered in 2012 as a part of the Dresden String Spring festival.

A 2010 Fulbright and a 2012 Marshall Scholar, Michael Poll holds a Bachelor of Arts degree in music summa cum laude from the University of Pennsylvania. He has done coursework at the Curtis Institute of Music in conducting with Virginia Allen and in solfège with Eric Sessler. In 2012 he received the Graduate Performance Diploma from the Academy of Music in Poznan, Poland, and in 2014 the MPerf degree from the Guildhall School of Music & Drama, where he was made a Fellow in 2015. Poll's teachers have included Frederic Hand, Lukasz Kuropaczewski, Emiliano Pardo-Tristán, Benjamin Verdery, Piotr Zaleski, and Robert Brightmore. Poll has been a member of the faculty of the Bryn Mawr Conservatory of Music and the Polish Guitar Academy, a fellow of the Norfolk Chamber Music Festival, and has held scholarships to the Aspen Music Festival and the European American Musical Alliance. He has performed live on the radio in Poland and Panama, and has had music broadcast by the BBC World Service.



ORCHESTRAS *Live*

We believe that
orchestras are for
everyone.

With over 50 years' experience, we make world-class orchestral music relevant to people's lives through dynamic partnerships and innovative projects, particularly in culturally under-served areas of England.

We are passionate that people from all backgrounds should have the opportunity to participate in and enjoy the highest quality orchestral experience, regardless of their age or geographical location.

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