



JAM on the Marsh

**MUSIC
ART & PHOTOGRAPHY
CHILDREN'S EVENTS
THEATRE
POETRY
CHURCHES TOUR**

5th - 15th July 2018

For full festival details & to book online:

www.jamconcert.org

Box Office: 0800 988 7984

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ROMNEY MARSH
— THE FIFTH CONTINENT —



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JAM on the Marsh

Colour key to events:

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POETRY - P

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E	Romney Resource Centre	PHOTOGRAPHY	
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C	Children's Sunday		
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SPACE**

21 July – 7 October 2018

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21 FEBRUARY – 02 MARCH 2019

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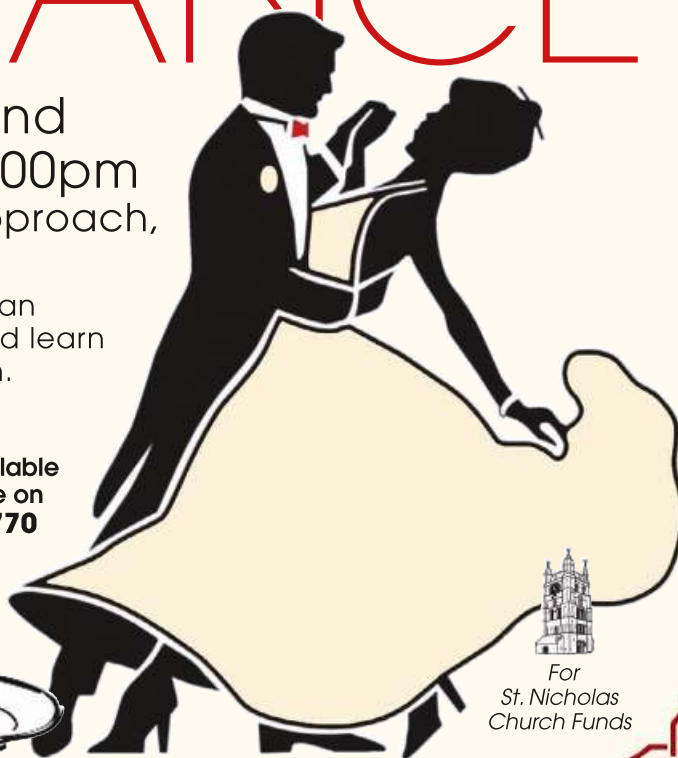
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ROMNEY MARSH
— THE FIFTH CONTINENT —

ROMNEY MARSH IS ONE OF THE MOST DISTINCTIVE AND UNIQUE LANDSCAPES IN ENGLAND
AND NEEDS YOUR HELP TO LOOK AFTER ITS WILDLIFE AND HERITAGE.

WILDLIFE

Find out about the unique
plants and animals that
call Romney Marsh home
and help create and restore
spaces for wildlife to thrive.

PEOPLE

Join us on a journey to
explore and learn about
the landscape and
communities you live in.

HERITAGE

Learn more about the
culture and history of
Romney Marsh through
the Scheme's heritage
projects.

Amongst other things you can get involved in discovering how many unique plants and animals live on the Marsh, or help to protect the wild plants in the shingle at Dungeness. You could become a film director, or contribute to creating a living storybook of life across the Marsh. How about going back in time on an archaeological dig?

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THE FIFTH CONTINENT





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Oh! What a Lovely War
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15th - 30th September 2018
www.ryeartsfestival.org.uk

Welcome to JAM on the Marsh 2018 – Edward Armitage, JAM Chairman

It is a great pleasure to welcome you to JAM on the Marsh, for our fifth annual multi-arts festival. Since 2014, we have always tried to involve local artists and performers. This year thirteen of the twenty three events involve participants who either live in or herald from Kent. And of those twenty three events, twelve are free to enter, making the festival more accessible to more of our community. We are working with five Romney Marsh primary schools and collaborating with the Romney Resource Centre and the Hythe Festival for the first time, again showing our commitment to the area and its people.

As ever, JAM on the Marsh is always keen to develop and change, whilst not losing the essence of what makes you want to come to our events. To this end we have eight performers or artists that are appearing for the first time in the festival alongside many familiar faces and groups.

Daniel Cook, Curator 2017 & 18

When we setup JAM on the Marsh, it was decided that a Curator should only programme the festival for two years, to keep the ideas fresh. As Master of the Choristers and Organist of Durham Cathedral, Daniel Cook has programmed three outstanding choral concerts for his second year at the helm, involving the BBC Singers, voces8, the Mousai Singers and the girls' choir from Canterbury Cathedral performing some of the greatest choral music, such as Rachmainoff's *Vespers* and Fauré's *Requiem*, to name but two. Daniel has worked with JAM since 2005 as organist and conductor, visiting JAM on the Marsh every year since it started. I would like to say a HUGE thank you to Daniel for his commitment to the festival during his time in charge. He is an outstanding musician and it has been a great honour to have him leading the festival. I look forward to welcoming him back to the Marsh and the festival in the very near future... Watch this space!



Michael Bawtree, Curator 2019 & 20

With every fond goodbye, there is also a warm welcome. From next year, Michael Bawtree takes over the reins of JAM on the Marsh as Curator. Michael is a musician with a wide-ranging international career as a conductor and organist. As well as being Principal Conductor of JAM, with whom he has worked since 2010, he has directed the Royal Scottish National Orchestra, the Scottish Chamber Orchestra, London Mozart Players, Red Note Ensemble, the Orchestra of Scottish Opera and many performances for Scottish Ballet, Northern Ballet and Raymond Gubbay Ltd across the world. For seven years, he was Assistant Music Director of the Lyrique-en-Mer summer opera festival in Brittany. This summer, he joined the music staff at Glyndebourne for their new production of Debussy's *Pelléas et Mélisande* under Robin Ticciati.

As you will see we have a wonderful programme for this year's festival. This could not happen without the financial support from many organisations, charities, trusts and individuals. Every person who has donated money to JAM via its Supporters network is vital. I would like to thank every person or organisation who has donated to this unique festival, in this most wonderful corner of our kingdom. Without you, the festival could not happen.

I hope you enjoy JAM on the Marsh 2018.

Edward Armitage
JAM Chairman
www.jamconcert.org
0800 988 7984



**Throughout JAM on the Marsh
the festival bus service will run from
Folkestone Bus Station to the
festival venues - The return fare is £1.**



**Starts and returns to
Folkestone Bus Station**

Stops include:

- Sandgate Memorial
- Seabrook - The Fountain Pub
 - Hythe - Red Lion Square
 - Hythe - Palmarsh Avenue
 - Dymchurch High Street
- St. Mary's Bay - Jefferstone Lane
 - New Romney - Ship Hotel

The Festival Venue

**EVENTS WITH BUS SERVICE INDICATED WITH 
MUST BE BOOKED IN ADVANCE VIA JAM WEBSITE**

THERE IS NO BUS SERVICE TO THE DAILY EXHIBITIONS

Welcome to JAM on the Marsh 2018 – Daniel Cook, Festival Curator



It is my privilege to welcome you to JAM on the Marsh 2018.

Having been involved with the Festival from its inception, and with JAM more generally for over a decade, it is a particular joy to see JAM on the Marsh so jam packed (pun intended) with such a vast variety of events of all shapes and sizes this year. My own specialism as a Choral Conductor and Organist has helped to shape the programme this year, and I'm delighted that we are hosting the BBC Singers, voces8, the Mousai Singers and the girls' choir from Canterbury Cathedral, just one of whom would represent a really exciting prospect. I'm also delighted to be able to present some of Bach's *48 Preludes and Fugues* on the Piano and Organ, alongside performances on the Harpsichord and Clavichord by Linda Nicholson.

JAM prides itself on building strong partnerships with artists from all over the world, with many collaborators working with us over many years. The combination of Mousai and the London Mozart Players is one such collaboration, and promises to be a really outstanding concert this year. It's also wonderful to be welcoming so many new performers to the Festival in 2018 alongside many of our more regular collaborators.

As always, the combination of innovative programming, fantastic performances of all types and sizes, combined with the unique atmosphere of the Romney Marsh, particularly with its stunning collection of historic medieval churches, promises to make for an outstanding JAM on the Marsh 2018.

It has been really wonderful to be the curator for the past two years, and I'm delighted to be handing over to Michael Bawtree for the next chapter.

I'll be back in 2019 for a really special concert, of which, more later... But in the meantime, enjoy 2018!

Thursday 5th – Sunday 15th July

10am – 5pm

Ruth Parkinson, *Time and Tide - Art*

Financial support from: Fifth Continent Scheme / Heritage Lottery Fund / Kent Wildlife Trust,
The Arts Society and Little Cheyne Court Wind Farm Community Fund

Romney Marsh Visitor Centre TN28 8AY



'Painting from nature is not copying the object, it is realizing one's sensations.' Paul Cezanne

Ruth is a professional artist, currently living on the Kent Coast. She studied at Kent Institute of Art and Design, Canterbury, obtaining a BA(Hons) in Fine Art.

Ruth courts anachronism and finds a thematic preoccupation with documentation and the archive. She loves to explore ruins; the forgotten harbours, the train stations and the lost airfields. With her wild imagination, she 'perceives' their inhabitants and has written poetry on the subject. Memory/history are pivotal in her work, but foremost are her installations, the most memorable being *Chalk on Wood*.

In 2008, Ruth was awarded Arts Council funding for the project, *3RDFLOOR318*. The project embraced both an extensive archival research and a celebration of cultural diversity in the local community (past and present). Historical artefacts and extensive research were melded with up-to-date comments and photographs, forming a cohesive, challenging and informing art work. Members of the public, current hotel guests and local school children had the opportunity to be actively involved and consequently part of this ambitious contemporary art work.

Ruth was given a sketchbook at the age of three. When familiar with the written word, she escaped into her fairy tale books and loved to draw the mythological characters. Glimpses of the metaphysical can often be seen, in her paintings. She loves the desolation of Dungeness and the Marsh, with its immense skies and ever changing tide, along the shores; sometimes braving tempests, to experience the exhilaration of nature.

A recent sojourn within the West Country's spectacular coastline, coupled with immersion in Storms Dylan and Eleanor, has amplified her focus on the dramatic ever changing 'plasticity' of the material world; subsequent reflections, expressed within her work.

Thursday 5th – Sunday 15th July
10am – 5pm

Romney Marsh Visitor Centre TN28 8AY

Justin Sutcliffe, *Objects Are People Too* - Photography

Financial support from: Arts Council England, Fifth Continent Scheme / Heritage Lottery Fund / Kent Wildlife Trust, The Arts Society and Little Cheyne Court Wind Farm Community Fund

Renowned photojournalist Justin Sutcliffe sees faces in random objects. He started to photograph these coincidences, initially on a Polaroid camera, and set himself parameters: the guiding principle was 'nothing deliberate', i.e. he would not shoot anything set up.

As a travelling photographer, Justin frequently sees faces in unusual places: a sad-looking face of loo rolls in Afghanistan; the manic smile of a complimentary fruit plate in the Dubai airport hotel! The majority come from Justin's home and immediate environment: a random robot face as he unloaded the dishwasher one morning; a strange collection of bric-a-brac in a nearby garden; the shadow of a bus seat passing across the staircase to the upper deck.

Some of the pictures have a natural humour to them; some are tragic. And not everybody sees a face in each picture; there is satisfaction in working it out when it's not immediately obvious.



Thursday 5th – Sunday 15th July

10am – 5pm

Susan Pilcher, *Unidentified Photographed Objects by Night* - Photography

Financial support from: Fifth Continent Scheme / Heritage Lottery Fund / Kent Wildlife Trust and The Arts Society

Assembly Rooms, New Romney TN28 8AS



New Romney based photographer Susan Pilcher returns to the festival after her successful *Marsh at Night* exhibition last year.

Susan's love of photography started at school when she passed her GCSE photography in her lunch hours.

For this year's exhibition, Susan has continued to develop her night photography techniques creating a range of effects such as orbs, steel wool spinning and light painting using torches, Christmas lights and coloured sweet wrappers, still under the Romney Marsh's star filled skies and landscapes.

Night photography is an all-consuming passion and obsession for Susan. Some photographs can take weeks of planning and have been taken very late at night so as to include the Milky Way and stars in the images.

Since last year's exhibition Susan has become much braver at night and does not get scared to death quite so often, although asthmatic sheep do still catch her out and she is still 'known' to the nuclear police at Dungeness who often stop for a chat!

She is photographer to the Mayor of New Romney, and is a regular contributor to Shutterstock, Getty Images and other stock agencies.



Thursday 5th – Sunday 15th July
10am – 5pm

Assembly Rooms, New Romney TN28 8AS

Romney Resource Centre Photographic Course - Photography

Financial support from: Arts Council England, Fifth Continent Scheme / Heritage Lottery Fund / Kent Wildlife Trust, The Arts Society, artwork, The Roger De Haan Charitable Trust, the Magnox Socio-economic Scheme and Councillor Susie Govett



In January, JAM on the Marsh and the Romney Resource Centre (RRC) began an exciting new photography collaboration, giving RRC students the opportunity of taking part in a weekly club, led by local photographer Susan Pilcher. Alongside Susan's expertise, once a month mentorship has been provided by two of the UK's leading photographers, Justin Sutcliffe and Tristan Fewings. This is the first public exhibition that the students (and the collaboration) have produced.

JAM on the Marsh and the Romney Resource Centre have a reputation for delivering high quality training with a wealth of experience in supporting individuals and the community. Our combined aim with this project has been to improve the lives of local residents on Romney Marsh, by providing education and by helping people close skills gaps.

Thursday 5th – Sunday 15th July
10am – 5pm

RSPB Reserve, Dungeness TN29 9PN

Romney Resource Centre Photographic Course *Sound Mirrors* - Photography

Financial support from: Arts Council England, Fifth Continent Scheme / Heritage Lottery Fund / Kent Wildlife Trust, The Arts Society, artwork, The Roger De Haan Charitable Trust, the Magnox Socio-economic Scheme and Councillor Susie Govett

As part of the Romney Resource Centre Photographic Course, one of the modules included a visit to the famous sound mirrors at Greatstone, enabled by the RSPB Reserve, Dungeness. As this site is open to the public on 7th July, in collaboration with RSPB, it was decided to produce a second exhibition of five pictures, displaying pictures from this visit. To add to the drama of these unique objects, and to distinguish the two exhibitions, it was decided to produce these wonderful images in black and white.



Thursday 12th – Sunday 15th July

10am – 5pm

Kate Walters - Art

Financial support from: Fifth Continent Scheme / Heritage Lottery Fund / Kent Wildlife Trust,
The Arts Society and the Magnox Socio-economic Scheme

Tin Tabernacle, Hythe CT21 6FL



Born near London, Kate studied Fine Art in London, Brighton and Falmouth. Kate is based at Trewarveneth Studios in Newlyn, Cornwall where she paints and writes whilst immersed in music.

Kate has had work selected for the Jerwood Drawing exhibitions, Royal Academy and Discerning Eye amongst many others. Solo exhibitions include Newlyn Art Gallery (2012/13), Dean Clough (2016), Millennium in St. Ives and Arusha Gallery in Edinburgh. Essays on her work have been written by Professor Penny Florence, Revd. Dr. Richard Davey, Laura Gascoigne, Susan Daniel-McElroy, Rupert Loydell, Professor Alan Bleakley, and the late Partou Zia.

Current projects include: Artist in Residence at Tremenheere Sculpture Gardens (with a solo exhibition in 2019) and Artist in Residence on Shetland (funded by Cultivator and ACE/EU) an on-going project which will lead to exhibitions and a new book, Shetland Notebooks in March 2019.

During her residency with JAM on the Marsh, Kate will attend as many of the concerts as possible when she will 'tune in' to the live concerts, writing notes and making small drawings to manifest something of her bodily response to the beauty of the music. The exhibition in the Tin Tabernacle represents Kate's recent work; some inspired by the music in the festival, and some inspired by a dream given to her when she was in residence on Shetland in July 2017

www.katewalters.co.uk www.katewalters.co.uk/blog @katehorse (Twitter) katewaltersartist (Instagram)



Thursday 5th July

10am – 5pm

Romney Marsh Churches Tour

Financial support from: The Arts Society, Little Cheyne Court Wind Farm Community Fund,
The Roger De Haan Charitable Trust and the Magnox Socio-economic Scheme

Rose & Crown, Old Romney TN29 9SQ



For several years, JAM on the Marsh has hosted excellent tours of the Romney Marsh's world-famous churches, run by their greatest knowledge the Romney Marsh Historic Churches Trust, led by Joan Campbell. The Trust has been conducting guided tours since it was founded in 1982.

This year the tour opens the festival as we visit: St Mary's Church, East Guldeford, St Peter and St Paul Church, Newchurch, St Mary the Virgin Church, St Mary in the Marsh and St Dunstan's Church, Snargate.

We rendezvous at the Rose and Crown Public House, Old Romney at 10am, to meet Joan and then mount the Festival Bus to head to visit our first two churches. After we have visited these, we return to the Rose and Crown for lunch, before heading out for the second half of the tour in the afternoon. We then return to the pub for afternoon tea. The day finishes at 5pm.

The ticket price includes morning coffee, lunch, afternoon tea and the Festival Bus travel throughout the day.



Thursday 5th July

7.30pm

Changeling Theatre *Blithe Spirit*

Financial support from: The Arts Society, Little Cheyne Court Wind Farm Community Fund and Councillor Tony Hills

The Old School Garden, New Romney TN28 8ER



Madame Arcati
Charles Condomine
Elvira Condomine
Ruth Condomine
Dr Bradman
Mr Bradman
Edith

Charlotte Palmer
Toby Manley
Jess Nesling
Jennifer Clement
Jake Setters
Cameron Butterick
Marc McKinnon

Blithe Spirit

Charles Condomine, a successful novelist, wishes to learn about the occult for a novel he is writing, and he arranges for an eccentric medium, Madame Arcati, to hold a séance at his house. During the séance, she inadvertently summons Charles's first wife, Elvira, who has been dead for seven years. Only Charles can see or hear Elvira, and his second wife, Ruth, does not believe that Elvira exists. The ghostly Elvira makes continued, and increasingly desperate, efforts to disrupt Charles's current marriage. She finally tries to kill him so that he will join her in the spirit world, but this plan backfires when she manages to kill Ruth rather than Charles! Ruth's ghost immediately comes back for revenge on Elvira and, although Charles cannot see Ruth, he can see that Elvira is being chased and tormented; his life is in uproar.

He calls Madame Arcati back to exorcise both of the spirits, but instead of banishing them she unintentionally materialises Ruth as well. With both his dead wives now fully visible, and neither of them in the best of tempers, Charles, together with Madame Arcati, goes through séance after séance and spell after spell to try to exorcise them. It is not until Madame Arcati works out that the housemaid, Edith, is psychic and has unwittingly been the conduit through which Elvira was summoned that she succeeds in dematerialising both ghosts.

Charles is left seemingly in peace, but Madame Arcati, hinting that the unseen ghosts may still be around, warns him that he should go far away as soon as possible...



Friday 6th July

7.30pm

voces8 and Canterbury Cathedral Girls' Choir *Sing Joyfully*

Financial support from: The Arts Society, RVW Trust and Councillor Tony Hills

St. Nicholas Church, New Romney TN28 8AS



voces8 is delighted to present *Sing Joyfully*, a programme that celebrates the joy and beauty of voices in harmony. With music from the Renaissance to Jazz and Pop, this concert combines ethereal and angelic voices with voces8's renowned stage presence. For the first time ever, the group will perform this concert with the Canterbury Cathedral Girls' Choir and their conductor, David Newsholme.

William Byrd
Felix Mendelssohn
Sergei Rachmaninoff

Nat 'King' Cole
Arr. by Jim Clements
Van Morrison
Arr. by Alexander L'Estrange

Felix Mendelssohn
Cecilia McDowall
John Dowland

Jonathan Dove
Giovanni Pierluigi da Palestrina

Sing Joyfully
Denn Er hat Seinen Engeln Befohlen Uber Dir
Bogoroditse Devo

Straighten Up and Fly Right

Moondance

Lift Thine Eyes
Ave Maria
Come Again

In Beauty May I Walk
Magnificat Primi Toni

INTERVAL



Picture: Ray Burmiston

Spiritual

Arr. David Blackwell

Spiritual

Arr. Naomi Crellin

trad.

Arr. Thomas Hewitt Jones

Billy Joel

Arr. Kirby Shaw

Luis Demetrio and Pablo Beltrán Ruiz

arr. Alexander L'Estrange

Kurt Weill arr. Jim Clements

arr. Jim Clements

Duke Ellington

arr. Ben Parry

Steal Away

Deep River

Shenandoah

Lullaby (Goodnight my angel)

Sway

Mack the Knife

It Don't Mean a Thing

Saturday 7th July

Talk: 2.30pm

1 to 1 Sessions: 3 – 4.30pm

William Sieghart *Poetry Pharmacy*

Financial support from: Fifth Continent Scheme / Heritage Lottery Fund / Kent Wildlife Trust and The Arts Society

The Green, Hythe CT21 6FL

'...a matchless compound of hug, tonic and kiss'

Stephen Fry



William Sieghart is an entrepreneur, philanthropist, writer and broadcaster with a distinguished record of support for the arts and literature. In 1992, he founded the *Forward Prizes for Poetry* and in 1994, National Poetry Day. Since September 2015, he has been chairman of the Board of Trustees at Somerset House.

For many years he was a member of the Arts Council and Chairman of its Lottery Committee. He is currently Chairman of StreetSmart, and Forward Thinking a charity promoting a more inclusive peace process in the Middle East. William is also a trustee of DocSociety, The Forward Arts Foundation and Grenfell United.

William has published many books and is a regular broadcaster. His most recent books are *The Poetry Pharmacy*, published September 2017 by Penguin and *100 Prized Poems – 25 years of the Forward Books* published by Forward in association with Faber & Faber 2016.

William chaired and authored 'An Independent Review of E-Lending in Public Libraries in England' published by Department of Culture, Media and Sport, 2013 and was subsequently commissioned to report on Public Library services in England. The 'Independent Library report for England' was published by DCMS in December 2014.

After the publication of his anthology, *Winning Words: Inspiring Poems for Everyday Life* (2012), he went out on the road, delivering Poetry Pharmacies all over the UK and featuring regularly on national TV and radio. He gave his first *Poetry Pharmacy* in 2014.

In the years since he first had the idea of prescribing short, powerful poems for all manner of spiritual ailments, William has prescribed over a thousand poems

up and down the UK, spending hundreds of hours of in-person consultations. For every affliction – loneliness, love, low self-esteem, lethargy – he prescribes a poem. These poetic prescriptions and wise words of advice offer comfort, delight and inspiration for all; a space for reflection, and that precious realization – “I'm not the only one who feels like this”.

Saturday 7th July

7.30pm

BBC Singers, Michael Zaugg (conductor) *Rachmaninoff Vespers*

Financial support from: Arts Council England, The Arts Society, PRS Foundation, RVW Trust and Councillor Martin Whybrow

St Leonard's Church, Hythe CT21 5DN



The BBC Singers return to JAM on the Marsh for the third year. Who will forget their triumphant performance under Daniel Cook last year, during which they gave the hugely powerful world premiere of our 2017 Festival Commission, *Voices of Vimy* by Tom Harrold and Stuart Beatch, with words by Grahame Davies? This year the BBC Singers will be directed by the outstanding Swiss conductor, Michael Zaugg, who is making both his JAM on the Marsh and BBC Singers debut. Michael is Artistic Director of Pro Coro Canada, with whom JAM has a long and mutually beneficial relationship. One of the great outcomes of this collaboration was the co-commissioning of *Voices of Vimy*, which Pro Coro performed in Edmonton, Alberta on Remembrance Day last year.

Rory Boyle

Songs from the Marshes - Festival Commission, world premiere

The Scottish composer Rory Boyle received his earliest musical training as a chorister at St. George's Chapel, Windsor. He went on to study composition (with Frank Spedding), piano, clarinet, organ and conducting at the Royal Scottish Academy of Music and Drama (now the Royal Conservatoire of Scotland), following which he continued his studies with Lennox Berkeley in London. Whilst still a student he won the BBC Scottish Composer's Prize with his first orchestral score.

Further important awards followed including 2 Royal Philharmonic Prizes and the Zaiaks Prize in the International Competition set up in memory of Kazimierz Serocki, one of the leading figures in the Polish avant garde. In 2006 he won a Creative Scotland Award to write an opera on the nineteenth century German feral child Kaspar Hauser, with a libretto by the Edinburgh based poet and writer Dilys Rose. The opera, *Kaspar Hauser, Child of Europe*, was performed in Scotland and Germany to critical acclaim and won for Boyle a British Composer Award in the stage work category in 2010 with the Jury citation describing the work as “*a very accomplished score; a powerful and disturbing story told with theatrical flair, dramatic pacing and excellent characterisation.*” Five years later he won a second British Composer Award for his brass band score *Muckle Flugga*, and he has received two further nominations in these annual awards.

His list of works covers most genres and he has written for many leading performers including Evelyn Glennie (*Marimba Concerto*), Nicholas Daniel (*Oboe Concerto*, '*Sorella*'), Karen Cargill (*Watching Over You*), Michael Chance (*Lord Lundy*), David Hubbard (*Bassoon Concerto*, '*That Blessed Wood*'), Olga Kern (*Six T(ok)ens*), Garth Knox (*Et Voila*), and Mark O'Keeffe (*Ceremony After a Fire Raid*).

He has also worked closely with several new generation artists including the remarkably talented young pianist James Willshire who recorded a CD of Boyle's piano music on the Delphian label, and the brilliant virtuoso clarinettist Fraser Langton whose CD of Boyle's clarinet music spanning some 40 years was released early in 2017 (again on the Delphian label), with Gramophone magazine reviewing the music as being "*of high organisation, clarity and expressive power*".

His work in the educational sphere includes 4 operas for children and in 1998 the National Youth Orchestra of Scotland's tour programme included his *Capriccio* which was performed at venues including the Concertgebouw, Amsterdam, and the London Proms. In October the Edinburgh Quartet will give the premiere of his 2nd String Quartet (*Quartetto da Requiem*) commissioned for the 2018 Cumnock Tryst and in November his 3rd Piano Trio *Three Faces in the Crowd* will be premiered by the Rembrandt Piano Trio in Glasgow. He lives in Ayrshire and was, until retiring in 2017, a Professor of Composition at the Royal Conservatoire of Scotland.

Songs from the Marshes

Smugglers Shanty

Mairi Cadenza

Bad Teeth No Bar

A Comfort Song for All Ye Weary Ghosts Still Walking the Beaches, Castles and Marshes

The Wedding of the Geese to the West Wind

Commissioned by JAM for the 2018 JAM on the Marsh Festival, these songs were written in the spring of 2018. The composer and the poet, Claudia Daventry set out to write a collection of modern folk songs based on subjects of a timeless nature which hark back to an earlier era. Hence the songs deal with love, death, war, ghosts and nature all relating to communities living near the sea.

The first song, *Smugglers Shanty*, has a seemingly innocent narration about smuggling but there is a chilling edge since the narrator is a mother talking to her baby with a warning to keep quiet lest the daddy might hang.

Mairi Cadenza has a consciously Scottish feel with the soul of a violin, abandoned after the drowning of its owner, being the central character.

During her research, Claudia discovered a recruitment poster for the Kings Royal Cycle Battalion in WW1 with the strap line *Bad Teeth No Bar*, the title of the 3rd song. Here the music has the feel of energetic pedalling which gives the song a breathless forward motion whilst the absurdity of men on bicycles against guns and bombs is reinforced by the simple allusion to the small tinkling of bicycle bells.

The fourth song, *A Comfort Song for All Ye Weary Ghosts Still Walking the Beaches, Castles and Marshes*, is hopefully self-explanatory with the pathos of sad phantoms permeating the music.

The final song, *The Wedding of the Geese to the West Wind*, celebrates the end of harvest by praising the many varieties of English apples, before the approaching chill of winter is heralded by the haunting sound of geese on the wing.

Rory Boyle

INTERVAL

Sergei Rachmaninoff

Vespers (All-Night Vigil)

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.

Vespers

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

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

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

Words for Songs from the Marshes and Vespers available on separate song-sheet.



Sunday 8th July

10am – 1pm

3pm – 4.40pm

Children's Sunday

Financial support from: Fifth Continent Scheme / Heritage Lottery Fund / Kent Wildlife Trust,
The Arts Society, Little Cheyne Court Wind Farm Community Fund and Councillor Russell Tillson

Romney Marsh Visitor Centre TN28 8AY

The Green, Hythe CT21 6FL



Visit the Romney Marsh Visitor Centre for a FREE morning created around the community and its children. There will be arts and crafts, puppetry, storytelling and two exhibitions available throughout. As part of the adventure, the Romney Hythe & Dymchurch Railway is providing a free steam shuttle service to the Visitor Centre from New Romney station.

Drop in Art Workshops

10am – 1pm: Romney Marsh Visitor Centre

For the youngsters of the family (3+), come and create woolly sheep, made from card and real Romney Marsh wool. The slightly older children (7+) can make bug houses from recycled milk cartons, filled with fir cones and twigs, for gardens at home. These workshops will be run by Dimity Morgan.

For the slightly older (7+) come and explore painting with Ruth Parkinson. Children will visit the gallery at the Visitors Centre, and Ruth's paintings. Inspired by this visit, each child will receive a canvas sketchbook for them to illustrate using acrylic paints.

The children can then take their creations from these workshops home with them.

Storytelling and Natural Puppetry Workshop

10.30 & 12.15: Romney Marsh Visitor Centre

3pm & 4pm: The Green, Hythe

Children will get the opportunity to turn their imaginations into reality during fun-filled workshops on storytelling and natural puppetry. We will create living creatures from the things people left behind; we'll use our natural environment as a way of telling stories about our lives. Can twigs become a raven; pine cones become a unicorn? With teamwork, imagination & play we will test how magical our imaginations can be.

Older visitors can enjoy 'down time' by visiting two exhibitions and the café at the Visitor Centre.

Please note that all children must be accompanied by an adult and that there is LIMITED AVAILABILITY for the Storytelling and Natural Puppetry Workshop. Please book at www.jamconcert.org or call 0800 988 7984.

**Monday 9th July
2pm**

St. Nicholas Church, New Romney TN28 8AS

Primary Schools of Romney Marsh / Onyx Brass / Daniel Moulton *A Sporting Chance*

Financial support from: Fifth Continent Scheme / Heritage Lottery Fund / Kent Wildlife Trust, Kent Music, Samuel Gardner Memorial Trust, The Overstone Fund, The Prince of Wales's Charitable Foundation, The Roger De Haan Charitable Trust, The Arts Society and Little Cheyne Court Wind Farm Community Fund



Education is a vital part of JAM on the Marsh. For the last five years the festival has worked with primary schools across Romney Marsh, in collaboration with Kent Music, and for the last two with Daniel Moulton, conductor of today's concert. Supported by Kent Music, Daniel has visited Greatstone and Dymchurch once a week since the start of the academic year and Brenzett since the start of the summer term. Today's concert is a celebration of this hard work by Daniel and the children.

Following showcases by each school separately, which will be announced during the performance, all the children will come together as one big choir for a performance of *A Sporting Chance* by Bob Chilcott. During this piece, the children will sing alongside Onyx Brass, the best brass ensemble in the UK. Working with the best brass players in the country is an amazing opportunity for all the children involved.

A separate song-sheet is available for *A Sporting Chance*.

Wednesday 11th July

3pm

Jonty Driver Poetry Recital

Financial support from: Fifth Continent Scheme / Heritage Lottery Fund / Kent Wildlife Trust and The Arts Society

St. Michael's Church, Hythe CT21 5BG



C.J. Driver, usually known as “Jonty”, is South African by ancestry, birth, upbringing and most of his education. Elected President of the anti-apartheid National Union of South African Students in 1963 and 1964, he was detained in solitary confinement by the security police in 1964, then went to England. Deprived of a passport by the South African authorities, he was stateless for five years before becoming a British citizen. Until 1992 he was in effect a prohibited immigrant in South Africa.

He taught at Sevenoaks School for a year, then did two years' post-graduate study at Oxford (1965-7). He was Housemaster of the International Sixth Form Centre at Sevenoaks School (1968-73), Director of Sixth Form Studies at Matthew Humberstone Comprehensive School (1973-78), Research Fellow at the University of York (1976), Principal of Island School, Hong Kong (1978-83), Headmaster of Berkhamsted School (1983-9), and Master of Wellington College (1989-2000).

He has published five novels, seven collections of poems (the latest *Citizen of Elsewhere*, Happenstance Press, 2013), three biographies (two very short) and a memoir (*Some Schools*, John Catt, 2016).

He is a Trustee of the Beit Trust, and has been honorary senior lecturer in the School of Literature and Creative Writing of the University of East Anglia since 2007. He was a judge for the Caine Prize for African Writing in 2007 and 2008, held a Bogliasco Fellowship in 2007, was resident in the Macdowell Colony in 2009, and at the international writers' retreat in Hawthornden Castle, Scotland, in 2011. He is married with three children and eight grandchildren.

His latest book is *Before*, a sequence of 22 poems, being published by Crane River in association with the Africa Sun Press this August. Also in preparation is *Still Farther*, New Poems 2000-2016. See www.jontydriver.co.uk for more detail.

Jonty will be reading a selection of poems from both collections. The reading will be supplemented by Peter Fields playing the violin.

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



Thursday 12th July
11am

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

Linda Nicholson (Clavichord, Harpsichord) *Bach 48 Preludes & Fugues*

Part 1 - morning

Financial support from: The Arts Society

This concert is the first of two, in one day, in two churches, discovering Bach's wonderful *48 Preludes & fugues* on four different instruments!

There is much conjecture as to which keyboard instrument J S Bach wrote his *48 Preludes & Fugues* for. So, over a day, Daniel Cook – JAM on the Marsh Curator and Master of the Choristers and Organist at Durham Cathedral – and Linda Nicholson – one of the country's foremost early music keyboard players – will present a selection of these exquisite works on four different instruments. Adding further intrigue, the C major Prelude and Fugue (BMV 846) will be performed on every instrument.

Before the music begins, both churches will be introduced to the audience by renowned historian, Joan Campbell.



Starting at St. Mary the Virgin at 11am, Linda Nicholson will perform the following programme on the Clavichord and Harpsichord:

Clavichord

Prelude and Fugue No. 1 in C major	BWV 846
Prelude and Fugue No. 12 in F minor	BWV 881
Prelude and Fugue No. 21 in B flat major	BWV 866
Prelude and Fugue No. 19 in A major	BWV 888
Prelude and Fugue No.20 in A minor	BWV 889

Harpsichord

Prelude and Fugue No.5 in D major	BWV 874
Prelude and Fugue No.14 in F sharp minor	BWV 883
Prelude and Fugue No.1 in C major	BWV 846
Prelude and Fugue No.10 in E minor	BWV 879

Original clavichord by Johann Adolph Hass, Hamburg 1767

Original harpsichord by Jacques Goermanns, Paris 1767

Thursday 12th July

2.30pm

Daniel Cook (Piano, Organ) *Bach 48 Preludes & Fugues*

Part 2 - afternoon

Financial support from: The Arts Society

St. Leonard's Church, Hythe CT21 5DN



The second half of today's concerts discovering Bach's *48 Preludes & Fugues* on four different instruments continues at 2.30pm at St. Leonard's, Hythe, when Daniel Cook plays the following on the piano and organ:

Piano

Prelude and Fugue No 1 in C major	BWV 846
Prelude and Fugue No 4 in C sharp minor	BWV 849
Prelude and Fugue No 9 in E major	BWV 854
Prelude and Fugue No 23 in B major	BWV 868

Organ

Prelude and Fugue No 1 in C major	BWV 846
Prelude and Fugue No 8 in E flat minor	BWV 853
Prelude and Fugue No 13 in F sharp major	BWV 858
Prelude and Fugue No 16 in G minor	BWV 861

Thursday 12th & Saturday 14th July

7.30pm

Sabotage Theatre & Bridgetower Music *The Soldier's Tale*

Financial support from: The Arts Society and Little Cheyne Court Wind Farm Community Fund

St. George's Church, Ivychurch TN29 0AL



Gabrielle Sheppard - actor/storyteller

Peter Watts - actor/storyteller

James Widden - violin

Sarah Douglas - clarinet

Éanna Monaghan - bassoon

Thom Hewitt - trumpet

Dom Hales - trombone

Alex Verster - double bass

Stephen Burke - percussion

The Soldier's Tale is a theatrical work for actors and a septet of instruments. The piece was conceived by Igor Stravinsky and Swiss writer C. F. Ramuz, based on a Russian folk tale (*The Runaway Soldier and the Devil*).

The libretto relates the parable of a soldier who trades his violin to the Devil in return for unlimited economic gain. The story is a dark Faustian fable about a deserting soldier and the Devil who eventually possesses his soul. The soldier's violin becomes a symbol of both the soldier's soul and the Devil's wiles.

The tale maybe based on a Russian folk tale, but the music is as far removed from Russian traditionalism as possible. *The Soldier's Tale* comes from 1918, and the most obvious sound here is jazz, a form of music that Stravinsky had never actually heard. He was familiar with it through scores that his friend Ernest Ansermet had brought from America. Stravinsky also uses tango rhythms, marches, a waltz and a chorale, never faithfully but more as an artisan uses tools to fashion something new. Stravinsky invented a new style, pared down to essentials, in melody, rhythm and instrumentation.

The Soldier's Tale was written during a lean post-war time. Stravinsky was broke, deprived of his royalties because of the Revolution, and his other source of income, Diaghilev's *Ballets Russes* was also tight for cash.

The Soldier's Tale is a masterpiece of the miniature, dry and acerbic, dark yet witty, threatening but tongue in cheek.



Friday 13th July

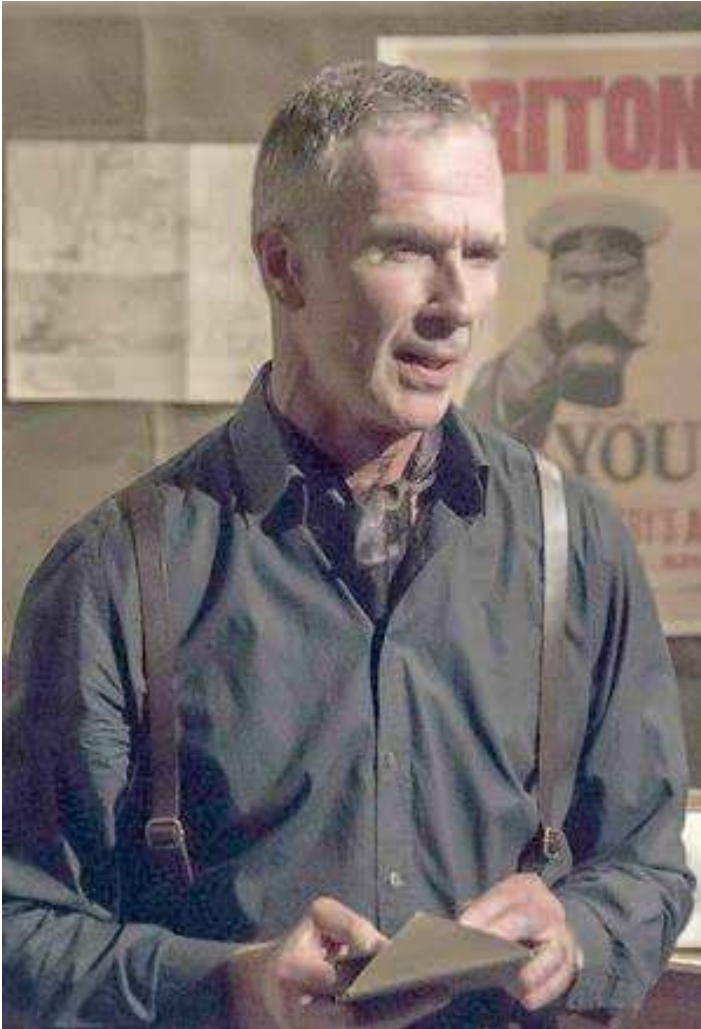
7.30pm

Christopher Kent (actor) & Gamal Khamis (piano) *Never Such Innocence*

A narrative recital of words and music from the First World War

Financial support from: The Arts Society and Little Cheyne Court Wind Farm Community Fund

St. Dunstan's Church, Snargate TN29 9RX



One hundred years after the devastating events of the First World War, and with Europe again facing a time of uncertainty, Christopher Kent and Gamal Khamis look back at the writing and music that emerged from the period, juxtaposing the words of writers such as Wilfred Owen, Edward Thomas, Siegfried Sassoon and Vera Brittain with piano music by composers including Elgar, Ravel, Debussy, Schoenberg, and Ivor Gurney.

Never Such Innocence was first performed in November 2016, as part of the Somme 100 commemorations. Since then it has toured around the UK to theatres, festivals, concert venues and schools. Last month it featured on BBC Radio 3's *In Tune*.

In a moving and thought-provoking sequence, Christopher and Gamal create a narrative from the early innocence and nostalgia of pre-war life, through initial patriotic optimism, to the growing realisation of what was happening at the front and the deep sadness and loss that followed across Europe. Throughout they trace the individual story of nineteen-year-old conscript Private Percy O'Key through his real-life letters and diaries. It is a compelling journey from innocence to loss, told with unflinching clarity and compassion.



Saturday 14th July

10.30am

Daniel Cook *Come and Play*

Financial support from:

Fifth Continent Scheme / Heritage Lottery Fund / Kent Wildlife Trust and The Arts Society

St. Leonard's Church, Hythe CT21 5DN



As part of JAM on the Marsh's Education Initiative, we revive our Come and Play Session. Anyone of any age or stage can come and perform with festival Curator, Daniel Cook. The music can be anything that the player likes, and this could be the first time that the player has performed. This event is not a formal concert, but more an opportunity for like-minded friends to dust down an instrument and explore music with a world-class accompanist, during a relaxed Coffee Morning at St. Leonard's Church, Hythe.

Last year's session featured players from under 10 to over 60; from beginners to the more advanced.

Anything goes during this event - it's a "have a go" session!

There is limited availability for these playing slots. To avoid disappointment, please phone the Box Office on 0800 988 7984.



Saturday 14th July

11am – 4pm

Kate Walters / *I Can Draw Your Dreams*

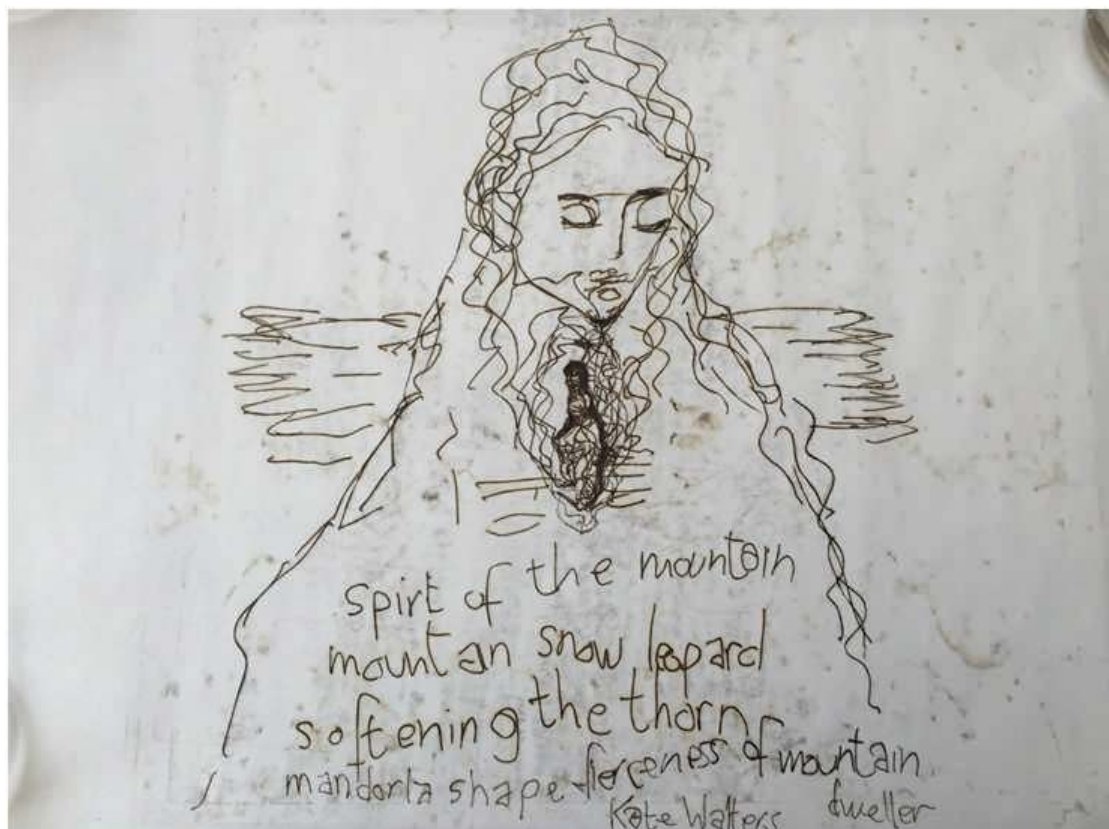
Financial support from: Fifth Continent Scheme / Heritage Lottery Fund / Kent Wildlife Trust,
The Arts Society and the Magnox Socio-economic Scheme

Tin Tabernacle, Hythe CT21 6FL



As part of Kate Walters' residency with the festival, she will spend a day using her 'hollow bone' technique, working with individuals to draw their dreams and inner visions and memories, turning them into a piece of art to take home. Kate's unique way of working involves spending around half an hour with her subject to create a monochrome drawing. Both the session and the resulting artwork are highly intimate and focused, creating a one-off piece of art.

Kate has 'drawn dreams' at Espacio Gallery, London, Glasgow School of Art, Art in Action, Oxfordshire and previously at JAM on the Marsh.



Saturday 14th July

7.30pm

London Mozart Players, Mousai Singers & Daniel Cook (conductor) *Fauré Requiem*

This concert has been achieved in partnership with Orchestras Live

Financial support from: The Arts Society, New Romney Town Council, RVW Trust and Councillor Tony Hills

St. Nicholas Church, New Romney TN28 8AS



This concert is surely one of the highlights of the whole festival. In 2016, London Mozart Players and Mousai Singers, under Daniel Cook, gave the world premiere of Paul Mealor's *The Shadows of War* to a packed St. Nicholas Church. It was the first time these two wonderful groups had worked together, so it is thrilling to bring them back together with an exciting programme of orchestral and choral music.

Festival regulars will know that JAM on the Marsh has been commemorating WW1 since 2014, and in this concert we serve up something really special, as we near the end of this most horrific of wars, 100 years on. Santiago Mantas' *Serenade for Strings* was written in commemoration of the Great War, whilst Gabriel Fauré, Maurice Duruflé and Edward Bairstow all lived through it.

Tonight's performance marks a change in the leadership of JAM on the Marsh, as Daniel Cook – tonight's conductor – hands over the position of Festival Curator to Michael Bawtree – tonight's organist. Both of these wonderful musicians have been involved with JAM for many years, and we are all lucky to be replacing one such extraordinarily gifted performer with another!

A separate song-sheet is available for this concert.

Santiago Mantas

Santiago Mantas studied piano at Trinity College of Music, London. He continued his conducting and composition studies at the Cologne Hochschule and then at the Vienna Academy with Hans Swarowsky. He later went on to study piano with Jorge Bolet. Santiago Mantas gave the UK première of the *Three Piano Pieces* and *The Five Songs* by Manuel de Falla at the Queen Elizabeth Hall. In the same year Mompou chose him to play his *Variations on a Theme by Chopin* at the Wigmore Hall. Mantas has performed concertos with leading orchestras such as the Royal Philharmonic Orchestra and has broadcasted frequently on BBC Radio 3.

Mantas' compositions are frequently used for feature films, documentaries and advertisements as far afield as Australia, South Africa and the USA. The Royal Philharmonic Orchestra recorded Mantas' short minimalist pieces with Santiago Mantas conducting. The Royal Academy of Arts, London, broadcast them in their 2002 *Masters of Colour: Derain to Kandinsky* exhibition. In commemoration of the outbreak of the First World War, Mantas composed *Serenade for Strings 'Remembrance'* and conducted the World première in London during 2014 - The Centenary Year. He was later invited to conduct the Austrian première in 2016. In his CD release for the Divine Art label, he conducts the European Union Chamber Orchestra in a world premiere recording of a complete Mozart *Serenade*.

Santiago Mantas has recently reconstructed the sketches of Robert Schumann's *Fourth Piano Sonata*. These sketches were discovered in a library in the USA and Mantas has recorded this Sonata as a première CD release on Claudio Records. His articles on the Sonata were published in Musical Opinion (Jan 2018) and International Piano Magazine May/June 2018.

He has also performed UK premières of his own works and those of Armenian composer, Edvard Mirzoyan with the Beethoven Symphony Orchestra, of which he is Principal Conductor. He also conducts The Sinfonietta and the London Concert Soloists.

Serenade for Strings 'Remembrance'

The *Serenade for Strings 'Remembrance'* was written to commemorate the First World War. The five movement piece is principally programmatic in its concept. A seven note motive appears in various guises throughout the work.

Serenade - The first movement is representative of the unknown soldier in the prime of his life and about to go to war.

Poppy fields - From the opening D, a measured, melancholy theme grows that finally blossoms in the upper reaches of the strings. From this opening motif a whole field of poppies gradually grows, until the piece moves with a quiet sense of resignation, sadness and reflection on wars past, to the partial resolution of that most 'open-air' of keys, G major. The delicate, fragile and paper-like textures are akin to, and symbolise, those of the poppy itself. And the gentle rocking rhythm, and undulating motion of the notes, conjure up an opium induced state of profound relaxation.

Marche funebre - The opening march theme oscillates between drama and reflection. The four repeated note motive is musically symbolic of fate and it appears in both the first and last movements. The middle section which is for muted upper strings is representative of an ascent to heaven.

Elegy - The elegy is a romantic and reflective piece and because of its rich harmonic language the strings are often divided. Towards the end of the piece, family members each take their turn in bidding farewell to the injured unknown soldier. The constant irregular repeated notes in the base give the impression of an irregular heartbeat.

Fugue - The finale has a rising seven note motive from the first movement, which becomes the fugal theme, followed by the descending four note motive. The second theme of the fugue is a seven note descending theme. The two themes reconcile their differences and unite before finally bringing the work to an inevitable conclusion with the descending seven note motive. This movement could be interpreted as the karmic working out of the unknown soldier's life.

Santiago Mantas

Maurice Duruflé

Quatre Motets sur des thèmes grégoriens

Duruflé was born in Louviers, Eure in 1902. He became a chorister at the Rouen Cathedral Choir School from 1912 to 1918, where he studied piano and organ with Jules Haelling, a pupil of Alexandre Guilmant. The choral plainsong tradition at Rouen became a strong and lasting influence. In 1920 Duruflé entered the Conservatoire de Paris, eventually graduating with first prizes in organ, harmony, fugue, piano accompaniment and composition.

In 1927, Louis Vierne nominated him as his assistant at Notre-Dame. In 1939, he premiered Francis Poulenc's *Organ Concerto*; he had advised Poulenc on the registrations of the organ part. In 1943 he became Professor of Harmony at the Conservatoire de Paris, where he worked until 1970.

In 1947 he completed probably the most famous of his few pieces: the *Requiem*, for soloists, choir, organ, and orchestra.

Following a car crash in 1975, after which he was largely confined to his apartment, he died in 1986.

Quatre Motets sur des thèmes grégoriens

Ubi caritas et amor
Tota pulchra es
Tu es Petrus
Tantum ergo

The Four Motets (1960) are dedicated to Auguste Le Guennant, the director of the Gregorian Institute in Paris at the time. Each is based on a different Gregorian chant tune which remains prominent throughout; this process is similar to that employed in the *Requiem*, lending the pieces a flexible, speech-like rhythm.

In these motets, Duruflé combines the chant lines with a polyphonic setting. The chant is always present in one or more voices. The music is rich in subtle harmonies, well-written for voices, and reminiscent of impressionism.

Each of the motets is quite short - a trait that is typical of Duruflé (the *Requiem*, is composed of nine much smaller units). Also typical is his use of Renaissance contrapuntal techniques in the service of a rich harmony derived from that of Fauré and Ravel. Performed as a set, the Four Motets have a classic arch shape, reaching a climax in the third motet *Tu es Petrus* then, in *Tantum ergo*, returning to the mood of serene contemplation first established in *Ubi caritas*.

The motets were first performed on 4 May 1961 at the church Saint-Merri in Paris.

Edward Bairstow

Blessed city, heavenly Salem

Edward Bairstow was born in Huddersfield in 1874. He studied the organ with John Farmer at Balliol College, Oxford, and while articled under Frederick Bridge of Westminster Abbey received tuition from Walter Alcock. He studied organ and theory at the University of Durham, receiving the Bachelor of Music in 1894, and the Doctor of Music in 1901.

After holding posts in London, Wigan and Leeds, he served as organist of York Minster from 1913 to his death. He was knighted in 1932. Comfortably ensconced in Yorkshire, he refused an offer to succeed Frederick Bridge at Westminster Abbey. He died in 1946.

Blessed city, heavenly Salem

Blessed city, heavenly Salem exemplifies two characteristics of Bairstow's choral music: an attention to detail in his accompaniment, and the use of a plainsong theme, in this case *Urbs beata*. Bairstow's music is a curious and fascinating mix of Brahmsian harmony with plainsong, Elizabethan and Jacobean musical influences. The bold opening of this work eventually gives way to unison passages for sopranos, then tenors and basses. A short interlude leads to the climactic central section before a longer interlude heralds the final portion of the work scored for chorus and soprano solo. The piece is most commonly performed with organ accompaniment. This is a rare opportunity to hear this wonderful piece accompanied by strings.



Gabriel Fauré

Requiem

From the age of nine Gabriel Fauré studied music at the École Niedermeyer, the 'École de musique religieuse et classique', where Camille Saint-Saëns was a member of staff. Saint-Saëns was regarded as a progressive teacher, introducing his pupils not only to the music of Bach and Mozart but also to controversial composers such as Wagner and Liszt. The two became lifelong friends and Fauré later said that he owed everything to Saint-Saëns.

As a choirmaster and organist, Fauré constantly sought to create a new kind of church music. He wanted something different than the operatic *bel canto* style which was popular in Paris at the time, and different than the outsized, large-scale Germanic Romantic style that dominated the rest of Europe.

Although he wrote several works involving full orchestra, his particular talent lay within the more intimate musical forms – songs, piano music and chamber music. The subtlety of Fauré's music, and his concentration on the small-scale, led many to criticise him for lacking depth, a judgement based on the mistaken premise that the bigger and bolder a composer's music the more worthwhile it must be. He preferred instead to embrace an elegant and subtle musical language.

Requiem

The Fauré *Requiem* was begun in 1886 and finished in 1888. Unlike other requiems, this piece has no sense of doom or angst. It expresses no fear of death, but rather depicts the reaching for eternal happiness. This was a break with tradition when compared to many of the larger, overbearing and terrifying settings of the Mass. Fauré's setting is about peaceful acceptance and release, and the music is serene and elevating.

In its sequence of movements the *Requiem* departs significantly from the standard liturgical text. Fauré included two new sections, the lyrical *Pie Jesu* and the transcendent *In Paradisum*. He also omitted the *Dies Irae* - for most composers an opportunity to exploit to the full the dramatic possibilities of all the available choral and orchestral forces. Fauré's has been described, as a Requiem without the Last Judgement. In comparison with the large-scale settings by Verdi, Brahms and Berlioz, Fauré's setting seems gentle and unassuming, yet it is this very quality of understatement which contributes so eloquently to the work's universal appeal.

Fauré's masterpiece was revised several times by the composer and also by several others, with the orchestral parts getting bigger and bigger, requiring larger and larger choirs. This actually took the piece away from its original intimacy. The version that we hear tonight is the 1893 arrangement which preserves the original chamber instrumentation, edited by John Rutter.

**Sunday 15th July
3pm**

St. Dunstan's Church, Snargate TN29 9RX

Jillian Bain Christie (soprano) & Catherine Herriott (piano) *A Summer's Afternoon*

Financial support from: The Arts Society, RVW Trust and The Little Cheyne Court Wind Farm Community Fund



If the name Jillian Bain Christie seems familiar to festival regulars, this could be because she has been involved in the last two festivals as an artist, displaying her extraordinary mixed media pictures of the Romney Marsh churches. As if one art form is not enough, Jillian is also an extremely accomplished singer, having recently given performances in Zürich and Helsingborg, having premiered the soprano solo in Paul Mealar's *Symphony No.1 'Passiontide'*, with James Jordan and the Orchestra of Scottish Opera and having released a solo album of songs by Robert Burns entitled *Ae spark o' Nature's fire* with pianist Catherine Herriott.

Having spent two festivals on the Marsh, Jillian has chosen her repertoire with care having been greatly influenced by her time spent on this unique part of Britain... *"I think I come to the Marsh this year with a unique perspective in having been involved before, but in a visual rather than musical capacity, and I feel I can express the feel of the area through the works I've picked... Also, recordings of some of this repertoire influenced the Marsh Churches exhibition of last year, as I was listening while I was creating the churches!"*

A separate song-sheet is available for this concert.



Joaquin Rodrigo

Cuatro Madrigales Amatorios

'¿Con qué la lavaré? (With what shall I wash?)
'Vos me matásteis' (You killed me)
'¿De dónde venis, amore?' (From where do you come, love?)
'De los álamos vengo, madre' (From the poplars I come, mother)

Born in Sagunto, Valencia, the well-known Spanish composer Joaquín Rodrigo lost his sight almost completely at the age of three. However, this did not prove to be a hinderance, as Rodrigo went on to be a successful pianist, composer, and musicologist. Several of his compositions, in particular the *Concierto de Aranjuez* for guitar and orchestra (1940), have attained worldwide fame. *Cuatro Madrigales Amatorios* or Four Madrigals of Love, was written in 1947. All four songs are set to the anonymous 16th-century poetry of Juan Vasquez's anthology entitled *Recopilación de sonetos y villancicos a quatro y a cinco* (Seville, 1560). These four wonderfully lyrical and highly unusual love songs have a strong neo-classical feel to them, both in the style of their music and the surrealist flavour in the handling and content of the texts.

Paul Mealar

Between Eternity and Time

Come Slowly, Eden
The Bequest
The Heart Asks Pleasure First

Born in North Wales in 1975, Paul Mealar is currently Professor of Composition at the University of Aberdeen. Mealar was catapulted to international stardom in April 2011, when 2.5 billion people (the largest audience in broadcasting history) heard his motet, *Ubi Caritas* performed at the Royal Wedding Ceremony of His Royal Highness Prince William and Catherine Middleton (now The Duke and Duchess of Cambridge) at Westminster Abbey. Paul was Curator of JAM on the Marsh in 2015 & 16. *Between Eternity and Time* is a three movement cycle of settings of Emily Dickinson poems and was composed in 2008 for the soprano Irene Drummond. Throughout these poems Dickinson addresses three main themes: death, nature and love, all of them leading the reader into a world of sensibility, charm and delicacy.

Claude Debussy

Nuit d'étoiles Romance

Debussy was a French composer. He was seen, during his lifetime and afterwards, as the first impressionist composer, although he vigorously rejected the term. He was among the most influential composers of the late 19th and early 20th centuries.

Debussy showed enough musical talent to be admitted at the age of ten to France's leading music college, the Conservatoire de Paris. He originally studied the piano, but found his vocation in innovative composition, despite the disapproval of the Conservatoire's conservative professors. He took many years to develop his mature style, and was nearly forty before achieving international fame in 1902 with the only opera he completed, *Pelléas et Mélisande*.

Nuit d'étoiles is Debussy's first published work, and shows many of the characteristics that we see in the mature Debussy; a somewhat melancholy, bittersweet air, considerable tone-painting and an intense lyricism.

Romance is the first piece in the 1891 song set *Deux Romances*. It features a lilting melody with an elegant accompaniment, typical of his musical aesthetic.

Joseph Canteloube

La pastoura als camps (The Shepherdess in the Fields) Lou boussu (The Hunchback)

A native of the Auvergne region, Canteloube is often compared to Kodály in Hungary or Cecil Sharp in England, for his primary work was as a collector of folk songs in his native country. Like these others, he was recording and preserving a human heritage at the point it was about to be wiped out by 20th century progress. His magnum opus was a huge and scholarly edition of folk songs which he had collected from various corners of France - the Languedoc, the Pays Basque, Alsace, Catalonia, and his native Auvergne. He wrote that a transcribed folk song "*is like a pressed flower, dry and dead - to breathe life into it one needs to see and feel its native hills, scents and breezes*". So he provided evocative accompaniments to many of the songs from the Auvergne, in order to breathe that life back into them. These songs are in the Auvergne dialect, which is a variant of the old south French language known as Langue d'Oc - an ancient tongue based on Latin with a smattering of Celtic words.

James Aburn

Summer Moonlight (world premiere)

James Aburn (b. 1994) is originally from Kent, where he attended Sutton Valence School. He has recently graduated from the University of Aberdeen with a First Class degree in Music. In September James will continue his studies in Aberdeen, pursuing a post-graduate degree in Vocal Music (MMus), developing his composition further under the supervision of Professor Paul Mealar. As a composer, he received a world premiere of his piece, *Disruptions around F*, for solo piano in March 2017 and was a finalist in the Carlaw-Ogston composition award 2018. In April 2018, James conducted the University of Aberdeen Chamber Choir in the premiere of his new setting of *Ave Maria*, in Warsaw Arch Cathedral during their tour to Poland.

"As an Englishman living in Scotland, summer can sometimes feel a distant memory. However, this piece aims to evoke feelings of summers past and a yearning for those long warm days yet to come. Through the stunning poetry of Emily Brontë that stirs strong imagery connected to the romance of summer, the music aims to complement her words through the use of lyrical line, warm harmonies and subtle word-painting. This piece has a strong foundation in the key of D-Flat Major, which for me radiates a warmth in an almost embracing way that upholds the ideas of summer that are being communicated through the music."

James Aburn

Ralph Vaughan Williams

Silent Noon

Ralph Vaughan Williams was an English composer. His works include operas, ballets, chamber music, secular and religious vocal pieces and orchestral compositions including nine symphonies, written over sixty years. Strongly influenced by Tudor music and English folk-song, his output marked a decisive break in British music from its German-dominated style of the 19th century. He produced music through his seventies and eighties, producing his last symphony months before his death at the age of eighty-five. *Silent Noon* is the second of six songs in the cycle, *The House of Life*, one of Vaughan Williams' finest vocal collections from his early years. The songs are based on the six sonnets of the same collective title by Dante Gabriel Rossetti. *Silent Noon*, whose text is an expression of the rapturous mood following love-making, is the best known of the cycle. Set in the country, it also details many lovely pastoral elements that surround the two lovers.

Toivo Kuula

Purjein kuutamolla Sailing in the Moonlight Kesäyö kirkkomaalla Summer's Night in the Churchyard

Toivo Timoteus Kuula was a Finnish composer and conductor of the late-Romantic and early-modern periods, who emerged in the wake of Jean Sibelius, under whom he studied privately from 1906 to 1908. The core of Kuula's oeuvre are his many works for voice and orchestra, in particular the *Stabat mater*, *The Sea-Bathing Maidens*, *Son of a Slave*, and *The Maiden and the Boyar's Son*. In addition he also composed to *Ostrobothnian Suites* for orchestra and left an unfinished symphony at the time of his death in 1918.

Hugo Alfvén

Saa tag mit hjerte (Take My Heart) Skogen sover (The Forest Sleeps)

Hugo Alfvén was a Swedish composer, conductor, violinist, and painter. He was best known as a choral conductor. His strong melodic gift and feeling for atmosphere can be heard in his finest songs, though he was also prolific in other genres, including five symphonies. Alfvén became known as one of Sweden's principal composers of his time, together with his contemporary Wilhelm Stenhammar. Alfvén's music is in a late-Romantic idiom, often evoking the landscape of Sweden.

Thea Musgrave

A Suite o' Bairnsangs

The Man-in-the-Mune (The Man-in-the-Moon)
Daffins (Daffodils)
Willie Wabster (Willie Webster)
A Bairn's Prayer at Nicht (A Child's Prayer at Night)
The Gean (The Cherry Tree)

Thea Musgrave is a great friend of JAM on the Marsh, having written *Voices of Our Ancestors* for JAM, first performed in 2015. 2018 marks Thea's 90th birthday, and the inclusion of this song cycle is our way of wishing her Happy Birthday. Rich and powerful musical language and a strong sense of drama have made Musgrave one of the most respected and exciting contemporary composers in the Western world. Her works are performed in major concert halls, festivals, and radio stations across the world. In honour of her distinguished and varied catalogue and career over 60 years, the BBC presented *Total Immersion: Thea Musgrave*, three concerts of her chamber, choral, and symphonic works performed and recorded at the Barbican in a single day in 2014. On 7th June 2018, Thea was awarded The Queen's Medal for Music. The award was presented by The Queen in an audience at Buckingham Palace. The words for this suite of children's songs are by a well-known Scottish poet, Maurice Lindsay. The third poem, *Willie Wabster*, is from *The Exiled Heart*, while the other four are all from *At the word's edge*. The work was commissioned for the Scottish Festival at Braemar in 1953, while the composer was still a student with Nadia Boulanger in Paris.

Sergei Rachmaninoff

Lilacs

How Fair This Spot

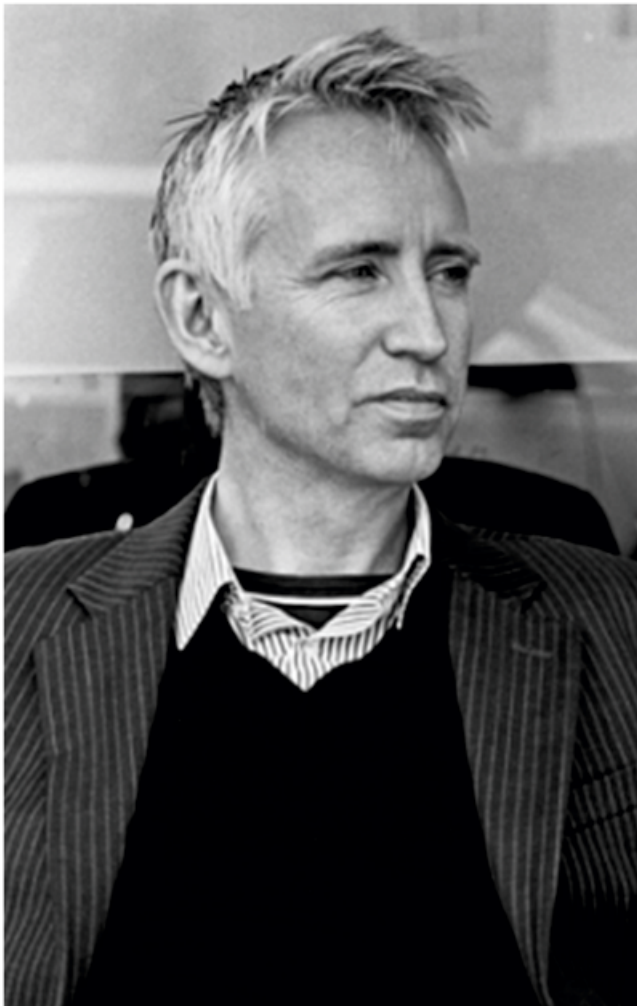
Sergei Rachmaninoff composed over 80 songs between the early 1890s and 1916. After the composition of his magisterial collection of Six Songs, Op. 38, in 1916, Rachmaninoff, who fled the Bolshevik Revolution with his family the following year, wrote no more —perhaps the very thought of setting Russian poetry while in exile proved too poignant to bear. Whatever the reason, after 1917 Rachmaninoff's wellspring of song dried up, never to return. *Lilacs* was composed by Rachmaninoff in April 1902, along with ten other songs that were then combined with an earlier piece, *Fate* (1900). Rachmaninoff wrote this set largely to help pay for his honeymoon! *How Fair This Spot* was written at the same time. This was obviously a blissful time in his life, and Rachmaninoff was moved to write music about romance and passion.

Sunday 15th July
5pm

Grahame Davies (poet) & Kate Walters (artist) *An Exploration of the Creative Process* + Poetry Recital

Financial support from: Fifth Continent Scheme / Heritage Lottery Fund / Kent Wildlife Trust, The Arts Society and the Magnox Socio-economic Scheme

Tin Tabernacle, Hythe CT21 6FL



The final event of JAM on the Marsh will look back at the whole festival through the eyes of two towering artists: poet, Grahame Davies and artist, Kate Walters.

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 books in Welsh and English, including poetry, a novel, studies of social and religious history, and works of psychogeography. His poetry has been translated into many languages, is widely anthologised and is on the education syllabus. As a lyricist he has premiered this autumn in Glasgow, Edinburgh and Carnegie Hall, New York. He has a degree in English from Anglia Ruskin University, Cambridge, and a PhD from Cardiff University, where he was an honorary fellow. He has an honorary D.Litt from Anglia Ruskin University, and is a Fellow and Governor of Goodenough College, London.

Kate Walters has had work selected for the Jerwood Drawing exhibitions, Royal Academy and Discerning Eye amongst many others. Solo exhibitions include Newlyn Art Gallery (2012/13), Dean Clough (2016), Millennium in St. Ives and Arusha Gallery in Edinburgh. Essays on her work have been written by Professor Penny Florence, Revd. Dr. Richard Davey, Laura Gascoigne, Susan Daniel-McElroy, Rupert Loydell, Professor Alan Bleakley, and the late Partou Zia.

Throughout JAM on the Marsh, Kate has been producing an ever-evolving exhibition of paintings, based largely on the concerts, music and venues visited. The first time this exhibition will be finished is on this final day!

As Kate has responded to the music, so Grahame Davies will have responded to Kate's pictures and the festival's music, creating a series of poems.

For this event, Grahame will read his newly written poems, alongside other recent work, surrounded by Kate's finished exhibition. Both Kate and Grahame will then talk about their work, created both together and apart. This will lead to an open, led discussion about the way that they create their art, and this festival-driven collaboration. This will be an exploration of the creative process, with plenty of opportunity for the audience to join in and ask questions. This is an extraordinary opportunity for the audience to interact with two such brilliant minds!



BIOGRAPHIES

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.

voces8

The British vocal ensemble voces8 is proud to inspire people through music and share the joy of singing. Touring extensively throughout Europe, North America and Asia, the group performs repertoire from Renaissance polyphony to contemporary commissions and arrangements; versatility and a celebration of diverse musical expression is central to the ensemble's performance ethos. voces8 has performed at venues such as the Wigmore Hall, Royal Festival Hall, Royal Albert Hall, Bridgewater Hall Manchester, Elbphilharmonie Hamburg, Cité de la Musique Paris, Vienna Konzerthaus, Tokyo Opera City, National Centre for the Performing Arts Beijing, the Shanghai Concert Hall and Mariinsky Theatre Concert Hall. Artistic collaborators have included the Royal Philharmonic Orchestra, period ensembles Florilegium, L'Arpeggiata and La Folia Barockorchester, and violinist/artistic director Hugo Ticciati. In the 2017/18 Season the ensemble will be touring Europe extensively, returning to Russia, and making three tours to the USA; they will also make debut tours to Singapore and Mexico.

With an on-going programme of recordings and live broadcasts, voces8 is heard regularly on international television and radio. The ensemble is a Decca Classics artist and has released acclaimed recordings that have been at the top of the classical charts. voces8 has premiered commissions from Roxanna Panufnik, Alexander Levine, Alec Roth, Ben Parry, Ola Gjeilo, Philip Stopford and Thomas Hewitt Jones. The group also performs bespoke arrangements written by Arranger in Residence, Jim Clements.

The ensemble welcomed one of the most celebrated contemporary composers, Jonathan Dove, as Composer in Residence for two seasons from September 2017. As well as a commission planned for 2019 (Jonathan's 60th birthday year), the associateship will provide mentoring opportunities to emerging composers linked with the group's education programme.

voces8 is passionate about music education and is the flagship ensemble of the music charity VCM Foundation. Engaging in a broad range of outreach work that reaches up to 40,000 people a year, the group also runs an annual programme of workshops and masterclasses at the Foundation's home in London, the Gresham Centre at St Anne & St Agnes Church. The ensemble is dedicated to supporting promising young singers and awards eight annual choral scholarships through the voces8 Scholars initiative. These scholarships are linked to the annual Milton Abbey Summer School at which amateur singers of all ages are invited to work and perform with voces8. International education partnerships include Bozar Brussels, Paris Philharmonie, Vienna Konzerthaus and Heidelberg Frühling. voces8 is proud to be the Associate Ensemble for Cambridge University and delivers a Masters programme in ensemble and choral studies.

As official Ambassadors for Edition Peters, the ensemble has published a collection of Songbooks and educational material including the voces8 Method. Developed by Paul Smith, Co-Founder of voces8, this unique teaching tool is available in four languages and adopts music to enhance development in numeracy, literacy and linguistics.

voces8 is very grateful for support from Arts Council England, the Merchant Taylors' Company, the Worshipful Company of Plasterers, Holman Fenwick Willan and T.M.Lewin.

www.voces8.com

Andrea Halsey	Eleonore Cockerham	Soprano
Barnaby Smith	Chris Wardle	Countertenor
Blake Morgan	Sam Dressel	Tenor
Rob Clark		Baritone
Jonathan Pacey		Bass

The Girls' Choir of Canterbury Cathedral was formed in 2014. The choir's first performance at Evensong, on the occasion of the feast of the Conversion of St Paul, in January, was attended by more than 600 people, widely covered by the international press, and featured in a BBC documentary about the Cathedral.

The Girls' Choir has performed at numerous high-profile occasions, including a service attended by HM the Queen and HRH the Duke of Edinburgh, and the consecration service of the Church of England's first female diocesan Bishop. The choir regularly collaborates with world-class ensembles, recently including Fretwork, The English Concert and The Harmonious Society of Tickle-Fiddle Gentlemen.

The choir has recorded for Decca Records, Signum Classics and BBC Music Magazine. Of their most recent new release, BBC Music Magazine noted that *'The sound created under the choir's director David Newsholme is bright and smoothly blended, with excellent articulation and dynamic detail'*. The choir also frequently appears on television and radio, most recently performing live on BBC's *The One Show* and ITV's *This Morning*.

The Girls' Choir of Canterbury Cathedral is generously supported by The Peter Cundill Foundation. The Foundation was established in 2012, following the death of its founder, Peter Cundill (1938-2011). During his remarkable life, Peter had many interests and was both an academic and an athlete. He was also one of the most successful investment managers of his generation and a philanthropist. He was passionate about supporting the young and often helped those with aspirations to better themselves and fulfil their potential in the fields of education and sport. The Foundation's gift to Canterbury Cathedral for music and education was made in his memory, recognising Peter's enthusiasm for choral music, history and supporting young people.

Megan Bithel-Vaughan	Imogen Bourner	Jemima Brett	Ruby Bright
Anežka Butler	Chloe Chawner	Abby Cox	Olivia Earl
Annabelle Fairchild	Sophie Hartop	Alicia Hunt	Rebekah Kennett
Poppy Mansfield Jones	Eldeca Marczin-Bundy	Isabelle Matharu	Gracie Molloy
Leonie Carrette	Polly Preston	Chloe Ribchester	Georgina Scott
Holly Smith	Phoebe Tanner	Olivia Upton	Emily Waters
Lauren Wier			

David Newsholme conductor

David Newsholme is Assistant Organist and Director of the Girls' Choir at Canterbury Cathedral. He was previously Assistant Director of Chapel Music at Winchester College and has held positions at the Cathedrals of Salisbury and Worcester.

David read music at the University of Oxford, where he was Organ and Academic Scholar of New College. Postgraduate study at the University of York culminated in the award of a PhD in 2014.

Between 2009 and 2013 David held the W. T. Best Scholarship, a prestigious award bestowed by the Worshipful Company of Musicians, which provided support for his keyboard studies with David Sanger, Gillian Weir and Pieter van Dijk at the Conservatorium van Amsterdam.

Michael Zaugg conductor

Since moving to Canada, Swiss-native Michael Zaugg has distinguished himself as an innovative and versatile conductor. Active as Artistic Director, Guest Conductor, pedagogue and clinician, Michael Zaugg brings a wealth of experience and creativity to his work. Michael is Artistic Director of Pro Coro Canada, was Artistic Director of the St. Lawrence Choir in Montreal from 2008 to 2013 and of the Cantata Singers of Ottawa from 2005 to 2014. In 2009 Michael founded the Montreal Choral Institute, an umbrella organization dedicated to the advancement of choral education. The Institute's main mission is to educate the choral leaders of tomorrow through masterclasses, workshops and performances. The Institute's in-house choir, Voces Boreales (founded 2006), showcases contemporary a cappella music of Scandinavia and the Baltics along with choral classics. Under Michael's leadership until 2014, the 24-voice ensemble has been featured in the Montreal Bach Festival, the NAC eXpressions Music Series, at Podium 2012 as well as on CBC Radio 2.

As Chorus Master of the Orchestre Symphonique de Montréal (2006-2011), Michael has successfully prepared groups of up to 1500 singers for OSM Artistic Director Kent Nagano, including the award-winning performance of *Saint François d'Assise* by Messiaen. Michael also prepared the Cantata Singers Ottawa for their appearances with the National Arts Centre Orchestra under conductors such as Franz-Paul Decker, David Lockington, Trevor Pinnock, Helmuth Rilling and Paul Goodwin. He appeared annually with his groups at the Music&Beyond Festival in Ottawa and at the International Festival Lanaudière.

Active also as a Guest Conductor, Michael Zaugg has worked with Canadian groups including Halifax Camerata, Vancouver musica intima, the Nova Scotia and Ontario Youth Choirs, Thirteen Strings and the Longueuil Symphony Orchestra, and has led workshops for the provincial choral organizations in Ontario, New Brunswick, and Nova Scotia. Michael's US debut was with the Grammy-nominated Choir of Trinity Wall Street in New York. In 2016, Michael Zaugg had the privilege to conduct the National Youth Choir of Canada in 7 concerts across Alberta.

In Europe he has most recently appeared with the University of Aberdeen Chamber Choir (Scotland) and with Cantori Contenti (Zug, Switzerland), further the Academic Chamber Choir of Ljubljana (Slovenia), as well as with the International Choir of the Zimriya Festival in Israel. In Switzerland, he was Chorus Master of the Swiss Oratorio Choir Regiochor for five years before moving abroad.

Michael Zaugg was the first Swiss conductor to be accepted to the Royal Academy of Music in Stockholm, Sweden, in its prestigious post-graduate Diploma for Professional Choir Conducting. Throughout this two-year programme, Michael worked weekly with singers of the world-renowned Swedish Radio Choir and also had the opportunity to work with Sweden's gems - the Adolf Fredrik's Girls Choir and the Mikaeli Chamber Choir.

A passionate pedagogue, Michael Zaugg is strongly committed to his work not only with choirs but also with other conductors. He teaches privately and has given numerous masterclasses on conducting and rehearsal technique. Michael's students, coming from diverse choral backgrounds, appreciate a hands-on approach when working with his ensembles.

BBC Singers

The BBC Singers hold a unique position in British musical life. The choir's virtuosity sees it performing everything from Byrd to Birtwistle, Tallis to Takemitsu. Its expertise in contemporary music has brought about creative relationships with some of the most important composers and conductors of the 20th and 21st centuries, including Britten, Maxwell Davies, Poulenc and Judith Bingham.

The BBC Singers' current season at London's Milton Court Concert Hall features a concert programmed by Sir Harrison Birtwistle and including his *The Moth Requiem* conducted by Martyn Brabbins, Bach's *St Matthew Passion* with soloists Nicholas Mulroy and Bragi Jónsson, and an all-Handel concert led by newly-appointed Chief Conductor Designate Sofi Jeannin. A special concert in St Luke's, Chelsea, in December features Christmas readings from Dickens by Simon Callow. The Singers at Six series of early-evening concerts in the atmospheric surroundings of St Giles' Cripplegate continues into the 2017–18 season with music by Elgar, Finzi, Franck and Ravel.

The group makes appearances at the BBC Proms each year; concerts in the 2017 festival included music by Palestrina and Judith Weir, conducted by David Hill in Southwark Cathedral, and music on the theme of the Crucifixion conducted by Sofi Jeannin. The vast majority of its performances are broadcast on BBC Radio 3.

Based at the BBC's Maida Vale Studios, the choir also gives free performances at St Paul's Knightsbridge and other venues, including earlier this autumn, a concert programmed by Associate Composer Judith Weir. The BBC Singers also make regular appearances at major festivals across the UK and beyond.

The world-class ensemble is committed to sharing its enthusiasm and creative expertise through a 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	Alto	Tenor	Bass
Micaela Haslam	Margaret Cameron	Christopher Bowen	Michael Bundy
Helen Neeves	Nancy Cole	Stephen Jeffes	Stephen Charlesworth
Olivia Robinson	Jessica Gillingwater	Andrew Murgatroyd	Charles Gibbs
Emma Tring	Katherine Nicholson	Andrew Busher	Tim Dickinson
Eleanor Gregory	Eleanor Minney	Alastair Putt	Ben Rowarth
Clare Lloyd-Griffiths	Ruth Kiang	Julian Stocker	John Ward

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 masterclasses 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 JAM, with whom Onyx Brass has been affiliated since its inception.

During 2014, Onyx Brass toured the country, bringing contemporary brass music to bandstands, parks and public spaces as part of the Tour de Brass! The project was supported by PRS for Music's New Music Biennial Scheme and featured a new commission by British composer David Sawer.

Alan Thomas and Niall Keatley, trumpet
Amos Miller, trombone

Andrew Sutton, French horn
David Gordon-Shute, tuba

Daniel Moulton conductor

Daniel grew up in Tunbridge Wells, 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 south of England, both youth and workplace. Whilst continuing an active peripatetic career, he has also worked as a Musical Director for the Folkestone and Hythe Operatic & Dramatic Society, is currently the Choral Director of the Fidelity International Choir, as well as continuing to be one of the principal vocal coaches for Kent Youth Choirs.

Linda Nicholson clavichord, harpsichord

Linda Nicholson is one of the foremost keyboard players specialising in the performance of baroque, classical and early romantic music on instruments of the period. She won the first two international competitions held for the fortepiano, namely the Concours International du Pianoforte in Paris and the Festival of Flanders Competition in Bruges, and since then has performed in major festivals and concert series throughout Europe and the Far East. Her broad repertoire encompasses solo works, chamber music and concertos.

Her numerous recordings include Mozart concertos with the Capella Coloniensis (Westdeutscher Rundfunk/ Capriccio), the complete sonatas for violin and piano by Mozart and Beethoven with Hiro Kurosaki (WDR/Erato and WDR/ACCENT), Scarlatti sonatas (WDR/Capriccio), and Mozart Sonatas (ACCENT), which won the Diapason d'Or. She is currently recording the complete works for piano by Carl Loewe (WDR/Toccata), the first of which was released in 2015 to outstanding reviews. The second will be released in 2018. Her most recent recording, "Discovering the Piano" (PASSACAILLE), of the earliest works intended for the piano rather than harpsichord, won the highest Diapason d'Or.

Daniel Cook piano, organ, conductor

Daniel Cook is Master of the Choristers and Organist of Durham Cathedral and is recognised internationally as a liturgical and concert organist of the highest order. In addition he is Artistic Director of Mousai, Curator of JAM on the Marsh, Musical Director of Durham University Choral Society, 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 spent four years as Sub-Organist of Westminster Abbey where he was the principal organist to the Abbey Choir and Assistant Director of Music to James O'Donnell. He accompanied the Abbey Choir for all major services, performed with them in concerts and on tours in Europe and the USA, as well as appearing in their famous series of recordings for Hyperion Records. He also performed with the Abbey Choir in several concerts in London, notably in Buckingham Palace and at the Royal Albert Hall, and was the organist for all of the broadcast services and concerts between 2013 and 2017.

Before moving to the Abbey, 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. Before moving to St Davids, 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 masterclasses with many of the world's leading organists. While at the Academy, he was Organ Scholar at Southwark Cathedral and Westminster Abbey before graduating with first-class honours in July, 2003. He was subsequently Assistant Organist of Westminster Abbey from 2003 until 2005.

Daniel has twice been a finalist in the St Albans International Organ Competition. As a recitalist, he has played across the UK, Europe and Australia 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 the St Davids Cathedral Festival, Onyx Brass in The Hythe Festival and The London Mozart Players in JAM on the Marsh. His work as an accompanist has taken him all over the world and he regularly works with many of the distinguished vocal ensembles and choral groups in the UK such as the BBC Singers, both as a conductor and organist. He has made several solo organ recordings for Priory Records and is one of their most recorded organists.

In recent years Daniel has developed a strong commitment to new music, particularly through his work as conductor, organist and panel member for JAM. He regularly collaborates with leading contemporary composers and has participated in first performances of works by Judith Bingham, Neil Cox, Adam Gorb, Robin Holloway, Gabriel Jackson, Matthew Martin, Paul Mealor, Philip Moore, Tarik O'Regan, Paul Patterson, Julian Philips, Giles Swayne, Judith Weir, James Whitbourn and Jeremy Woodside.

Sabotage Theatre Company

Sabotage Theatre is a grass roots theatre company with a passion for adventure. We have performed in woods, abandoned barns, historic churches and lost villages across Kent and Sussex. We love the countryside and have toured with horses, camped, walked from venue to venue, piled props in prams and on trains. Sabotage Theatre is vibrant, unique, and uncompromisingly live. Recent productions include *The Looker*, *Owls* and *Ravens* all written by Sabotage's creator, Zoe Hinks.

Gabrielle Sheppard - Actor/Storyteller

Gabrielle is an Actor and Theatre Maker, trained at East 15 and Bristol Old Vic Theatre credits include: *A Midsummer Night's Dream* (Bridge Theatre), *Happiness Ltd* (Tour), *Foodie* (Hope Theatre), *A World Without Work* (Arcola Theatre), *SE1* (Young Vic), *Leftovers* (Wardrobe Theatre, Theatre N16, Zoo Venues), *Waking Beauty* (Ovalhouse), *I Would Not* (National Theatre, Bristol Old Vic) and *Coram Boy* (Bristol Old Vic). She also runs her own theatre company Hounded Theatre.

Peter Watts - Actor/Storyteller

Peter trained at the National Youth Theatre, before graduating from the University of York with a BA in Writing, Directing and Performance. Recent credits include *Assassins* (Pleasance), *Rubber* (The Vaults) and *As You Like It* (York Theatre Royal). He also works as a Magician and Stand-Up Comic.

Carl Boardman - Producer and Co-director

Carl studied at Dartington and has worked on many professional and community theatre projects. He first directed Sabotage's production of *Ravens* in 2009 at the Brighton Fringe. Since then he has been involved as actor, lighting designer, technical director and tour booker. He became a company director in 2014.

Tea Poldervaart - Co-director

Tea is an Actor/Director. His directing credits include *Tea Time* story (Edinburgh Fringe, long listed NSDF AWARD) and assistant director on *Last man Standing* (Theatre N16). As an actor he has worked with Gyre and Gimble (associate Puppetry Directors *War Horse*) and *King Lear* with the RSC at the Barbican.

Zoe Hinks - Design consultant

Zoe founded Sabotage 10 years ago and continues her work as Company Director.

Bridgetower Music

Bridgetower Music was formed in 2013 by James Widden and Alison Holford as a chamber music ensemble that could perform in a variety of small-group line-ups – string quartet, piano trio, or other combination of instruments. In its current grouping, Bridgetower Music has recently performed Messiaen's *Quartet for the End of Time* and Walter Rabl's *Clarinet Quartet*.

Mousai Singers

Originally formed in 2010 as an octet, the Mousai Singers has given numerous performances throughout the UK namely in the cathedrals of Winchester, Salisbury, Guildford, Chichester, Lichfield and St Davids, as well as St Brides' Church, 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 in the City of London Festival, the Hythe 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, and includes works by Bax, Parry, Mathias, Rubbra, Cox, Harris and Leighton. It has received national acclaim, receiving 4/5 stars in Church Music Quarterly and 2/3 stars in Choir & Organ magazine.

Soprano

Caroline Halls
Abigail Ingram
Ruth McElvanney
Lucy Taylor
Ellen Timothy

Alto

Lizzie Post
Joy Sutcliffe
Rosamond Thomas
Jacob Werrin

Tenor

Philippe Durrant
Jacob Ewens
Toby Ward

Bass

James Bartlett
Quintin Beer
Henry George Page
Gareth Thomas

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.

Since its inception, the orchestra has championed new works, regularly giving world premiere performances by composers including Sir Peter Maxwell Davies, Tarik O'Regan, Sally Beamish, Cecilia McDowall, Lynne Plowman, Fraser Trainer and Roxanna Panufnik, who was appointed as Associate Composer of the ensemble in 2011. The ensemble has a strong tradition of supporting new music for choirs; in 2014 they joined forces with Portsmouth Grammar School to commission a major new choral work by Jonathan Dove, *For an Unknown Soldier*, and in the same year performed the world premiere of Toby Young's *Love and Harmony* with the London Oriana Choir.

The London Mozart Players regularly tour outside the UK, giving 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, Haydn, Clementi, Salieri and Stamitz. The orchestra featured on Naxos' release *Flowers of the Field* alongside the City of London Choir, Roderick Williams and Associate Conductor Hilary Davan Wetton, which reached No.1 in the Classical Album Charts.

The orchestra regularly performs with their Conductor Laureate Howard Shelley, as well as working closely with some of the world's eminent conductors and soloists, including Tasmin Little, Anthony Marwood, BBC Young Musician 2016 Sheku Kanneh-Mason and cellist Laura van der Heijden, the orchestra's first Young Artist in Residence.

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. Their commitment to reaching new audiences is underlined with their highly-regarded education and community programme LMP Voyager, which sees the ensemble take world-class classical music into schools, colleges, local amateur groups and areas of the community, helping to build excellence and passion for classical music through performance and shared experience.

The London Mozart Players has enjoyed the patronage of HRH The Earl of Wessex since 1988. In the summer of 2014, the orchestra began a new and exciting phase in its history, becoming the first professional orchestra in the UK to be managed both operationally and artistically by the players.

1st Violins

Simon Blendis
Sijie Chen
Victoria Sayles
Ann Criscuolo
Martin Smith

2nd Violins

Jenny Godson
Henry Tong
Jeremy Metcalfe
Jayne Spencer

Violas

Kate Musker
Michael Posner
Richard Cookson

Cellos

Julia Desbruslais
Ben Chappell
Daisy Vatalaro

Organ

Michael Bawtree

Harp

Mary Reid

Basses

Stacey Watton
Cathy Elliott

Horns

Stephen Stirling
Jason Koczur

Jillian Bain Christie soprano

Jillian is a Scottish artist and soprano. A graduate of Glasgow School of Art, she has recently started exhibiting work again after a hiatus while studying music.

Jillian graduated from the University of Aberdeen in 2012 with a first class honours degree in Music. While in Aberdeen, Jillian was the recipient of several awards including the Chris Cadwur James Composition Prize in June 2012, and she was joint-winner of the University's 2011 Concerto Competition.

Upon graduation from Aberdeen, Jillian moved to London to commence post graduate studies at Trinity Laban Conservatoire of Music and Dance as a Trinity College of Music and Helen Roll scholar, under the tutelage of Joan Rodgers CBE and Linda Hirst. There, her specialist areas of interest concentrated on both contemporary and Nordic song, and research into the correlation between visual art and music. Jillian completed a Post Graduate Diploma in Vocal Performance in 2013, and a Master of Fine Art in Creative Performance Practice in July 2014, attaining distinctions in both courses. Jillian continues to study privately with Joan Rodgers.

Recent highlights include performances in Zürich and Helsingborg; premiering the soprano solo in Paul Mealor's Symphony No.1 'Passiontide', with James Jordan and the Orchestra of Scottish Opera; a solo album of songs by Robert Burns entitled *Ae spark o' Nature's fire* with pianist Catherine Herriott; the creation of the title roles in two operas by Joe Stollery, in association with Tête à Tête and SOUND; Stockhausen's *Stimmung* at the Queen Elizabeth Hall, Southbank Centre, with Gregory Rose.

Forthcoming projects include solo performances in Glasgow, London, and Oxford; residencies on the Åland Islands, Finland and in Fljótstunga, Iceland; and a solo recital as part of SOUND Festival 2018.

www.jillianbainchristie.com

Catherine Herriott piano

Pianist Catherine Herriott has a busy and diverse schedule of accompanying, chamber music and orchestral playing. Aside from her accompanist role at Junior Trinity, she collaborates with several instrumentalists and singers in recitals around the UK and abroad.

Her debut CD, *Ae Spark o' Nature's Fire* songs of Robert Burns with soprano Jillian Bain Christie was released in 2016 and they spent that summer touring Scotland which included an appearance at the Edinburgh Fringe Festival and in Burn's cottage in Ayr.

Catherine was involved with the London Children's Ballet production of *Nanny McPhee* and plays orchestral piano and percussion with orchestras across London and the South East. She has recorded for BBC Radio 4 and appeared on Blue Peter with the National Youth Music Theatre. She worked as répétiteur for several Gilbert and Sullivan productions, taken part in the Tête à Tête Festival in London and accompanied on board Cunard cruise liner, *The Queen Victoria*.

Catherine completed her post-graduate diploma studies in piano accompaniment under Eugene Asti at Trinity Laban, previously with Philip Fowke and Deniz Gelenbe. She has also participated in masterclasses given by Graham Johnson and Roger Vignoles.

In 2016 Catherine, along with soprano Felicity Hayward, came 2nd in the John Kerr English Song competition, winning also the 18th Century Song Prize and the Audience Prize.

An exponent of new music, Catherine enjoys collaborating with composers in helping to build new and interesting works for all types of piano chamber ensembles. Working with the London Composer's Forum, she has given world premières of many works written for herself and her colleagues. She has also worked with Miriam Mackie on a number of occasions in her concert series Collaborations.

Forthcoming projects include recitals with instrumentalists and singers in London and aboard the P&O cruise liner *Oceana*.

www.catherineherriott.co.uk

**HYTHE
FESTIVAL**
OF ARTS AND HERITAGE
2018
7th–15th JULY



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