



JAM on the Marsh

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

4th - 14th July 2019

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JAM on the Marsh

Colour key to events:

EXHIBITIONS - E

MUSIC - M

THEATRE - T

POETRY - P

CHILDREN'S EVENTS - C

CHURCHES TOURS - Ch

Event	Time	Venue	Page
4TH – 14TH JULY			
E John Foreman Beach Art	Daily as per tide	Dymchurch Beach	10
E Amos Miller Photography	10 - 5	Romney Marsh Visitor Centre	11
E Romney Marsh Students Photography	10 - 5	End of the Line Restaurant, Dungeness & RH&DR Carriages	12
THURSDAY 4TH JULY			
Ch 4 Churches Tour	10 - 5	Rose & Crown, Old Romney	13
T Nell Gwynn, Changeling Theatre	7.30	Old School Garden, New Romney	14
FRIDAY 5TH JULY			
M The King's Singers	7.30	All Saints, Lydd	15
SATURDAY 6TH JULY			
MC Come and Play, Michael Bawtree	10.30 - 12	St. Leonard's, Hythe	17
M The Symphonic Brass of London	7.30	St. Nicholas, New Romney	18
SUNDAY 7TH JULY			
C Children's Sunday	10 - 2.30	Romney Marsh Visitor Centre	22
M The Grier Duo	2.30	St. Leonard's, Hythe	23
M The Marriage of Figaro, Narropera	6.30	St. Dunstan's, Snargate	25
MONDAY 8TH JULY			
M Ashford Youth Jazz Orchestra	7.30	St. Leonard's, Hythe	26
THURSDAY 11TH JULY			
M Paul Mealar's The Farthest Shore	7.00	St. Leonard's, Hythe	27
Selwyn College Choir / Canterbury Cathedral Girls' Choir / Singing Stars Onyx Brass / Michael Bawtree			
FRIDAY 12TH JULY			
M Yuanfan Yang Piano Recital	5.30	St. Nicholas, New Romney	30
M ART OF MOOG: Bach on Synths	7.30	St. Dunstan's, Snargate	32
SATURDAY 13TH JULY			
M Come & Sing, Rebecca Lodge	10 - 1	St. Dunstan's, Snargate	33
P Jonty Driver Poetry Recital	4.00	St. Mary in the Marsh	40
M Paul Mealar's 2 nd Symphony	7.30	St. Nicholas, New Romney	35
London Mozart Players / Anna Tilbrook Michael Bawtree			
T We are not Shellfish, Sabotage Theatre	7.30	St. George's, Ivychurch	38
SUNDAY 14TH JULY			
E Come & Sculpt the Beach, Jon Foreman	11 - 1	Dymchurch Beach	39
P Poetry Recital & Discussion, Grahame Davies	3.00	St. Mary in the Marsh	40
T We are not Shellfish, Sabotage Theatre	4.00	St. George's, Ivychurch	38

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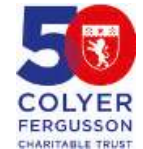


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Welcome to the sixth JAM on the Marsh festival.

Between 4th & 14th July, JAM on the Marsh will light up this unique shore with eleven concerts or musical events, three exhibitions, two theatrical productions, two children's events, two poetry recitals and a tour of four Marsh churches. We also introduce a new community-based project called '*Come &...*' when people can come and try their hand at the creative arts, including singing, playing instruments and beach art.

We are thrilled that Beach Artist, Jon Foreman, has agreed to be the festival's first Artist in Residence. His ever changing, daily exhibition on the beach at Dymchurch, will be a visual highlight of the festival, with the sea acting as a giant Etch A Sketch!

Since 2014, we have always tried to involve local artists and performers. This year eleven of the events involve participants who either live in or herald from Kent. And of the twenty two events, seven are free to enter, with all being free to under 18s, making the festival more accessible to more of our community.

We continue to work with children from Romney Marsh primary schools. Since January we have run a seven month singing project, culminating with the children performing with The Chapel Choir of Selwyn College, Cambridge and the Canterbury Cathedral Girls' Choir, alongside professional musicians and soloists. We have also continued our collaboration with the Romney Resource Centre, offering students across the Marsh area the opportunity to work on a weekly basis with local photographers Justin Sutcliffe and Susan Pilcher, culminating in an exhibition in the carriages of the Romney Hythe & Dymchurch Railway and at its End of the Line Restaurant. These important education projects show our long-term commitment to the area and its people.

As you will see, we have a wonderful programme this year. 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. We 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.

We hope you enjoy JAM on the Marsh 2019.

Edward Armitage
JAM Chairman

Michael Bawtree
Festival Curator



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Sunday:
 All day: 12:00 – 20:00



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ANNIE LENNOX
21 JULY 2019



What's On

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Tribute acts tickets are £40 per person and include a 3 course
meal and a disco to follow until midnight once the act has
finished. Arrival for 7:30 pm and sit down at 8:00 pm.

Please call 01303 267441 to book.

Here is what to expect in the
coming months!



BARRY WHITE
27 SEPTEMBER 2019



FREDDIE MERCURY
13 SEPTEMBER 2019



TAKE THAT
25 OCTOBER 2019



MADONNA
22 NOVEMBER 2019



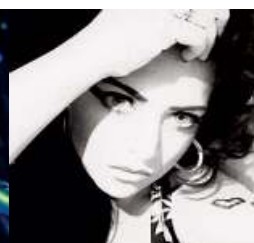
BEE GEES
31 JANUARY 2020



ROD STEWART
28 FEBRUARY 2020



ELTON JOHN
27 MARCH 2020



AMY WINEHOUSE
24 APRIL 2020

Thursday 4th – Sunday 14th July

Sculpt the World, Jon Foreman

Dymchurch Beach TN29 0LA

Daily at low tide

Financial support from: Heritage Lottery Fund / Kent Wildlife Trust / Fifth Continent Scheme



Jon Foreman's beach sculpture is one of the most exciting exhibitions to come to the festival. Daily, using just a stick, some string and a garden rake, Jon will create magnificent art on our unique coastline, on the sands at Dymchurch. Each day, like a giant Etch A Sketch, the sea will come in and rub away the art, ready for the next day's piece. Some of his sculptures will be massive, covering the entire beach. Others will be small and intricate consisting of balancing stones in seemingly impossible arrangements. All will be viewable from the seawall at the Hythe end of Dymchurch beach, opposite Sycamore Gardens, or for a closer inspection, why not take a stroll around the work on the beach itself?

The beach offers a pristine canvas for him to work on each day. Jon comments on being at the mercy of the tide and nature, "...the tide washes away a sand drawing; things can happen once I leave. But that is the nature of the work and I enjoy it that way. Sometimes I stay to watch a creation disappear. It's all part of the process and is like the circle of life."

The traditional view of art is of something permanent; a piece to be kept, dusted and passed on. Jon's work challenges this perception, producing staggering, ephemeral designs that are lost with the next tide.

Jon Foreman will be the first Artist in Residence at JAM on the Marsh.

Thursday 4th – Sunday 14th July
Live within the Scenery, Amos Miller

Romney Marsh Visitor Centre, TN28 8AY
10am – 5pm

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



Amos Miller is best known as a trombone player; he's a founder member of JAM regulars, Onyx Brass and Head of Brass at Royal Birmingham Conservatoire. He is also an extraordinary photographer!

In his first solo exhibition, he brings his unique eye to Dungeness, with a set of utterly beautiful images that take the area and very slightly turn it on its head. His images are both striking and challenging, though never alienating, whilst capturing the beauty of this unique shore in a spectacular and unusual way.

He comments *"I've always been struck by the beauty within the bleakness of Romney Marsh and the way human landmarks seem to have 'osmosed' into the landscape. Human landmarks, from the medieval churches to the Sound Mirrors to the nuclear power station, seem to live within the scenery rather than trespass upon it."*



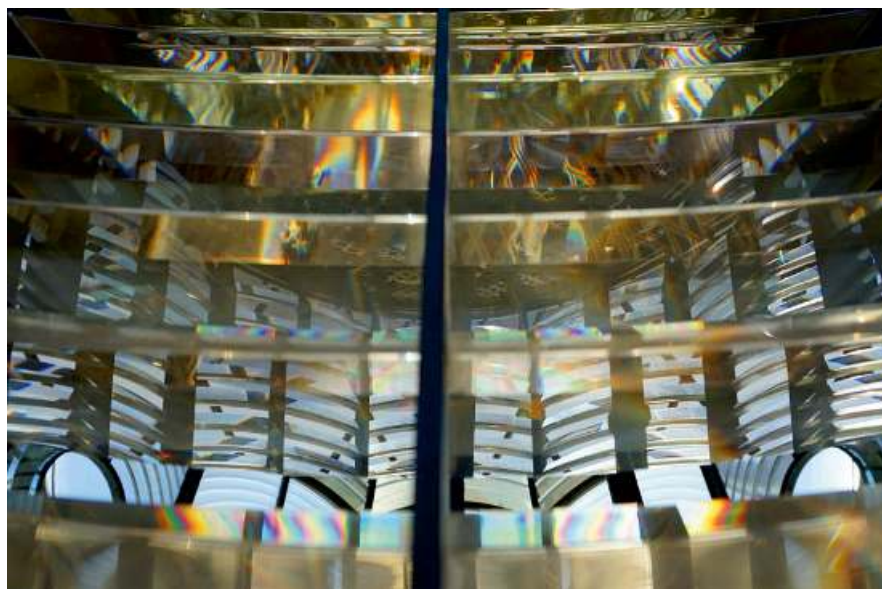
Thursday 4th – Sunday 14th July
Romney Marsh Students' Photography

RH&DRailway & End of the Line Restaurant TN29 9NA
10am – 5pm

Financial support from: Heritage Lottery Fund / Kent Wildlife Trust / Fifth Continent Scheme
Little Cheyne Court Wind Farm Community Fund, Magnox socio-economic scheme & former Councillor, Susie Govett



Last year, JAM on the Marsh and the Romney Resource Centre began an exciting new photography collaboration, leading to an exhibition in the 2018 festival. Led by Susan Pilcher, with additional mentorship from Justin Sutcliffe, we have continued our weekly



club for the local young people, with the end goal being this exhibition. These young photographers have worked hard to create this very public exhibition, along the world famous Romney Hythe & Dymchurch Railway, from Hythe Station to The End of the Line Restaurant, Dungeness. The skills learned will also result in the photographers gaining an Arts Award.

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

Thursday 4th July
Tour of 4 Romney Marsh Churches

Rose & Crown, Old Romney TN29 9SQ
10am – 5pm

Financial support from: Little Cheyne Court Wind Farm Community Fund



The fourteen medieval churches of Romney Marsh are at the very centre of JAM on the Marsh, housing most of the festival's events. Every year we host a Churches Tour to four iconic buildings, led by guides from the Romney Marsh Historic Churches Trust. This year we visit the churches of: New Romney, Old Romney, Brenzett and Fairfield.

You will be greeted at the Rose and Crown public house in Old Romney at 10am, with morning coffee, before joining your guides on the Festival Bus for your visit to the first two churches. You will return to the Rose and Crown for lunch between 1 and 2pm. You will then enjoy the second half of the tour in the afternoon, returning in time for tea at 4pm.

Please note that we will be visiting Fairfield, the most isolated of Marsh churches, which lies in the middle of a field of sheep, and their droppings! 'Sensible shoes' are recommended for this reason, and to enable a safe crossing of the uneven field.

Thursday 4th July
Nell Gwynn, Changeling Theatre

The Old School Garden, New Romney TN28 8ER
7.30pm

Financial support from: Little Cheyne Court Wind Farm Community Fund



Following Changeling's brilliant *Blithe Spirit* last year, they return with one of The Globe's most recent triumphs, *Nell Gwynn* by Jessica Swale, winner of the **2016 Laurence Olivier Award for Best New Comedy**.

"They've disgraced our trade. Ruined our art. They put a woman on the stage!"

It is 1660. The Puritans have run away with their drab grey tails between their legs. Charles II has exploded onto the scene with a love of all things loud, French and sexy. And at Drury Lane, a young Nell Gwynn is selling oranges for sixpence. Little does she know who's watching.

Nell Gwynn charts the rise of an unlikely heroine, from her roots in Coal Yard Alley to her success as Britain's most celebrated actress, and her hard-won place in the heart of the king. But at a time when women are second-class citizens, can her charm and spirit protect her from the dangers of the court? And at what cost?

British playwright Jessica Swale's *Nell Gwynn* premiered at Shakespeare's Globe in 2015 and was nominated for five awards, including 2016 Laurence Olivier Award for Best New Comedy. Similarly to Gwynn's controversy within the plot, the play's premiere created debate for drama-lovers due to the casting of Gugu Mbatha-Raw as the protagonist Nell Gwynn. The actor's remarkable performance led to her nomination for Best Actress at the 2015 Evening Standard Theatre Awards, quelling all such questions.



Friday 5th July
The King's Singers

All Saints, Lydd TN29 9AS
7.30pm

Financial support from: Little Cheyne Court Wind Farm Community Fund



The King's Singers

"The superlative vocal sextet" The Times

Acclaimed for their life-affirming virtuosity and irresistible charm, The King's Singers are in global demand. Over the last 50 years, they have been one of the greatest singing groups worldwide. For this concert in Lydd, they arrive from Europe en route to Hong Kong. Their work – synonymous with the best in vocal performance – appeals to a vast international audience.

Formed in 1968, The King's Singers mastered musical diversity, celebrating popular music never usually touched by choral groups. Their very British charm, alongside their musical craft, captured hearts the world over. Ever since, they have been welcomed onto the world's great stages, from the Royal Albert Hall to the Sydney Opera House and New York's Carnegie Hall. Two Grammy Awards, an Emmy and a place in Gramophone magazine's Hall of Fame are just some of the accolades bestowed upon the group!

This concert celebrates 50 years in the business!



The King's Singers will introduce tonight's programme, including the following pieces:

Henry Ley
Bob Chilcott
Juan Vasquez
Orlandus Lassus
Toby Hession
Gabriel Fauré,
arr. Goff Richards
Georges Auric,
arr. Gordon Langford
Peter Louis van Dijk
Trad.,
arr. Bob Chilcott
Trad.,
arr. Goff Richards
Paul Patterson

The Prayer of King Henry VI
We are
Lagrimas de mi Consuelo
Dessus le marché d'Arras
Master of Music
Le papillon et la fleur

Quand tu dors près de moi

Horizons
Shenandoah

Dance to thy daddy

Timepiece

Interval

Steve Martland
Nico Muhly

Poor Roger
A finer music

The concert will end with a selection of classic, audience favourites and brand new surprises from the lighter side of The King's Singers' repertoire



Saturday 6th July

***Come & Play*, Michael Bawtree**

St. Leonard's, Hythe CT21 5DN

10.30am- 12 midday

Financial support from: Heritage Lottery Fund / Kent Wildlife Trust / Fifth Continent Scheme

New to the festival is a series of community events. '*Come &...*' is the perfect chance to get involved; an opportunity for everyone, to dip their toes into performing, maybe for the first time, guided by professionals.

The series may be new, but *Come & Play* has become an annual event in the festival, when we give musicians of any age or stage the opportunity to bring their instrument and some music, and perform accompanied on the piano by Festival Curator, Michael Bawtree. The music can be anything that the player likes and, for many, this is the first time they've performed. Over the years we have been joined by players from under 10 and comfortably above retirement age. Some have been beginners, just starting out in music, others have been very advanced.

The beauty of this event, started by an under 10, is that it is not a formal concert, more an opportunity to explore music with a world-class accompanist. It takes the form of a relaxed Coffee Morning hosted by St. Leonard's Church, with some fun and music-making thrown in! Anything goes; it's a "have a go" session.

This event is open to anyone, of any age who would like to be part of the festival alongside Michael.

FREE EVENT – Please phone 0800 988 7984 to book your slot, as there is limited availability!



Saturday 6th July

Preludes, Rags and Cakewalks, The Symphonic Brass of London

St. Nicholas, New Romney TN28 8AS

7.30pm

Financial support from: Little Cheyne Court Wind Farm Community Fund



The Symphonic Brass of London, one of the world's greatest brass groups, makes its festival debut under its conductor, Eric Crees. Symphonic Brass is a handpicked ensemble of Britain's very finest brass and percussion players.

The musicians bring a wealth of experience gained from holding solo, orchestral and chamber positions at the very highest level. The Symphonic Brass of London is widely celebrated for the impeccable quality of its orchestral sound and the vibrancy, high energy, pure joy and fun of its music-making.

This vibrant concert celebrates the 100th anniversary of the death of Claude Debussy (1862-1918) and demonstrates the influence of the ragtime music of his contemporary Scott Joplin (1868-1917) on Debussy's own music and that of Eric Satie and 'Les Six' in France.

Swipesy	Joplin arr. Crees
Golliwoggs Cakewalk	Debussy arr. Crees
The Strenuous Life	Joplin arr. Crees
Rag-Time Parade	Satie arr. Crees
Solace	Joplin arr. Crees
La Puerta del Vino	Debussy arr. Crees
Rag-Caprice No 1	Milhaud arr. Crees
Minstrels	Debussy arr. Crees
Paragon Rag	Joplin arr. Crees
La Fille aux cheveux de lin	Debussy arr. Crees
Adieu New York!	Auric arr. Crees

INTERVAL

Searchlight Rag	Joplin arr. Crees
Des pas sur la neige	Debussy arr. Crees
La Diva de L'Empire	Satie arr. Crees
Le Petit Negre	Debussy arr. Crees
Weeping Willow	Joplin arr. Crees
Hommage a	Debussy arr. Crees
S. Pickwick Esq	
Rose Leaf Rag	Joplin arr. Crees
Le Piccadilly	Satie arr. Crees
Bethena	Joplin arr. Crees
Prelude No 6	Debussy arr. Crees
Stoptime Rag	Joplin arr. Crees



Debussy, Joplin and the influence of ragtime on French music

The inspiration for the evocative piano music of Claude Debussy (1862-1918) was a heady cocktail of seemingly disparate subjects: the poetry of Baudelaire, an Arthur Rackham print, the Javanese gamelan that he heard at the Paris Universal Exhibition in 1889, the 'Pickwick Papers' of Charles Dickens, fireworks, a Spanish postcard from a fellow composer, a verse about a Scottish lassie and even an American clown, all tempted the composer's fertile imagination in his two books of *Préludes*, (1910-11 and 1912-13).

One of his other most fascinating influences was the 'ragtime' music and 'cakewalks' beginning to be performed at the end of the 19th century by negro minstrel groups. The word 'ragtime' appears to have come from the 'ragged' rhythms of the music and 'cakewalk' from the high-kicking competitive dances whose best performers might earn the prize of a cake. These performers caused a sensation in London, Vienna and Paris as well as their native America and were admired by both the public and also renowned 'classical' musicians such as Stravinsky and Ravel (the latter, having seen a minstrel troupe in 1921, wrote to a friend that "*their virtuosity is at times terrifying*").

Debussy had already heard (and favourably reviewed) ragtime when John Philip Sousa brought his outstanding ensemble to Paris in 1903. However, his first genuine experience of a real minstrel band came later in 1905 on the streets of Eastbourne, whilst on a summer holiday.

It is the aim of this programme not only to present (and hopefully enhance) Debussy's piano works in a burnished brass and percussion colouring, but to show the enormous impact of ragtime on both his music and that of other French composers in the first part of the twentieth century. The now acknowledged master of ragtime was, of course, the American Scott Joplin (1868-1917). Although the film *The Sting* was admittedly responsible for the Joplin renaissance following its release in 1973, he is sadly known for only a very few pieces, an omission which we hope to rectify here. His tutor book, *The School of Ragtime*, shows tremendous pride in his art form. In the opening remarks he comments: "*That real ragtime of the higher class is rather difficult to play, a painful truth which most pianists have discovered. Syncopations are no indication of light or trashy music*". He goes on to give detailed instructions and exercises as to the precise rhythmic subdivision of the music, as well as stating unequivocally, "*never play ragtime fast at any time*".

There is a striking similarity between the openings of our first two pieces, *Swipesy*, by Joplin in 1900 (written with his pupil Arthur Marshall) and *Golliwoggs Cakewalk*, by Debussy composed ten years later as the finale to his *Children's Corner*.

The indication at the beginning of *Golliwoggs Cakewalk* is 'Allegro Giusto', that is, 'brisk but strictly', which clearly adheres to Joplin's stylistic advice. The breakneck tempi at which some pianists approach this music, favouring speed over style, would seem to be highly inappropriate.

Having begun with a cheeky unison ragtime theme highly reminiscent of the opening of *Swipesy* Debussy, while still essentially imitating the Joplin style, then follows his own instincts with a 'vamp till ready' ostinato and a happy-go-lucky tune. He then abruptly slows the speed (which Joplin never did) to an almost flippant 'um-cha' section, before gently ridiculing what he must have thought of as the over inflated romantic opening theme from Wagner's *Tristan und Isolde* (marked 'with great emotion'). This is done, unflinchingly, not once, but four times!

The Strenuous Life (a Ragtime Two Step) was written in the same year as Joplin's more famous *The Entertainer*—1902, and is a tribute to President Theodore Roosevelt. As is befitting, it shows a sprightly but more restrained rhythmic lilt and follows the usual ragtime AA-BB-A-CC-DD form in developing the material in discrete sections, but never returning to the opening theme at the end. This formal compositional structure is the reason that ragtime pieces often appear to finish rather abruptly.

Reflecting the immense respect he had for his friend, the only composer whose music Debussy actually arranged was that of the zany Erik Satie (1866-1925). Best known for his *Gymnopédies*, he too fell under the spell of ragtime and his *Rag-Time Parade* (1916-17) from the avant-garde ballet *Parade*, commissioned by the esteemed dancer and impresario Diaghilev, with a one-act scenario by Jean Cocteau, fully embraces the genre, albeit in a restrained and elegant style.

Joplin's only tango, or with its clear Cuban roots, habañera, is the stunningly beautiful *Solace* (1909), subtitled 'A Mexican Serenade'. With the tempo deliberately marked 'Very slow march time', its gentle chromatic melody and poignant dissonances, all held together over a gently rocking 'ostinato' rhythm, form an expressive gem in the composer's output.

Debussy's own take on the dance could hardly have been more different. The composer, Manuel de Falla (1876-1946) sent him a postcard of the massive *La Puerta del Vino* or 'The Wine Gate', which protected the Alhambra in Granada and was a meeting place for gypsies. Although Debussy had only briefly visited northern Spain, he had come across Spanish folk music from the south at the Universal Exposition in 1900, remarking, '*so much imagination mingles with so much rhythm*'. This sparked the most violent piece in his two books of *Préludes*, full of markedly flamenco-influenced contrasts between passionate outbursts, sensuous lyricism and dissonant tone clusters.

'Les Six' was coined as a title in a 1920 article by the critic Henri Collet for the composers Auric (b.1899), Durey (b.1888), Honegger (b.1892), Milhaud (b. 1892), Poulenc (b.1899) and the only woman, Tailleferre (b.1892). They were seen to be reacting against what was perceived as the overly romantic style of Wagner and perhaps surprisingly, even Debussy and Ravel. As a consequence their writing is in a much drier, satirical, foursquare idiom.

Milhaud became known for his jazz influenced polytonal style (i.e. writing in two or more keys at the same time), exemplified by his ballets *La Creation du Monde* and *Le Boeuf sur le Toit*. His *Rag Caprice No 1* is no exception, reworking the ragtime style with crunchy harmonies and crisp rhythms to suit his own musical idiosyncrasies.

By contrast, in the earlier *Minstrels*, from the first book of *Préludes*, Debussy ingeniously displays the exaggerated and playful gestures of the minstrel performers in a much more rhythmically fluid way, with clear imitations of the banjo and drums.

With its descending pentatonic theme, Joplin's *Paragon Rag* (1909), 'Respectfully Dedicated to the C.V.B.A', or 'Colored Vaudeville Benevolent Association', which he had recently joined, is a much more steady and solid affair. One unusual feature however, is a 'Trio' or middle section, comprising a rather suave and charming solo melody over a steady quaver accompaniment.

Debussy had already set to music the poem by Leconte de Lisle *La Fille aux cheveux de lin* or (The Girl with the flaxen hair) in his *Chansons Ecossaises*, ('Scottish Songs') of 1881. But in this, the seventh of his *Préludes*, the 'cruel young girl' who sings her praises to the morning and is clearly the poet's object of desire, is transformed into a much more reflective and innocent creature.

Interestingly, early examples of the popular dance, the foxtrot, were actually danced to ragtime, and this influence on 'Les Six' member, Georges Auric in his quirky *Adieu, New York!* of 1919, is more than apparent. Auric was quite the prodigy, both as a young writer, arranger and pianist, giving his first recital as a twelve-year-old. Under the wing of Satie, he became a highly successful critic and composer in the 'populist' style and later collaborated with the multi-talented Jean Cocteau on the music for eleven films.

INTERVAL

Having led a mainly itinerant life since leaving home three years earlier at the age of seventeen, Joplin made Honest John Turpin's Silver Dollar Ragtime Saloon in St. Louis the centre of his work life. The title of Joplin's *Search-Light Rag – A Syncopated March and Two Step* (1907) is a tribute to Turpin's two musician brothers. The story is that Thomas Million and Charlie travelled in 1881 to the town of Searchlight, Nevada to seek their fortune mining gold, (although we are not told if they succeeded). Revisiting his early career to find inspiration for superbly crafted music is an endearing quality: the forthright character and in the final section, the high, syncopated 'crazy chords', as they were known, make for a most attractive and invigorating work.

The stark bleakness of Debussy's sixth *Prélude*, *Des pas sur la neige*, or '*Footsteps in the snow*', could hardly be more different. There appears to be no known origin for the title, but his directions that the insistent opening rhythm '*must have the echoing evocation of a sad and frozen landscape*', with the fragmented melody '*painful and expressive*' and in a later passage, '*like a fond and sad regret*', all couched in very quiet dynamics, give us little doubt as to his intentions. This distillation into musical thought of extreme desolation and loneliness, which finds its counterpart in so much other art and literature familiar to Debussy, is unique in his output.

Satie's *La Diva de L'Empire* brings us back to a much more joyous world, with an early foray into a cabaret song, written in a witty cakewalk style for Paulette Darty and first performed in the revue *Devidons la Bobine* in 1904. It was later arranged for piano and then small orchestra with the subtitle *Intermezzo Américain*.

Le Petit Negre (1909), was the first attempt at ragtime by Debussy in 1909, and was written as a commission for Théodore Lack's tutor book for beginners, the *Méthode élémentaire de piano*. Apart from the bracing cakewalk music, two slower sections show the composer at his most lyrical.

Joplin's *Weeping Willow* (1903), in common with his other rags written that year, displays a much gentler singing style, with a particularly beautiful third section that may surprise the listener.

According to his biographer René Peter, and perhaps not unexpectedly, with what we have now learnt about his eclectic tastes, Debussy was an avid reader of Dickens, for whom '*Spleen could be cured by a swift dose of Pickwick*.' His *Hommage à S. Pickwick Esq. P.P.M.P.C.*, (Perpetual President and Member of the Pickwick Club) from the second book of *Préludes* opens with the British national anthem in the bass and continues with a delightful mixture of rather pompous solemnity and high-spirited frivolity.

Joplin's 1907 *Rose Leaf Rag* is quite simply a masterpiece, with the unforced style of a mature composer at ease in his expression. Laced throughout with subtle chromaticism, the repetitive rhythms and 'crazy chords' of the coda, (already heard in *Search-Light Rag*), build the piece hypnotically to its playful conclusion.

Satie's earlier *Le Piccadilly* of 1904, written well before Debussy's first skirmishes with the genre, yet again shows how he had managed to fully embrace the ragtime idiom so early on. This joyful march is full of inimitable Gallic charm, with an underlying English understatement inspired by the title.

Although rarely considered as a waltz composer, in 1905 Joplin clearly thought that *Bethena* was substantial enough to be subtitled *A Concert Waltz*. And so it is. Its elegant but gently swinging opening theme frames the other three contrasting sections with their far-flung keys. The connecting bridge passages contain some of his most audacious harmonies, demonstrating that not only is a serious and versatile composer at work, but one who can transcend in triple-time the duple-time rags for which he was better known.

Our last *Prélude*, No. 6 from the second book, reflects the composer's fascination with clowns and music hall performers and is the only piece in the two dedicated to a living person. '*General Lavine - excentric*', (Debussy's own spelling), or '*The Man Who has Soldiered All His Life*' as Lavine called himself, would have been seen by Debussy in Paris at the Marigny Theatre in 1910 and probably later in 1912. The score is marked '*in the style and movement of a cake-walk*' and following its fanfare-like opening, Debussy uses many varied and bizarre musical gestures to mimic the absurd appearance and slapstick comedy of Lavine, including a discreet quotation from the popular minstrel tune, *Camptown Races*.

While Joplin was busy working on his opera *Treemonisha* in 1910, he somehow found time to write the brilliant *Stoptime Rag*. Foot stamping (or 'stomps') had already become a mainstay of ragtime performance and 'stoptime', or literally stopping the music in order to introduce a heart-wrenching silence or a 'stomp', was becoming very popular. For the very first time Joplin gives the tempo indication, 'Fast or slow', in other words, that the foot movements of the performers should govern the speed, rather than the music. The result is an exhilarating fun-filled romp, full of both musical hiccups and nonstop semiquavers.

© Eric Crees, April 2019

Sunday 7th July
Children's Sunday

Romney Marsh Visitor Centre TN28 8AY
10.00am – 2.30pm

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



Children's Sunday features performances and workshops based around clowning, story-telling and sculpture for all the family.

Three clowns – Doa, Tropizo, and Squiggle – will overcome obstacles that cause much silliness, acrobatics, and tumbles! Fooling around is what these clowns do best, and they will invite children to take part in workshops and performances, involving the first steps into clowning, safe falling, silly walks and gesturing, with costumes provided.

Come hear the tale of a Hawk who made his nest in the Marshes. What happened when the Queen of the Night-Watch Beetles threatened his home? How did the Dragon of Romney save the day? Make a beetle headdress, join the Beetle March and learn how to call a dragon with our musical storyteller. For this storytelling/drama workshop, the children will make masks and birds-on-sticks with retired local art teacher Dimity Morgan.

Children will also be able to join Artist in Residence, Jon Foreman, to create sculptures from sticks, leaves, stones and anything else natural at the Visitor Centre.



Older visitors can enjoy some 'down time' by visiting Amos Miller's astonishing photography exhibition at the café of the Visitor Centre, where food and drink will be available throughout the day.

Why not leave your car at New Romney Station and take a free steam shuttle from New Romney station to and from the Romney Marsh Visitors Centre?

Please note that there is LIMITED AVAILABILITY for the workshops.
Please book at www.jamconcert.org or call 0800 988 7984.



The Grier Duo, two thirds of the Grier Trio, makes its JAM on the Marsh debut after many previous visits to St. Leonard's, Hythe.

Father and daughter duo Indira (cello) and Francis Grier (piano) have been playing concerts together for fifteen years, including venues such as: London's St John's, Smith Square, the Fairfield Halls, Croydon, All Souls, Oxford, the Holywell Music Room for the Oxford Chamber Music Society, as well as in the Blackheath Halls concert series, and St Mary's, Perivale.

Indira has blossoming solo careers away from the duo, whilst their father has enjoyed a long and distinguished musical life as both performer and composer. He was organist of Christ Church Cathedral, Oxford, and gave the first ever BBC Proms concert given over to a solo performer in 1985. In 2012 he was awarded a British Composer Award.

Beethoven

Cello Sonata No. 3 in A major Op. 6

The opening theme of the first movement, presented in the solo cello in the manner of a fugue subject, is symmetrically balanced around its opening note, the home note of A major. This solo entry of the cello and its follow-up phrase in the piano is then succeeded by a solo entry in the piano and the same follow-up phrase in the cello. Moreover, the sonata's second theme is a mirror image of the first, simply inverting its rising interval to a pair of falling intervals with the same rhythmic imprint.

The 2nd movement scherzo sets out to see how much fun can be had with syncopation. At first peeking out and then hiding behind the pillars of each bar's first beat, the two instruments find themselves dancing cheek-to-cheek (in 6ths) in the Trio's two contrasting episodes.

The 3rd movement Adagio Cantabile has puzzled many performers. Its extraordinary brevity, a mere 18 bars, barely gives Beethoven time to stretch out his lyrical limbs ... and then it's over.

Beethoven's last movement takes off with a merry twinkle in its eye. The opening theme of this sonata-form movement is derived from the first movement's opening theme. Simply bursting with good humour and bonhomie, this movement manages to be both cute and coy by turns while constantly radiating a sunniness of disposition that even the mock-worry of its development section cannot efface.



Shostakovich

Sonata in D min

The first and second themes of the sonata-form first movement are both lyrical in inspiration. The second, in particular, seems almost sentimental, without even a touch of sarcasm. In the development section they are set against a repeated note figure that first appears as cello accompaniment to the second theme and then is more openly articulated at the end of the exposition. An unusual feature of this movement is how it slows to a glacial pace in recapitulating the first theme at its conclusion.

The dance-like quality of the second movement scherzo is rough, swaggering and full of ostinato rhythmic energy. The piano part revels in its chattering pattern of repeated notes in the high register (reminiscent of Khachaturian's *Sabre Dance*) while the cello is equally scintillating with its glistening arpeggios in harmonics.

Admirers of Shostakovich's mature 'bleak' style will feel right at home in the sombre and doleful Adagio, in which the piano largely plays below the searingly lyrical cello line that dominates the movement.

The concluding Allegro is a clearly structured rondo in which the eccentric but playful opening theme occurs three times, separated by two contrasting episodes, the second of which sees the piano take off for the races. Shostakovich declines to build up to a big "petty-bourgeois formalist" ending. One moment you are enjoying a pleasantly regular toe-tapping tune, and the next ... it's over.

Brahms

Sonata in F

The orchestral sweep of the sonata's opening, with its rich carpet of tremolando figuration in the piano supporting bold fanfares in the cello line, sets it immediately apart from the subdued opening of Brahms' previous cello sonata, the *Sonata in E minor, Op. 38*. This passionate but fragmented first theme in the cello seems to be shouting important news in all directions, like a town crier, while the second theme, announced by the piano, is a more smoothly connected melody. The tremolo figuration of the opening is not just sonic "filler": it functions as a stabilizing counterfoil to the disjointed character of the sweeping opening theme, and plays a major role at the opening of the development section as well. Especially noteworthy in this movement is the magical passage that prepares the recapitulation, a passage in which time seems to stand still as the cello plays tremolo while the piano enacts great leaps from the bottom of the keyboard to the top.

The Adagio Affettuoso second movement in simple ternary form carries the major emotional weight of this work. It opens with a procession-like tune in the piano, setting the scene for the cello to emerge in full-throated glory, singing out a richly chromatic but ever-so-lyrical melody that shows off the instrument to advantage in its high range. A middle section in the minor mode gives the piano a place in the sun as well, but the pool of light on the stage in this movement goes to the cello, which returns in the third section to wax lyrical once again, enveloped by an even more lavishly decorative piano accompaniment.

If the second movement belongs to the cello, the propulsive energy of the third movement, a scherzo marked Allegro Passionato, is driven by strongly assertive piano writing. Cresting and subsiding in waves of sound, the opening section builds up sound resonance through the frequent use of pedal tones in the bass combined with a constant chatter of eighth-note motion above. Adding to the intensity of effect are the typical Brahmsian techniques of 2-against-3 rhythms (i.e. "hemiola"), and syncopations that recall the opening of the scherzo from the composer's *Quintet in F minor*. Where the cello emerges more clearly is in the trio middle section, in which it hums a wistful melody in simple note values. While this tune seems folk like in its simplicity, a number of odd melodic turns indicate that it has more on its mind than it is letting on.

The sonata ends with a fourth movement rondo much in the relaxed vein of the last movement of the *Piano Concerto No. 2 in B ♭, Op. 83*. Gentle and tuneful, its principal theme alternates with a short series of contrasting episodes, none of which spoil the overall mood of contentment that characterizes the movement as a whole.





The new art form of narrated opera (Narropera) was invented in Christchurch, New Zealand in 2012/13 in response to years of earthquake trauma, during which the city's performing venues were closed. The new opera format proved popular from the start. Within six months Narropera was introduced to Europe. Its first European performance was in St. Dunstan's, Snargate. So Narropera and St Dunstan's have their own history. Each year since 2013 there has been a new Narropera performance. This year's *The Marriage of Figaro* is the seventh.

Narropera is a synthesis of musical clarity and the art of public story-telling, aiming both to entertain and enlighten. Twelve musical pieces from a given opera are arranged for a performing trio of soprano, violin and piano/narrator. In the case of this performance, Mozart's arias of Figaro, Cherubino, Countess and Susanna, together with three duets, a trio and a final ensemble are included.

The musical arrangements thread through the opera's narrated story. The audience should leave a Narropera performance knowing a great deal more about the story, and having enjoyed the music a-fresh, in an expanded literary context.

Of special interest to music lovers might be some unfamiliar musical material contained in Narropera's *The Marriage of Figaro*. The ubiquitously-known, original version of *Figaro* was first performed in 1786. It is little known, however, just how many changes Mozart and his librettist made to their original version, over the following three years. Narropera includes some of these dramatic changes in its performance.

This year's Snargate Narropera performance will be the 87th since its invention. Many of these performances have been given in England and on the Isle of Man, but seven have already been given in Germany, with the narration in German. In Bonn, a critic dubbed Narropera 'a new art form'. Other critics have added: "*Narropera is a genuine complement to the real thing*" and "*Narropera is a short-winded tale for grown-ups, where song and speech are finely balanced*".

The composition of The Narropera Trio is cosmopolitan: soprano, Dorothee Jansen, is a well-known German soprano with credits like Bayreuth Festival and Teatro alla Scala di Milano; the French Floriane Peycelon lives in Folkestone and is an highly-esteemed musician in the County of Kent; Kiwi Haydn Rawstron is musicologist, performer and a former international manager of famous opera singers.





Started in 1984, The Ashford Youth Jazz Orchestra (AYJO), making its JAM on the Marsh debut, is well known to music lovers in East Kent. The Orchestra comprises young jazz musicians aged 12 to 18 from the secondary schools in Ashford. The band can be heard playing at venues throughout the county and has undertaken strenuous summer tour programmes in Europe, performing in Austria, France, (including at EuroDisney), Germany, Italy, and Spain and Switzerland, with further overseas touring planned for the year to come. Their highest profile appearance was in the Music for Youth Schools Prom Concert in the Royal Albert Hall in 2010.

The Band plays a range of big-band swing and blues numbers, ballads and film themes, with all solos being improvised.

The Orchestra's Director of Music is Tom Vafidis, who teaches at Ashford School, took over the reins from John Hall in September of 2017. Tom has guested in AYJO for a number of years before taking over its direction. Tom is a keen sax player and singer; having played in a number of jazz ensembles large and small throughout his career.

The key element in the running of the band remains enthusiasm and enjoyment for playing jazz music, coupled with the rigour of playing and performing advanced repertoire.

The pieces in this concert will be introduced from the platform.

Thursday 11th July

Paul Mealar's *The Farthest Shore*,

The Chapel Choir of Selwyn College, Cambridge / Canterbury Cathedral Girls' Choir

The Singing Stars / Onyx Brass / Simon Hogan (organ)

Claire Seaton (soprano) / Edward Grint (bass) / Frederick Butler (treble)

Michael Bawtree, David Newsholme & Sarah MacDonald (conductors)

St. Leonard's, Hythe CT21 5DN

7.00pm

Financial support from: Kent Community Foundation / Kent Reliance Provident Society Fund and Councillor Martin Whybrow



For the first concert of two, we welcome back to the festival one of the country's most successful composers, Paul Mealar. Many will know him as the composer who wrote *Ubi Caritas* for the Royal Wedding between the Duke and Duchess of Cambridge at Westminster Abbey in 2011. Others will remember his chart-topping hit *Wherever you are* by the Military Wives Choir. Paul is a long-standing friend and colleague of JAM on the Marsh, having been Festival Curator from 2015-16.

Mealar's *The Farthest Shore* headlines a fantastic concert featuring choirs from Cambridge, Canterbury and Romney Marsh children, accompanied by brass and organ. Music by Mendelssohn, Parry, Barber, Copland and Stanford make up a programme also including a Festival Commission by Daniel Saleeb.

The climax of the first half is Parry's *I Was Glad*, performed at every coronation since it was written, will be the first time most of the performers come together in one glorious barrage of sound. And this is just the beginning; in the second half we are taken on a journey through an old folktale which tells of a mystical stranger, washed up on a shore, who couldn't speak the language. He was very different in looks and colour to the villagers, and seemed to be 'born of the recent storm'. He is greeted initially with much hostility, but in time heals a community. Who was the stranger? Did he really cure the village children of a plague? There are no real answers; however, what is known, is that the village changed dramatically after that encounter...

We would like to offer a special THANK YOU to Georgia Small and the teams from Hythe Bay and Palmarsh Schools, who have led the after-school Singing Stars club. Without their commitment and enthusiasm, these children would not have been able to take part in this concert.

Please note, there is a word sheet available for this concert.



Daniel Saleeb

SOLILOQUY (Festival Commission, world premiere)

The initial idea for *SOLILOQUY* grew out of conversations with Chloe Stopa-Hunt during JAM's Writing for Voices scheme in 2014. We met during that process, and worked together on *PSALM* for David Crown and the Chapel Choir of Somerville College, Oxford. *SOLILOQUY* could be considered a direct outgrowth of our work on that project.

In 2014, Chloe wrote a collection of texts that respond to fragments from Act V scene v of Shakespeare's *Richard II* ("I have been studying how I may compare / This prison where I live unto the world: ..."), with the idea that I would set them to music, and that we would try to abstractly portray this speech in something like a cycle of choral anthems. This year, five years on, the perfect opportunity to set them presented itself with this JAM on the Marsh Festival Commission. This has been a rare chance to bring work that began with JAM back to its creative home, and to reflect on the time spent in between.

Each of the three choral anthems here take a fragment of text from *King Richard II*'s soliloquy as a starting point. With each one, Chloe brings together her own vivid imagery that references both Shakespeare's Richard, and the once living Richard. I have taken Chloe's structural and poetic offerings as a framework for their music.

In *MUSIC DO I HEAR?* I have capitalised on the regularity of Chloe's three-line stanzas and rhyme scheme, setting it in an uneven, but essentially strophic form with successive transpositions and textural enrichment that increases the insistence of the text with each new stanza; in *MY BRAIN I'LL PROVE THE FEMALE TO MY SOUL* I have taken up Chloe's offer of dance and canonic writing ("Catch hands for the dance! In the round, in the meadow"...), and have allowed the music to break up her written structure, splitting the upper and lower voices and driving from a playful dance towards something that momentarily disrupts the imagery of fertility and gaiety ("Give me children, or else I die..."); in *FOR MY RAGGED PRISON WALLS* Chloe nods back to our previous piece *PSALM* with call and response stanzas starting "For my .../Let my ...", but sets up a polarisation of character alternating pessimism and optimism. I have reflected this in the music, emphasising the call and response, ultimately finding a music that is hopeful, and perhaps a little bittersweet in character.

Lastly, I have alternated four short brass fanfares with these choral movements, making the most of this opportunity to write for JAM's signature line-up, with Onyx Brass, and to unify the piece. I was keen that each text should stand alone, preserving Chloe's poetry, so decided to introduce brass sections to thread the choral movements together, and to give musical context. I have always been struck by the ambiguity of Richard's claim to hear music in this soliloquy, and tend to like the idea that he might be haunted by a kingly fanfare, real or imaginary.

Daniel Saleeb

Mendelssohn

Laudate Pueri Dominum

Laudate Pueri Dominum is a motet scored for high voices and organ. It is one of three moving pieces written by Mendelssohn for the nuns of Trinità de Monti in Rome. Just before completing the pieces in December of 1830, Mendelssohn wrote to his family in Berlin, "When the sun goes down, the entire landscape and all colours change; when it is time for the Ave Maria, I go to the church of Trinità de Monti, where the French nuns sing, and it is truly beautiful... it is dusk, and the entire colourful church is filled with people on their knees, lit by the sinking sun whenever the door opens..."

The initial vocal idea, based on the medieval Gregorian chant *Laudate pueri, Assumpta Est*, is explored and developed polyphonically in each voice in the opening section. This is followed by a fuller, louder homophonic B section and then variations of the initial vocal theme in the A section return as the piece draws to a close.

Stanford

A Song of Wisdom

The text of *A Song of Wisdom* is taken from the book of Ecclesiasticus (Chapter 24), the most extensive portion of Israelite wisdom literature in the Bible. Here is a poetical discourse on the virtue of wisdom and the Lord as its bountiful source. Stanford's textual adaptation gives a freedom to his through-composed musical design: an opening paragraph is framed in E flat major ('I came forth from the mouth of the Most High'), after which a more tonally dissolute section ('And I took root in a people that was glorified') leads to the climax of a top B flat ('Come unto me, ye that are desirous'). In the third section the growth of the stream to a river, and the river to a sea, aptly mirrored in the imagery of the organ accompaniment, is likened to the limitless bounds of wisdom. The last eleven bars recapitulate the first two lines of text, though this time the mood is one of triumphant acclamation.

Copland

Rodeo Suite

Aaron Copland was a seminal voice in forging a distinctly American compositional identity. Born of Lithuanian-Jewish descent, Copland studied initially with Rubin Goldmark, and later with Nadia Boulanger in Paris. On returning to the US, he was a member of a circle of artists, including Ansel Adams and Georgia O'Keefe, who were inspired by Alfred Stieglitz's assertion that the work of American artists should reflect the 'ideas of American democracy'.

The ballet score of *Rodeo* (1942) was commissioned by Agnes de Mille, choreographer for Ballet Russe de Monte Carlo, which had moved to the US earlier in the war. Set at a Rodeo, the story involves a cowgirl and the rancher's daughter competing for the love of the head wrangler. In *Rodeo*, Copland quotes American melodies extensively, maybe because de Mille had 'blocked' the entire show

(plotted the movement patterns) before Copland had started the score, and had already included several of her own transcriptions of traditional tunes! This arrangement for brass quintet is by Joseph Hollings, and tonight we hear three of the five movements.

Sumsion

They that go down to the sea in ships

Herbert Sumsion wrote books, services and a number of anthems, including *They that go down to the sea in ships*, which was written in 1979 for Dennis Kiddy and the Choir of Repton Preparatory School. The piece unfolds with a remarkable economy of material: a rippling, listless organ part with an attractive solo melody; rising and falling choral writing and later imitative writing, mostly developed over long-held organ pedal-notes and through changes in tempo—an object lesson in the development of musical material.

Parry

I Was Glad

Parry's setting of Blake's *I Was Glad* is a large scale and grand work employing full choir. It was written in 1902 and has been performed at all of the coronations since then, being sung at the arrival of the monarch. After the instrumental fanfare and introduction, the choir enters emphatically, then each section in the choir sings *our feet shall stand in thy gates*, a passage which grows in intensity to its climax on *O Jerusalem*. There follows an antiphonal two-choir exchange (*Jerusalem is builded as a city*) which again builds slowly to a substantial climax which subsides in the accompaniment. At this point in the coronation, Parry included music for the royal trumpeters whose fanfares introduce the Queens Scholars of Westminster School who cry the acclamation *Vivat!* There follows the reflective setting of *O Pray for the Peace of Jerusalem*, and then the final crescendo begins over a sustained bass note which builds up to the sopranos top B flat and the brass finish the piece with grandiose fanfares.

INTERVAL

Paul Mealor

The Farthest Shore (JAM co-commission 2013)

The Farthest Shore for bass, soprano and treble soloists with chorus, children's choir, brass quintet and organ, is a re-working of the ancient Anglesey folktale, '*The Heeler*'. This story tells of a mystical stranger, washed up on the shores of Anglesey who couldn't speak the language, was very different in looks and colour to the villagers, and seemed to be 'born of the recent storm' (which, incidentally, killed many off the coast of North Wales). The villagers 'take against' the stranger initially, seeing him as a bad omen; however, the village Matriarch offers him mercy, and the stranger is allowed to live among the villagers. Some years later, a similar storm appears bringing with it an outbreak of the plague. The Matriarch and the villagers revoke their mercy, and mean to kill the stranger, blaming him for this trouble, and wanting to send his body back to the storm which bore him. It is at this point, that the most amazing part of the tale occurs: the children originally struck-down with plague, seem to be cured, 'heeled'. When asked how this happened, they simply say, '*the stranger touched me, and the shadows lifted*'... The villagers, ashamed by their actions set-out to find the stranger and apologise; however, he is nowhere to be found, and was never seen again.

Who was the stranger? Did he really cure the children, or was there ever a plague at all? There are no real answers, or evidence to back up any claims; however, what is known, is that the village changed dramatically after that encounter... I like to think that whoever the stranger was, something of his compassion for the injured children remained in the village, and became a light that always shines...

The Farthest Shore is, in essence, a dramatic folksong, adapted from the story by the librettist, Ben Kaye. It begins quietly, like the telling of most folktales, as an old man recants the story of his youth. From this, we are thrown directly into the storm on that great night, when a stranger is washed up on the shore. The villagers (chorus) are scared, preferring to send this stranger back from whence he came. However, the lone voice of the matriarch (soprano solo) saves the stranger. The stranger's voice is represented by a chorus of children singing an ancient Celtic lament of loss.

Time passes and the stranger lives among the villagers. Musically, this is represented by an ever-developing and ever more exuberant passacaglia in the brass and organ parts. Suddenly, the plague is discovered, and the music becomes more aggressive, as the chorus sing in hocket, '*plague*'. Alone father (sung by solo tenor) then calls for the stranger's death, as his own son lies dying.

Out of the silence, the lone father's son is heard. This child was saved and cured by the stranger... Suddenly, all the children return, cured and unharmed... The villagers now see the error of their ways and sing a hymn of thanksgiving for the stranger... However, as they search for him, he is gone... We then return to the old man telling his tale... he still searches the shores of Anglesey for the stranger who saved him...

Paul Mealor

The Farthest Shore was commissioned jointly by JAM, the St Davids Cathedral Festival and the Edinburgh Royal Choral Union (ERCU). It was premiered in May 2013 at St Davids Cathedral by BBC Singers, St Davids Cathedral Choir, Onyx Brass and Daniel Cook (organ) under Nicholas Cleobury, and broadcast live on BBC Radio 3. In July of the same year, JAM and the BBC Singers performed two further performances in London and Hythe. In November 2013 ERCU performed it in Edinburgh. In September 2015 *The Farthest Shore* voyaged to Canada and was performed by Pro Coro Canada in Edmonton's magnificent Winspear Centre under the direction of Michael Zaugg.

Friday 12th July
Yuanfan Yang, Piano Recital

St. Nicholas, New Romney TN28 8AS
5.30 - 6.30pm

Financial support from: Little Cheyne Court Wind Farm Community Fund



In March 2019, Yuanfan Yang was named as one of the winners of the Hastings International Piano Concerto Competition, as well as the Special Prize for Best British Contestant, after his performance of Prokofiev's *Piano Concerto No. 3* with the Royal Philharmonic Orchestra. Following this remarkable performance in Hastings, Yuanfan makes his JAM on the Marsh debut this evening.

Yuanfan has won numerous piano competitions, including 1st Prize of the Prix Animato Tarnow Competition 2018, and 1st Prize and the Marcella Crudeli Diploma Prize for Youngest Finalist in the Roma International Piano Competition 2018, Italy.

Born in 1997, in Edinburgh, Yuanfan began learning the piano when he was 6, passed Grade 8 with Distinction at the age of 8 and achieved a Diploma of the Associated Board of the Royal Schools of Music (DipABRSM) when he was 10. Since 2015 he has been studying with Professor Christopher Elton at the Royal Academy of Music.

Yuanfan is an accomplished composer, and his debut album *Watercolour* featuring an eclectic range of solo piano music alongside three of his own compositions was released in September 2017 on Orchid Classics to critical acclaim.

We are thrilled to welcome a future star of the piano world to JAM on the Marsh, playing a wonderful and diverse programme.

Beethoven

Sonata in G, Op. 31 no. 1

Whilst Beethoven is commonly associated with dark, brooding music that shocks and surprises, it is easy to forget that there was a lighter side to his personality, and that is aptly demonstrated in this unjustly neglected sonata of his. Beethoven had started to become dissatisfied with conventional classicism, and throughout his middle period (to which this sonata belongs), Beethoven looked for ways to break the boundaries. This is one of his wittiest, most humorous and perhaps rather ironic works. The first movement is light and jovial, in which the composer makes fun of the 'rich royal noble unskilled amateur pianist', and is based on the motif consisting of a set of chords – but the left hand 'accidentally' not playing together with the right: a tongue-in-cheek jibe at the unskilled pianist being technically incapable of playing hands together perhaps? The second movement is a beautiful aria, and a tribute to opera, a genre that was ever fashionable around this time. It is nearly twice as long as the first movement, and whilst the nature of the piece is beautifully vocal and elegant, the sheer length in comparison with its outer movements is perhaps a bit of a jibe at the long nature of the operas that were being written by his contemporaries? The final movement is pastoral, carefree, and light-hearted in character, with again, elements of wit.



Rachmaninoff Selection of Preludes

At the turn of the 20th century, the prelude genre was at the height of fashion. After Chopin renewed the idea of writing 24 Preludes together in all major/minor keys (borrowing the idea from Bach, albeit without the fugues), many composers began writing their own sets in all the keys, including Heller, Scriabin, Busoni, Alkan and Cui. Rachmaninoff did not initially seem to intend to write a prelude in every key, and first published a set of 10 as *Op. 23* in 1901. Nine years later, Rachmaninoff changed his mind, and then decided to write 13 more in the remaining keys and published the final 13 as *Op. 32*. This afternoon, we shall hear a varied selection of preludes from his latter opus.

Yuanfan Yang The Haunted Bell (from Three Aquarelles)

The term 'aquarelle' translates as 'watercolour', and my set of pieces is a neo-impressionist collection of watercolour paintings in the form of music. These three pieces were written between 2011 and 2013, and are all highly programmatic, and form a clear representation of my personal musical language during my early-mid teenage years. The three pieces may be performed as a set, or individually.

The Haunted Bell represents a "haunted bell" of a clock tower that chimes only at midnight. Strange, eerie and ghostly things are appearing around the bell, which is characterised by the sounding E flat note directly above middle C. This E flat, or the midnight "haunted bell", sounds 13 times throughout the piece. Since 13 is conventionally a special number indicating unluckiness (in view of the fact that clocks or bells don't sound more than 12 times), the music with the bell soundings is intended to represent a supernaturally atmospheric conception. This piece won the 1st Prize in the Golden Key International Piano Composition Competition in 2012, and was broadcast throughout the whole UK on BBC 2, BBC 4 and BBC Radio 3. A friend of mine Anthony Peel was a keen photographer and very kindly presented me with the following photo depicting a 'haunted bell'. Sadly, he passed a few years ago. *The Haunted Bell* is dedicated in his memory.

Yuanfan Yang



Chopin Nocturne in F, Op. 15 no. 1

Chopin's 21 Nocturnes draw inspiration from the Nocturnes of John Field, who invented this genre. A nocturne is a night piece, and this one has a beautiful flowing melody of sheer cantabile, a misleadingly line of serenity that acts as a 'calm before the storm', which is heard in the tumultuous, agitated and turbulent middle section in the tonic minor, before it dies away seamlessly back into the major key.

Liszt La campanella

La campanella translates as 'the little bell', and is the third etude from Liszt's book of *Grandes études de Paganini*, which was a revision of his earlier *Études d'exécution transcendente d'après Paganini*. The melody of this etude is based on the final movement from Paganini's *Violin Concerto no. 2*. This etude is one of the most difficult in the genre, and is a transcendental exploration of not only melodic leaps, dexterity and stamina, but also elegance and delicacy.

Friday 12th July

Bach on Synths, ART OF MOOG

St. Dunstan's, Snargate TN29 9RX

7.30pm

Financial support from: Little Cheyne Court Wind Farm Community Fund



Bach on synths has been done before – Wendy Carlos' much-loved *Switched-on Bach* notched up its 50th anniversary in 2018. But ART OF MOOG is different. Made up of some of the UK's best harpsichordists and baroque specialists, and looking more like a Kraftwerk gig than a classical concert, this is synth-Bach with completely new levels of insight.

ART OF MOOG embraces boundary-crossing audience appeal, by bringing possibly the greatest composer to a modern medium... Who knows exactly what keyboard Bach wrote many of his masterpieces for; clavichord, harpsichord? Had he been a time-traveller, synthesizers?

Whilst the players have visited the most renowned concerts in the world in other guises, ART OF MOOG gave its first London performance at Kings Place last year, to great critical acclaim. This is a unique opportunity to hear a super-group of the future playing a super-composer of the past, in a medieval Marsh church!

**Prelude in C major, from *The Well-tempered Clavier*
Sinfonia from Cantata 29**

**From the Easter Oratorio:
Adagio & 'Sanfte Soll'**

Canon sequence(d)

**Prelude from Cello Suite no. 1 in G major
'Wohl mir, daß ich Jesum habe' (Jesu, Joy of Man's Desiring) from Cantata 147**

**Prelude in E minor, from *The Well-tempered Clavier*
Chorus 'Liebster Gott, wenn werd ich sterben?' from Cantata 8**

INTERVAL

Bach-werk

**Aria from The Goldberg Variations
14 canons on the Goldberg bass**

**Chorale prelude in F minor 'Ich ruf zu dir Herr Jesu Christ'
From Brandenburg concerto no 6 in B flat major: Allegro**

**From Cantata 140 ('Wachet auf, ruft uns die Stimme'):
Chorale 'Zion hört die Wächter singen'
Duet 'Mein Freund ist mein'
Chorale 'Gloria sei dir gesungen'**



Saturday 13th July

Come & Sing with Rebecca Lodge

St. Dunstan's, Snargate TN29 9RX

10am – 1.00pm

Financial support from: Little Cheyne Court Wind Farm Community Fund



New to the festival is a series of community events. '*Come &...*' is the perfect chance to get involved; an opportunity for everyone, to dip their toes into performing, maybe for the first time, guided by professionals.

Come & Sing gives the community a unique opportunity of working with the Royal Opera House's Rebecca Lodge. This event enables anyone, of any singing standard, to improve their voice and gain confidence. The session includes how to warm up, look after the voice safely and explore varied choral repertoire.

Rebecca has been a permanent member of the Royal Opera House Chorus since 2017, before which she was a member of the BBC Singers – the UK's only full time chamber choir – for many years. She had many solos with the group including Durufle *Requiem*, Rachmaninoff *Vespers* and Strauss' *Deutsch Motette*, all broadcast live on BBC Radio 3 and tv, and Scarlatti's *Stabat Mater* at the Proms.

Rebecca's performance life is equalled by her work in education, where she inspires people of all ages and abilities to improve their singing. In this way she has worked with the likes of the BBC and the King's Singers. Her take on *Come & Sing* is a little different from others, as you do not need to have any experience or be able to read music, you simply need to have a little joie de vivre and the wish to learn and have fun with singing. You will prepare an opera chorus, sing a show-tune or two and have a crack at some choral music. Rebecca leads Tempo, Cranbrook's Community Choir and is conductor of the Intermediate Choir at Finchley Children's Music Group, with whom she appeared at the Southbank's Queen Elizabeth Hall earlier this year.

Saturday 13th July
Jonty Driver, Poetry Recital

St. Mary in the Marsh TN29 0BX
4.00pm

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



Jonty Driver returns to JAM on the Marsh following hugely entertaining recitals of his own poetry over the last few years.

Jonty will read from a sequence of 22 poems, entitled BEFORE, and published as a book in August 2018 by Crane River in association with the Africa Sun Press. Nicholas Jose, the Australian novelist and academic, has called BEFORE *"a great, strong, moving book...(which) carries the long perspectives of time and what happens to people – to friends, to co-evals, to us – over the periods of life..."*

Driver has published seven books of poems as well as five novels, three biographies and a memoir. Born and educated in South Africa, he was locked up by the security police in solitary confinement in 1964 for his anti-apartheid activities. While he was a post-graduate at Oxford, the South African authorities refused to renew his passport and he became stateless for five years. When he became a British citizen, he was refused visas to visit his home-country until the end of apartheid in 1992.



The cellist, Helen Thomas, will perform excerpts from Bach's Cello Suites in between Jonty's readings. Helen is a member of the London Philharmonic Orchestra.

Saturday 13th July

Paul Mealor's 2nd Symphony 'Sacred Places',

London Mozart Players

Anna Tilbrook / Michael Bawtree

St. Nicholas, New Romney TN28 8AS

7.30pm

This concert has been achieved in partnership with Orchestras Live

Financial support from: Little Cheyne Court Wind Farm Community Fund and New Romney Coastal Community Team



In the last musical event of the 2019 festival, we celebrate the 70th anniversary of the UK's finest chamber orchestra, London Mozart Players. We also welcome back to the festival one of the country's most successful composers, Paul Mealor. Many will know him as the composer who wrote *Ubi Caritas* for the Royal Wedding between the Duke and Duchess of Cambridge at Westminster Abbey in 2011. Others will remember his chart-topping hit *Wherever you are* by the Military Wives Choir. Paul is a long-standing friend and colleague of JAM on the Marsh, having been Festival Curator from 2015-16.

This spectacular finale, includes works by Tchaikovsky, Sibelius and Finzi, alongside the first performance of a Festival Commission by Kent composer James Aburn and Mealor's powerful *2nd Symphony*. Tonight's performance is only the second time that Mealor's *2nd Symphony* has been heard. The subtitle of this most expressive of works is '*Sacred Places*'; the piece having been inspired by the vast open spaces of the Rocky Mountains, Canada. It is scored for strings, percussion and piano.

Joining the orchestra, and making her JAM on the Marsh debut, is the outstanding British pianist, Anna Tilbrook.

Michael Bawtree will conduct this final concert of the festival; a perfect musical offering to finish his first year as Festival Curator.



James Aburn

Silent Shadows (Festival Commission, world premiere)

Silent Shadows takes its inspiration from the varied folk stories surrounding the natural phenomena of the 'will-o'-the-wisp'. This occurrence can be observed in wet marsh-land areas where an ethereal and enticing light can be seen floating above the ground. Over the centuries this light has been the demise of many lost travellers hoping to seek refuge at the source of the light only to be led further from their path and silenced forever, becoming the silent shadow of the 'will-o'-the-wisp'. This mirage of the night has a deeper metaphorical meaning as a symbol of false hope as we travel on our own journey through this life. The 'will-o'-the-wisp' and the surrounding folklore has deeper ontological significance in the way we perceive the world and the thin boundary between our earthly and spiritual existence.

My reflection on these themes begins with the violins setting an ethereal glassy sound world through the use of harmonics. The cellos then use this sound-bed to introduce their melody, which is inspired by folk tunes from English, Scottish and eastern European Slavic sources. The line between the spiritual world and our earthly struggles is crossed as an intensely rhythmic section bursts into the fray before relinquishing back into a meditative final section. This section summarises previous themes. The rocking back and forth between two chords based on harmonic material from the fast section acts as if an impression or shadow has been imprinted into our spiritual being as a result of our earthly experiences.

James Aburn

Sibelius

Impromptu for Strings

Finnish composer Jean Sibelius dedicated his life's musical work to his native country. His music is saturated by the influence of Finland's language, traditions and extensive folklore. Perhaps more significantly, however, his works reveal a much more organic connection to his homeland. Sibelius drew creative energy from the very soil of Finland; its mountains, rivers, valleys, and forests all contributed to his inimitable musical language. Although Sibelius' music ranges from hyper-conservative to, at times, startlingly modern, his works always seem to germinate from the sights, sounds and smells of the natural world.

Sibelius entered university in Helsinki as a law student, but it quickly became apparent that music was his calling. He initially endeavoured to be a violinist, but his natural abilities on the instrument were far surpassed by his talents in composition and he began serious study as a composer first in Helsinki and later in Berlin and Vienna. When Sibelius embarked on his career as a composer in earnest, he found immediate success in 1892 with his tone poem *Kullervo*, the first of many such works inspired by the legendary Finnish epic, the Kalevala. The following year, he composed a set of piano Impromptus, *Opus 5*, and these were the first to be published among many short piano works Sibelius composed throughout his career.

Sibelius biographer Guy Rickards called these "one of [Sibelius'] most charming sets of piano pieces," and the collection has remained exceedingly popular with both professional and amateur pianists alike. The Fifth *Impromptu* is especially regarded as a miniature masterpiece and is firmly established in the repertoire of most Finnish pianists. Sibelius did not compose any new music during the last twenty-five years of his life, yet he arranged several of his piano works for orchestra and often revisited other music he had composed many years prior. His *Impromptu* is one such piece and cleverly combines the fifth and sixth piano pieces from the *Opus 5* set, in E minor and E major respectively. The outer sections feature the noble and lyrical lines of the Fifth Impromptu, while the gentle waltz feel of the Sixth Impromptu serves beautifully as the central "trio" section of this creative synthesis. The music of the *Sixth Impromptu* was also used in Sibelius' Melodrama from 'Svartsjukans nätter' ('Nights of Jealousy'), where it accompanies the text "if you once stood, shrouded in the misty haze, on the hilltop, in the spring morning's embrace...."

Paul Mealor

Symphony No2 'Sacred Places'

For as long as I can remember, I have been drawn to the 'sacred'; that thing which comes from God and is holy, hallowed and blessed. I find the sacred in the great religious buildings of the world; in the quiet, secluded parts of a forest, atop a mountain and in the twilight - that world between worlds. However, it was not until I visited Jasper National Park, in the Canadian Rockies with my friends, Russ and Jo Mann, that the truest wonder of the power of the 'sacred' fully hit me: I was standing on Mount Edith Cavell observing a distant avalanche and I was, at that exact moment overcome with both emotion and the realisation that God was speaking through the sounds, sights and atmosphere of that very place and time. I was captivated by the whirling sounds of the avalanche, the beautiful light reflecting from the snow, and alongside it, a kind of peace and stillness. It was in that moment that I began to compose *Symphony No 2, 'Sacred Places'*.

The work begins in the singular: a solo violin speaking out into the silence. This then leads to a three-note motif in the high strings and tuned percussion as if 'answering' the violin; a motif that is at the heart of the whole symphony. This motif is then developed, extended, analysed and dissected in many different ways throughout the piece eventually leading, at the end of the symphony to a conclusive, meditative 'chord' performed by the strings on tuned wine-glasses. This is, in my mind music beyond music; otherworldly, distant, twilight.

The symphony is constructed in three sections (slow-fast-slow) that are all connected and performed without a break. The first section, a sustained meditation, leads to a more dramatic and 'driven' second section which is, in itself a set of variations based upon transformations and transpositions of the first section's descending three-note motif. This is music of questioning, seeking, looking. The third and final part of the work returns to the reflective, sustained meditative nature of the opening section; however, it now has more focus and clarity. At the heart of the final part of the symphony is an orchestral 'chorale', a re-composing of my choral work, 'Locus iste' – 'this place was made by God. A priceless Sacrament'. The original three note-motif is now revealed as a hymn to God and the 'sacred'.

Symphony No 2 was commissioned by the North Wales International Music Festival and is dedicated to my good friends, Professor John Last CBE and Mrs Sue Last.

Paul Mealor

INTERVAL

Finzi

Eclogue for Piano and String Orchestra

Finzi never wrote anything in the least bit raucous or trifling. He began the *Eclogue* in 1928-29, intending it to be the slow movement for a grand piano concerto that he never completed. Its first performance was at a memorial concert in 1957 following his death. It is "large and serious in spirit, a rapt but not untroubled meditation," as one commentator described it. The title came from Finzi's editors (his widow, son, and best friend) as they prepared the manuscript for posthumous publication. An "eclogue" is an archaic form of pastoral poetry, often cast as a dialogue between shepherds. The "conversation" in Finzi's *Eclogue* takes place most obviously between the piano and the string orchestra, but it can also be heard speaking back and forth between the higher and lower registers of the piano. The poetic title is especially fitting, for Finzi was a serious student of English literature and especially of poetry, with a personal library of three thousand volumes.

Tchaikovsky

Serenade for Strings

Tchaikovsky wrote two significant works in 1880, one rather better known than the other: the *1812 Overture* and *Serenade for Strings*. Whilst the former is hugely popular, the composer had very interesting responses to these two works: "The *Overture* will be very loud, noisy, but I wrote it without any warm feelings of love and so it will probably be of no artistic worth. But the *Serenade*, on the contrary, I wrote from inner compulsion. This is a piece from the heart and so, I venture to say, it does not lack artistic worth."



This beautiful *Serenade* is the outcome of sketches made earlier in 1880 for a score that seemed to hover between symphony and string quartet. It is a gracious piece that stresses comfort rather than tension. Tchaikovsky wrote that the first movement was crafted to imitate the manner of Mozart, although it's hard to figure out precisely how he viewed it that way. It seems more redolent of a late-Baroque overture, with a stately introduction repeated at the end to bookend a more spirited, dance-like centre. What strikes the listener most forcefully, however, is not the work's architecture but rather the sheer sumptuousness of the sound, which Tchaikovsky achieves at the opening by having his players produce double-stops to achieve chords of up to nine voices (counting octave doublings), an effect that can also be accomplished by simply dividing the upper string sections.

The second movement is a graceful Waltz. It was encored at the first public performance, and Tchaikovsky would report ensuing encores of that movement in his letters.

The Elegy is built from ascending melodic phrases, keeping it from being a downer; when the violins sing its main theme, this movement seems no less balletic than a waltz.

For his Finale, Tchaikovsky draws on two Russian folk tunes. The second, which launches the lively Allegro con spirito section, takes on added significance at the very end. There Tchaikovsky recalls the stately music from the first movement, which now reveals that it shares its melodic contour with the skittering folk song.

Saturday 13th July

We are not Shellfish, Sabotage Theatre

St. George's, Ivychurch TN29 0AL

7.30pm

Sunday 14th July

4.00pm

Financial support from: Little Cheyne Court Wind Farm Community Fund



"Funny, subversive, deeply philosophical and beautiful" – Fringe Review

Sabotage Theatre returns to the festival following their spectacular production of Stravinsky's *The Soldier's Tale*, last year.

There will always be people who are left behind. There will be children who are not heard, because they have no voice. They rarely end up in stories. Our heroes are the survivors, the exceptional and sparkling wits, the serendipitous, the few. Leah is one of those.

In a small bedroom on the Southeast coast of Kent a 9 year old child crumples onto her pillow in despair. The room is strewn with the detritus of experiments in art and science and illegible biro spirals. Her curly hair is knotted and wet with tears. Today has not been a good day. Today Leah learned about the concept of infinity.

Leah didn't sleep last night, and she assumes she may never sleep again. Every time she closes her eyes the red glowing dots on the inside of her eyelids swirl, tormenting her with the thought of it. Trying to imagine it. Trying to pin it down. Infinity; it's just too BIG.

Using puppets, comedy, masks and live music *We are not Shellfish* is a magical coming of age story, narrated by goldfish, an octopus and a talking rucksack. What happens if a child has the imagination, courage and ambition to change the world?

'Heartfelt, anarchic theatre at its best' – Queer Puppets Cabaret



Sunday 14th July

Come & Sculpt the Beach, Jon Foreman

Dymchurch Beach TN29 0LA

11.00am – 1.00pm

Financial support from: Heritage Lottery Fund / Kent Wildlife Trust / Fifth Continent Scheme



New to the festival is a series of community events. '*Come &...*' is the perfect chance to get involved; an opportunity for everyone, to dip their toes into performing, maybe for the first time, guided by professionals.

On this final day of the 2019 festival, come and join Artist in Residence, Jon Foreman, at the Hythe end of Dymchurch beach, opposite Sycamore Gardens – TN29 0LA, as he leads a morning teaching you how to create masterpieces in the sand. You will need to bring some string and a garden rake, to enable you to produce your own art. This is an amazing opportunity to work alongside a master craftsman, before your work and his disappear beneath the waves, to last only as a memory...



Sunday 14th July

Poetry Recital & Discussion with Grahame Davies

St Mary in the Marsh TN29 0BX

3.00pm

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

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: *The Chosen People*, a study of the relationship of the Welsh and Jewish peoples; *The Dragon and the Crescent*, a study of Wales and Islam; a novel, *Everything Must Change*, about the French philosopher Simone Weil, and the popular work of psychogeography, *Real Wrexham*.

Festival regulars will also know Grahame as a librettist, he having written the words for Festival Commissions by Paul Mealar, Tom Harrold and Stuart Beatch, including the libretto for *Voices of Vimy*, 2017's Festival Commission, premiered by the BBC Singers in New Romney, and broadcast on BBC Radio 3.

Having visited the festival for several years, Grahame has agreed to write a new libretto, based on his poems about the area, for next year's Festival Commission, composed by Jack Oades. As well as hearing Grahame's poems and ideas to date, this event will give our festival audience a chance to be involved in the creation of next year's commission, by participating and commenting on 'their' Marsh. This will influence how Grahame approaches his new libretto.

Festival Curator, Michael Bawtree and JAM's Artistic Director, Edward Armitage, will also contribute to this creative discussion.



BIOGRAPHIES

4th July

Changeling Theatre

Changeling Theatre was founded in 1997 to produce high quality, entertaining theatre for community audiences across South East England. Based in Kent, Changeling is proud of its Kentish roots and is committed to serving local, diverse audiences across the region. It has toured to venues beyond Kent, including 3 years, to critical acclaim, at the Edinburgh Fringe Festival. It brings something new and relevant to its productions; new interpretations of Shakespeare; reinvented modern classics; working with new writers and composers to create innovative new theatre.

From Brecht's *Arturo Ui* to *Lysistrata* by Aristophanes, from Gay's *Beggar's Opera* to commissioned new plays such as *The Blue Diamond of Azkabar*, it offers outstanding theatre to local audiences, performed by an accomplished blend of talented local and professional actors and musicians.

Best known for hugely successful annual Summer Shakespeare tours, it has staged *As You Like It*, *Merry Wives of Windsor*, *Midsummer Night's Dream*, *Merchant of Venice*, *Macbeth*, *Romeo and Juliet*, *Richard III* and *All's Well That Ends Well*. Previous productions at JAM on the Marsh include *Hamlet* (2017) and Noel Coward's *Blithe Spirit* (2018). In 2019, it will be performing *The Winters Tale* alongside *Nell Gwynn* by Jessica Swale, their first female and their first living playwright!

Cast

Nell – Rhianna McGreevy

Charles II – Scott Ellis

Charles Hart – Nicholas Masters-Waage

Rose/Queen Catherine – Layomi Coker

Nancy – Beth Mullen

Thomas Killigrew/Lord Arlington – Matt Penson

Lady Castlemaine/Louise de Keroualle – Jess Nesling

Edward Kynaston – Rory Fairbairn

John Dryden – Albert Graver

Ned – Chelsea Dutton

Director

Robert Forknall

Design

Robin Soutar

Casting Director

Suzy Catliff CDG

Company Stage Manager

Guy Benedict Jones

Assistant Stage Manager

James Kiell

Administrator

Dawn Archer

Marketing Director

Howard Corley

Graphic Design

Dan Bull

Photography

Nic Dawkes

5th July

The King's Singers

Countertenors Patrick Dunachie and Edward Button

Baritones Christopher Bruerton and Nick Ashby

Tenor Julian Gregory

Bass Jonathan Howard

The King's Singers was founded on 1 May 1968 by six choral scholars who had recently graduated from King's College Cambridge. The vocal line-up was (by chance) two countertenors, a tenor, two baritones and a bass, and the group has never wavered from this formation since.

With 2018 marking the 50th birthday of the group, The King's Singers have been celebrating their GOLD anniversary, which acknowledges their amazing musical heritage, as well as the bright future of vocal music in all its forms as they move into 2019.

What really distinguished the group in its early years was its musical diversity. The King's Singers were a weekly fixture on prime-time television, celebrating popular music never usually touched by choral ensembles, and their unique British charm, combined with their precise musical craft, captured audiences' hearts the world over. The group has consistently been welcomed on the world's great stages throughout its history – from London's Royal Albert Hall to the Opera House in Sydney or New York's Carnegie Hall – as well as being ambassadors for musical excellence across the globe.

Two Grammy® Awards, an Emmy® Award, and a place in Gramophone magazine's inaugural Hall of Fame sit among the numerous accolades bestowed upon the group.

A love of diversity has always fuelled The King's Singers' commitment to creating new music. An array of commissioned works by many of the great composers of our times – including Sir John Tavener, Toru Takemitsu, John Rutter, Luciano Berio, Nico Muhly, György Ligeti and Eric Whitacre – sits alongside countless bespoke arrangements in the group's extensive repertoire.

The group is determined to spread the joy of ensemble singing, and leads workshops and residential courses all over the world each season – 2019 will take them from the World Youth & Children's Choir Festival in Hong Kong to their week-long Summer School within the beautiful surroundings of Cambridge University.

The world may have changed a lot since the original King's Singers came together, but today's group is still charged by the same lifeblood – one that wants to radiate the joy singing brings every day, and that wants to give life to audiences with their virtuosity and vision for an exciting musical future.

6th, 11th, 13th & 14th July

Michael Bawtree (Festival Curator / piano / conductor)

A musician with a wide-ranging international career, British conductor and organist Michael Bawtree has directed the Royal Scottish National Orchestra, the Scottish Chamber Orchestra, London Mozart Players, Red Note Ensemble, the Orchestra of Scottish Opera and many performances for Scottish Ballet, Northern Ballet and Raymond Gubbay Limited across the British Isles. For seven years, he was Assistant Music Director of the Lyrique-en-Mer summer opera festival in Brittany. He worked at Glyndebourne for their new production of Debussy's *Pelleas et Melisande* in the summer of 2018.

For thirteen seasons Michael Bawtree has been Chorus Director of the Edinburgh Royal Choral Union and Music Director of Glasgow Chamber Choir. He is Artistic Director of Edinburgh University Chamber Choir. He has also worked with the Edinburgh Festival Chorus, the RSNO chorus (as Acting Chorus Director), Andrea Bocelli, and toured with other choruses across Europe, North America, Hong Kong and New Zealand. Recent and upcoming guest conducting engagements include concerts in Sweden, Holland, Germany, Faroe Islands and France. He conducted the RSNO at the Usher Hall's Centenary Concert, the Commonwealth Games' Celebration concert, and recent Hogmanay Gala concerts in Glasgow. He made his debut at the Royal Albert Hall in 2015 conducting Mozart's *Requiem* with the London Philharmonic Choir. Bawtree spent the summer of 2014 living in Mumbai, directing a choral project with 250 children from all walks of life: slum children sang alongside the most privileged on the stage of the National Centre for the Performing Arts. In 2016 he directed a choral project at the Queensland Conservatorium in Brisbane and recently visited Vanderbilt University in Tennessee as Guest Artist.

A keen advocate of contemporary music, Michael Bawtree is Principal Conductor of JAM and Festival Curator of JAM on the Marsh. He has conducted world premieres of operatic, symphonic and choral works by Judith Bingham, Paul Mealor and Rory Boyle; he works regularly with Scotland's foremost composers including the late Sir Peter Maxwell Davies, Sir James MacMillan, Thea Musgrave and Sally Beamish.

Michael Bawtree studied music and the organ at Christ's College, Cambridge University, and conducting at the Royal Conservatoire of Scotland (formerly the RSAMD). As organist and continuo player, he has performed with many orchestras including the London Symphony, Swedish Radio, Bergen Philharmonic, BBC Symphony, BBC Scottish Symphony, Scottish Chamber and the RSNO, including concerts at the Concertgebouw in Amsterdam, the BBC Proms and the Edinburgh International Festival. Organ recital invitations have taken Bawtree to all the major British cathedrals, Notre-Dame de Paris, Washington National Cathedral and to Bermuda, New England, California and across Scandinavia.

Twitter: @michaeljbawtree

The Symphonic Brass of London

The Symphonic Brass of London is a handpicked ensemble of Britain's very finest brass and percussion players. London is indisputably the world's leading centre of musical excellence and our musicians reflect every aspect of music making in this vibrant city.

Our musicians bring a wealth of experience gained from holding solo, orchestral and chamber positions at the highest level. They perform with many of the top names in jazz, light and film music, both in live performance and the commercial studio. This unique combination of excellence and mastery of varied styles has created an extraordinary ensemble whose musical flexibility is second to none. The Symphonic Brass of London is widely celebrated for the impeccable quality of its orchestral sound and the vibrancy, high energy, pure joy and fun of its music-making.

The group is extremely flexible and performs in various formats: a Quintet, Dectet, and Large Symphonic Brass. These formats enable us to cater for any musical occasion; the Quintet with its lighter, flexible and intimate voicing; the Dectet, a ten part ensemble with a surprisingly weightier sound, expandable with percussion and voices; and ultimately the grandeur and huge impact of the nineteen part Large Symphonic Brass.

The Symphonic Brass of London, under its Artistic Director Eric Crees, has already performed both in the UK and abroad to great acclaim. Performances include; guest ensemble at the Narbonne Festival and International Brass Quintet Competition, the National Brass Band Championships of Great Britain at the Royal Albert Hall and the Lord Mayor's Banquet at the Mansion House, London.

Trumpets

Chris Deacon
James Fountain
Paul Archibald
Bruce Nockles

Horn

Hugh Seenan

Trombones

Chris Houlding
Simon Wills
Nick Lloyd
Christian Jones

Tuba

Adrian Miotti

Percussion

Scott Bywater
Jonathan Kitchen

Eric Crees (conductor)

Eric Crees was born in London and studied at Wandsworth School, where, in the famous boys' choir, he worked with many distinguished professional orchestras and conductors. Of particular importance was the school's long association with Benjamin Britten, who wrote a solo part for him in the *Children's Crusade*.

While still at school he was awarded a scholarship to study at the Guildhall School of Music and Drama and as a student undertook an extensive period of work with the Philip Jones Brass Ensemble. Having won the Mechanical Copyright Protection Society's 'Joyce Dixey Award' for composition, he graduated from the University of Surrey with first class honours and joined the London Symphony Orchestra, where he spent twenty-seven years, twenty as Co-Principal Trombone.

In September 2000 he was appointed Section Principal Trombone at The Royal Opera House, Covent Garden. In addition to concert and recording work, he has performed on many of the most iconic film soundtracks, including the first four of the *Star Wars* series, *Superman 1 & 2*, *Raiders of The Lost Ark*, *Braveheart*, *Aliens*, *Who Killed Roger Rabbit*, *Lord of the Rings*, *Harry Potter 1, 2 & 3*, *Willow*, *Krull*, *Die Another Day*, *Rat Race*, *Life of Brian*, *An American Tail*, *Honey I Shrunk the Kids*, *Long Walk to Freedom*, as well as dozens more.

As director of London Symphony Orchestra Brass for many years, he regularly conducted them at the Barbican Centre and internationally. He has made five CDs with the ensemble: two originally for Collins Classics, American Brass and Cathedral Brass, (re-released as Brass Americana and Sacred Brass on Alto) featuring many of his arrangements, which are also available on LSO Live and three of a world première recording by Naxos Records of the complete forty-three instrumental ensemble sonatas and canzonas of Giovanni Gabrieli, for which he made a new performing edition, available from Brass Wind Publications.

In 2011 Eric edited the complete works that Belgium composer Paul Gilson wrote for La Fanfare Wagnérienne, a brass group based at the Brussels Conservatory at the turn of the 20th century, using the brass instruments that Wagner used in his Ring Cycle. Extraordinarily, these works had not been performed for 100 years. He has made a world première recording of them on the Musical Concepts label with Guildhall Brass, released in May 2013.

Since joining Covent Garden, he has directed the Royal Opera House Brass Soloists in concert at the Floral Hall to great critical success and made two recordings for Brass Classics, *On The Town* and *The Twelve days of Christmas*, which includes many of his carol arrangements sung by the Chorus of the Royal Opera House.

He has also written acclaimed arrangements for The London Trombone Sound and The London Horn Sound, for Cala Records, and has worked for many of the world's most distinguished ensembles and brass bands in concerts, recordings, television and radio broadcasts. His symphonic brass version of Bernstein's *Suite from West Side Story* has been commercially recorded four times. Three of his arrangements have been featured on a Chicago Symphony Brass CD on CSO Live.

Recent original compositions include *Silk Street Stomp* written for the Guildhall School of Music Big Band and played at a festival of youth big bands at the Queen Elizabeth Hall, *Two Antiphonal Fanfares* performed at the Lord Mayor's banquet at the Mansion House, *Frighteners' Gallop* for 8 horns commissioned by the British Horn Society, *Orage* for 16 trombones written for Bone Lab and premiered at the Dartington Summer School, *The Birth of Conchobar* for symphonic brass and percussion for the Ulster Youth Orchestra, *Three Sketches from Rackham* for flute and harp, *Flourish* for solo trombone and *Carillons* for six harps for the Royal Academy of Music Harp Ensemble.

Eric is also an internationally renowned teacher and is Professor of Trombone, B.Mus. course tutor, Conductor of Wind, Brass and Percussion, and arranging and composing lecturer at the Guildhall School of Music and Drama where he was made a Fellow in 1991. He is a frequent coach at music colleges and specialist schools both in the UK and abroad, as well as the National Youth Orchestras of Great Britain, Belgium, Spain, the Ulster Youth Orchestra and the Pacific Youth Orchestra in Japan. Many of his students now hold important orchestral and teaching positions throughout the world.

In March 2014 the International Trombone Association presented him with the prestigious 'Neill Humfeld Award for Teaching Excellence 2014'. 'In recognition of his distinguished teaching career and with deep appreciation for the inspiration and example he has provided for trombonists of our time'. In order to develop and extend his work for the large ensemble, with Nick Lloyd, he formed The Symphonic Brass of London.

7th July

The Grier Duo

Indira Greer is currently studying with Alexander Chaushian. Previously she was taught by Melissa Phelps and then by Troels Svane at the Musikhochschule Luebeck. Indira won the 2019 Philip and Dorothy Green Young Artist Award and has therefore been selected as one of Making Music's 2019 Young Artists. In 2019 Indira was awarded a Gold Medal in the Vienna International Music Competition and in 2018 she won the RCM Concerto Competition performing the Elgar Cello Concerto. She has twice been awarded the Junior Guilhermina Suggia Gift (2010 & 2012), and has been a prize-winner at the 2012 Bromsgrove International Young Musicians Platform, the 2014 Tunbridge Wells International Young Concert Artists Competition and the 2016 Royal Over-seas League Competition. Indira has performed across the UK and in Germany, Switzerland and Italy and has participated in masterclasses such as Accademia Chigiana Siena with David Geringas, Schleswig-Holstein Festival with Frans Helmerson, and IMS Prussia Cove. She read English Literature at UCL, and started her Masters at the Royal College of Music in September 2017 where she is an RCM Scholar. Indira is grateful for the support of the Countess of Munster Musical Trust.

Francis Greer used to be organist of Christ Church Cathedral, Oxford, and gave the first ever Prom concert given over to a solo performer in 1985. He is now a psychoanalyst and composer. In 2006 his *Passion*, commissioned by the BBC and VocalEssence in Minneapolis was described by the Independent as "*a work of vital attack, shivering beauty and compelling power...*", and by the Minneapolis Star Tribune as "*a modern masterpiece*." He was awarded a British Composer Award for his *Missa Brevis* (2011) for St Paul's Cathedral. In June 2018 the Choir of King's College Cambridge digitally released *Lit by Holy Fire*; in September a CD was released of his organ music performed by Tom Winpenny at St Albans Abbey. His new oratorio *Before All Worlds* will be performed by the BBC Singers in November 2019. As a chamber music pianist he has recorded with Joshua Bell and Steven Isserlis, and has performed with Colin Carr, Louise Williams and Andrew Marriner – as well as with his daughters.

8th July

Ashford Youth Orchestra

The Ashford Youth Jazz Orchestra (otherwise known as AYJO) is well known to music lovers in East Kent and was started by John Hall in 1984. The Orchestra comprises young jazz musicians aged 12 to 18 from the secondary schools in Ashford. They are sometimes joined by former players as guests. They have had a rolling membership over the years, but have usually been able to perform with a full big-band line-up.

Their highest profile appearance was in the Music for Youth Schools Prom Concert in the Royal Albert Hall in 2010. The band can be heard playing at venues throughout the county and has undertaken a strenuous summer tour programmes in Europe, performing in Austria, France, (including at EuroDisney), Germany, Italy, and Spain and Switzerland, with further overseas touring planned for the year to come.

The Band plays a range of big-band swing and blues numbers, ballads and film themes, with all solos being improvised. They will play a selection from their current repertoire, with several principal members of the band having featured solos.

Saxophones

Alto

Jack Cunningham
Daisy Halligan
Jonathan Zhu
Isobel Cooper
Beth Cunningham

Tenor

Louis Miller
John Hall esq
Sebastian Kau (Clarinet)

Baritone

Connor Schneider-Smith

Trumpets

Sam Loader
Liam Halligan
Will Triggs
Gareth Griffiths
Dan Fitch
Jack Smithers
Cordelia Smithers
James Kirk
Josianne Montford
Ludo Rutherford

Trombones

Colin Reid Esq
Edward Cooper
James Wilton

Guitar

Tom Reed

Keyboards

George Hoffman

Bass

Fay Carpenter
Hallam Crouch

Vocals

Corin Vafidis

Drums

Louis Willcocks

Additional percussion

Freddie Aycott

Tom Vafidis (leader / conductor)

The Orchestra's Director of Music is Tom Vafidis, who teaches at Ashford School and took over the reins from John Hall in September of 2017. Tom has guested in AYJO for a number of years before taking over direction, and is himself a keen sax player and singer; having played in a number of Jazz ensembles large and small throughout his career. Under the direction of John, the key element in the running of the band remains enthusiasm and enjoyment for playing Jazz music, coupled with the rigour of playing and performing advanced repertoire.

11th July

The Chapel Choir of Selwyn College, Cambridge

Selwyn College Chapel Choir has led worship in the college chapel since its foundation. For the first two thirds of the twentieth century, chapel attendance was compulsory for all students and the all-male choir of undergraduates was directed by the Organ Scholars and sang Choral Evensong every day. For occasional larger works, and on Sundays, the men borrowed sopranos and altos from Newnham College. The mixed choir, formed in 1976 with the admission of women to Selwyn, now consists of up to twenty-six singers, Choral Scholars and volunteers. Most of the choir members are undergraduates or graduates at Selwyn or Newnham, with a few volunteers from other colleges, and they read a wide variety of subjects including Music, Classics, English, Physics, and Biochemistry. During term, the choir sings three services per week in the chapel, as well as concerts and services throughout the UK, recently in venues including Westminster Abbey, Lincoln, Ely, Edinburgh, and St Paul's Cathedrals. Its repertoire ranges from the 10th to the 21st century. They have broadcast services for BBC Radio, have sung live on television, and every year undertake an international tour (in the recent past destinations have included Canada, the States, New Zealand, Israel and Palestine, and much of continental Europe).

In an on-going collaboration with JAM, Selwyn Choir has premièred major new works by some of the UK's foremost composers, including Jonathan Dove, John McCabe, Paul Mealor, Gabriel Jackson, Paul Patterson, and Judith Bingham. The choir regularly works with international guest conductors, recently including David Hill, Sir David Lumsden, Judith Clurman, Grayston Ives, Andrew Carwood, Christopher Robinson, Nicholas Cleobury, Timothy Brown, and Stephen Layton.

The choir has made many critically acclaimed recordings, for labels including Priory, Herald, URM, Kevin Mayhew, and Regent Records, with whom they work most frequently. They have made several single-living-composer discs, including discs of works by Colin Mawby, Paul Spicer, Paul Edwards, Gary Higginson, two Alan Bullard discs, Phillip Cooke, Ben Ponniah, Mark Gotham, and John Hosking. Discs for composers Iain Quinn, Stuart Turnbull, Paul Ayres, and Ben Parry are currently in production.

The choir's release on the Regent label, *The Eternal Ecstasy*, a selection of British and American music by Paul Mealor, Eric Whitacre, Morten Lauridsen, John Tavener, and James MacMillan, and other proponents of the so-called Choral Ecstatic Style, was featured as Classic FM recording of the week and spent three weeks in the Top Ten of the specialist charts. Forthcoming engagements include performances in New York, Pittsburgh, Philadelphia, and Washington DC, and a second 'Eternal Ecstasy' disc to be recorded next year.

SOPRANO

Katie Guest
Catriona MacKenzie
Abi Crook
Rachel Bedwin
Christiana Howell
Susanna Alsey
Alys Smith
Jenny Frost
Charlie Pemberton
Grace Wood

ALTO

Abigail Birch
Catriona Benn
Elizabeth Bate
Mads Studholme
Rowan Bayliss-Hawitt
Paul Newton-Jackson

TENOR

Thomas Greig
Thomas Athorne
Nicholas Eves
Mark Darling
Tom Chesworth
Michael Stephens-Jones

BASS

Robert Nicholas
Matt MacGregor
Sam Fitzgerald
Alex Jones
Keir McGregor
Zak Price
Aaron Shilson

Sarah MacDonald (conductor & Director of Music in Chapel)

Sarah MacDonald is a Canadian-born organist and conductor, living in the UK, who currently holds the positions of Fellow and Director of Music at Selwyn College, Cambridge, and Director of Ely Cathedral Girls' Choir. She has been at Selwyn since 1999, and is the first woman to hold such a post in an Oxbridge Chapel. Sarah came to the UK from Canada in 1992 as Organ Scholar of Robinson College, Cambridge after studying piano, organ, and conducting at The Royal Conservatory of Music's Glenn Gould School in Toronto with Leon Fleisher, Marek Jablonski, and John Tuttle.

At Cambridge she read for a degree in Music, and studied the organ with David Sanger. Sarah has played numerous recitals and conducted choirs throughout the UK, North America, the Middle East, New Zealand, and much of mainland Europe. She has made over 30 recordings, variously in the guises of pianist, organist, conductor, and producer, and currently works most frequently with Regent Records. Sarah is a winner of the Royal College of Organists' (RCO) coveted Limpus Prize, and has taught organ and conducting for Eton Choral Courses, Oundle for Organists, the Jennifer Bate Organ Academy, and courses run by the RCO. For its first decade, she was a Director of the annual Girl Chorister Course at St Thomas Church Fifth Avenue, in New York City. Sarah is a Fellow and Examiner for the RCO, and spent several years as a Trustee and member of the Academic Board. She has had several choral compositions published by Encore Publications, the Royal School of Church Music, and St James Music Press. Sarah also writes a popular monthly column for the American Guild of Organists' magazine 'The American Organist', called "UK Report".

Canterbury Cathedral Girls' Choir

"The sound created under the choir's director David Newsholme is bright and smoothly blended, with excellent articulation and dynamic detail" - BBC Music Magazine

The formation of the Canterbury Cathedral Girls' Choir in 2014 was covered widely by the international media, and featured in a BBC documentary about the Cathedral. The choir has quickly become a leading light in the British choral music landscape, performing both in services and concerts in the Cathedral as well as in concerts and recordings. Under the Artistic Direction of David Newsholme, the girls sing a wide-ranging repertoire of pieces from sacred to secular, serious to fun, often presenting their concerts using the full space and atmosphere of the church or concert hall.

Since its foundation, the choir has performed at numerous events of significance, including the service held to mark the 20th anniversary of the ordination of women priests, and the consecration service of the Bishop of Europe. More recently they sang at a service of dedication and unveiling of two royal statues, attended by HM the Queen and HRH the Duke of Edinburgh, and the consecration service for the first female diocesan bishop.

The choir regularly collaborates with world-class ensembles, recently including Fretwork, VOCES8, The English Concert, His Majesty's Sagbutts and Cornetts, and The Harmonious Society of Tickle-Fiddle Gentlemen. They made their London and JAM on the Marsh concert debut in 2018.

The choir has recorded for Decca Records, Signum Classics and BBC Music Magazine; it has featured as artist of the week on Classic FM and Apple Music, and has performed live on BBC and ITV television.

Jemima Brett	Ruby Bright	Anežka Butler	Leonie Carrette
Chloe Chawner	Abby Cox	Becky-Ellice Creighton	Annabelle Fairchild
Matilda Hanson	Sophie Hartop	Alicia Hunt	Poppy Mansfield Jones
Eldeca Marczin-Bundy	Isabelle Matharu	Lauren McQuire	Gracie Molloy
Isabella Pagliaro	Polly Preston	Chloe Ribchester	Georgina Scott
Holly Smith	Phoebe Tanner	Adelaide Thorpe	Olivia Upton
Emily Waters			

David Newsholme (conductor / Director of the Girls' Choir)

David Newsholme is founding Director of the Girls' Choir and Assistant Organist at Canterbury Cathedral. His formative musical experiences were as a chorister at Worcester Cathedral. He read Music at the University of Oxford, where he was Organ and Academic Scholar at New College. Postgraduate study at the University of York culminated in the award of a PhD.

David frequently appears as a keyboard soloist, and has played at venues throughout Europe and the USA; his recordings are available on the Opus Arte and Regent Records labels. He is also in demand as a freelance accompanist and ensemble player.

Onyx Brass

Having celebrated its 25th anniversary in the 2017-18 season, Onyx Brass continues to be the leading light in establishing the brass quintet as a medium for serious chamber music, inspired by the pioneering early years of the Philip Jones Brass Ensemble. To this end, the group has commissioned and performed the world premières of well over 150 new works, with many more in the pipeline for performance and recording.

It is a point of justifiable pride for the group to play authentic and sometimes challenging music, yet remain a group which is utterly accessible to audiences: there is no need to "dumb down" when programmes are presented in the entertaining and articulate fashion that has become the group's trademark. A brief snapshot of the composers whose work Onyx has premièred includes David Sawer, Thea Musgrave, Stuart MacRae, Michael Nyman, Joe Duddell, John Tavener, Judith Bingham, John McCabe, Tarik O'Regan, Cheryl Frances Hoad, Timothy Jackson, Gabriel Jackson, Giles Swayne, Graham Lynch, Steve Martland, Jonathan Dove, John White, Paul Meallor, Julian Philips, Rory Boyle, Kenny Wheeler, Guy Barker, Gwilym Simcock and Trish Clowes.

During its first 25 years, Onyx has toured extensively, both in the UK and abroad. The group has performed regularly at festivals and concert halls in the USA, Ireland, France, Sweden, Germany, Portugal, Switzerland, Nigeria, Bermuda and Borneo to unanimous critical acclaim, acclaim that has been similarly forthcoming for its recordings. Its six CDs are notable for their innovative and entertaining programming. BBC Music Magazine described the group as *"easily the classiest brass ensemble in Britain"*, Gramophone hailed *"some of the most thrilling chamber brass-playing of its kind"* and the Observer described *"an eclectic ear opener of a disc, virtuosically played"*. Onyx and its recordings are also regularly featured on BBC Radio 3.

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

Work with singers also forms a central part of Onyx's work: the group recently recorded an album for Hyperion with the Westminster Abbey Choir, featuring the music of Parry, which reached the top spot in the specialist classical chart. In recent years the group has worked regularly with the BBC Singers and the Choir of St. Bride's, Fleet Street, as well as superb amateur choirs such as the Brighton Festival Chorus and the choir of Selwyn College, Cambridge. Much of this work has been under the auspices of JAM, with whom Onyx Brass has been affiliated since its inception.

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

Their Meridian disc, *On an Overgrown Path*, was released to critical acclaim in 2015 and the group released two new discs in the first half of 2018: the Chandos disc, *Fanfares*, celebrating four dozen British fanfares, and the NMC disc *Onyx Noir*, celebrating the best of the British jazz scene with 12 new commissions. The 2018 discs were launched at some of the most prestigious London venues – Milton Court, Wigmore Hall and the Vortex Jazz Club.

Trumpets	Alan Thomas, Ryan Linham	Trombone	Amos Miller
French Horn	Andrew Sutton	Tuba	David Gordon Shute

Simon Hogan, organ

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

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

Upon leaving Salisbury, Simon took up a scholarship to read Music at the Royal College of Music, where he subsequently graduated with first class honours. During this time he studied with David Graham, Sophie-Véronique Cauchefer-Choplin and Robert Quinney, and held posts at Ealing Abbey, St Sepulchre-without-Newgate, and King's College, London. In July 2011 Simon took up the organ scholarship at St Paul's Cathedral where, in addition to regularly giving recitals and accompanying the world-famous choir, he performed at the Service of Thanksgiving for the Queen's Diamond Jubilee. Simon moved to Southwell in September 2012 to take up his current position at the Cathedral, where his duties include playing for the daily routine of services, assisting in the training of the choristers, directing the Girls' Choir, and directing The Minster Chorale, the Cathedral's chamber choir.

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

Claire Seaton (soprano)

One of the country's most adaptable sopranos, Wolverhampton born Claire's oratorio experience is extremely broad and she is particularly renowned for her performances of Verdi's *Requiem*, Brahms' *Requiem* and Mozart's *C Minor Mass*. Her repertoire includes less commonly performed works such as Symanowski's *Stabat Mater* and Elgar's *The Light of Life*.

Claire's operatic career began with Kent Opera and she made her Operatic debut with Glyndebourne Festival Opera debut singing the role of Vitellia (*La Clemenza di Tito*). Her discography includes Allegri's *Miserere* Brahms' *Deutsche Requiem* with Jeremy Backhouse and the Vasari Singers for Guild, and the world premiere of Jonathan Dove's *The far theatricals of day* (commissioned by JAM) with Nicholas Cleobury for Fleet Street Records.

Claire created the role of Matriarch for the world premiere of Paul Mealor's cantata *The Farthest Shore* with the BBC singers, broadcast live on Radio 3 from St David's Cathedral in 2013. Claire has worked with JAM since 2000.

Edward Grint (bass)

British bass-baritone Edward Grint studied at King's College, Cambridge as a choral scholar, and at the International Benjamin Britten Opera School at The Royal College of Music. Edward was awarded 2nd prize at the 3rd International Singing Competition for Baroque Opera Pietro Antonio Cesti in Innsbruck, was a finalist in the 2014 London Handel Competition, and won the Clermont Ferrand competition in France.

On the operatic stage, Edward's roles include Arcas *Iphigenie en Aulide* (Theatre an der Wien), Adonis *Venus and Adonis*, Aeneas *Dido and Aeneas* (Innsbruck Festival), Father Akita in *Neige* by Catherine Kontz (Grand Theatre Luxembourg) and Teobaldo *Faramondo* by Handel (Göttingen Handel Festival). Other roles performed include Hobson *Peter Grimes*, Mother Die Sieben Tödsunden (Cuenca Festival), Thoas *Iphigenie en Tauride* (Euphonia), Zaretsky *Eugene Onegin* (Ryedale Festival), Guglielmo *Così fan tutte* for the Rye Festival, and Achilla *Giulio Cesare* in Amsterdam under Michael Chance.

In concert, Edward's highlights include Bach *Cantatas* with The King's Consort (Wigmore Hall), Bach *St. Matthew Passion* (London Handel Festival and The King's Consort), *Magnificat* with the Orchestra of the Age of Enlightenment (Valletta Baroque Festival, Malta), Verdi Requiem (West Road Concert Hall, Cambridge), Britten *War Requiem* (Huddersfield Town Hall), Elgar *Dream of Gerontius* (Ely Cathedral and Cadogan Hall), and Vaughan Williams Sea Symphony (National Festival Orchestra). With a keen interest in contemporary music, Edward has performed the world premiere of *The Cool Web – A Robert Graves Oratorio* by Jools Scott in Bath Abbey, and Eddy in Mark Anthony Turnage's *Greek* in the UK and Korea with Music Theatre Wales.

Recent performances include Polyphemus *Acis and Galatea* on tour with Opera Theatre Company, *St John Passion* with Les Musiciens du Louvre in Toulouse (Minkowski), a programme of *Chandos Anthems* and *Joseph and his Brethren* at the 2017 London Handel Festival, and Vaughan Williams *Sea Symphony* with Richard Cooke in Canterbury Cathedral, *St John Passion* and *Dixit Dominus* with Les Musiciens du Louvre, *Creation* with the Royal Choral Society, Haydn *Schöpfungsmesse* with the City of London Choir, *Don Nobis Pacem* at Canterbury Cathedral, Brahms *Requiem* at St Alban's Cathedral, *Messiah* with the Hanover Band, *Christmas Oratorio* and *Venus and Adonis* with the Dunedin Consort, *Acis & Galatea* for the London Handel Festival, *Arminio* for the Göttingen Handel Festival, *Dream of Gerontius* at Canterbury Cathedral and Mozart *Mass in C Minor* at the Salzburg Festival.

Frederick Butler (treble)

Born to a musical family, Frederick showed his musical talent from a very young age. When he was 6 he asked to learn to play the trombone. He also liked improvising on the piano, and after only half a year of lessons won 3rd prize at the Blackheath Music Festival in his category. In summer 2016 he took part in the international music workshop "Setkání s hudbou" in Soběslav, Czech Republic in the class of concert pianist Tomáš Víšek.

In 2014 he auditioned for the Canterbury Cathedral Boys' Choir and in September 2015 became the first Czech-English boy to join this prestigious choir, thus contributing to a centuries-old British tradition. In the autumn of 2018 he reached the finals of the BBC Young Chorister of the Year competition as the youngest of four boy choristers.

Together with the choir he has performed in Rome and the USA, recorded in the Abbey Road Studios in London and participates in live broadcasts of evensong on BBC Radio 3. The Master of the Choristers, Dr. David Flood, frequently calls on Frederick to sing the solo parts. Frederick's latest achievement was a solo performance in Prague of Faure's and Webber's *Pie Jesu* accompanied by the Czechoslovak Chamber Orchestra Prague.

As any other boy he enjoys playing computer games, aeroplanes and with his model railway. He is also a keen photographer. As a young footballer himself, he supports Manchester United.

Michael Bawtree (conductor) – See page 42

12th July

Yuanfan Yang (piano)

In March 2019, Yuanfan was named as one of the winners of the Hastings International Piano Concerto Competition, as well as the Special Prize for Best British Contestant, after his performance of Prokofiev's Piano Concerto No. 3 with the Royal Philharmonic Orchestra.

Born in 1997, Edinburgh, Yuanfan began learning the piano when he was 6, passed Grade 8 with Distinction at the age of 8 and achieved a Diploma of the Associated Board of the Royal Schools of Music (DipABRSM) when he was 10. He was awarded the AMusTCL Diploma in Music Theory with Distinction in 2015. He studied with Dr Murray McLachlan at Chetham's School of Music from 2008, and since 2015 he has been studying with Professor Christopher Elton at the Royal Academy of Music.

Yuanfan has won numerous piano competitions, including 1st Prize of the Prix Animato Tarnow Competition 2018, and 1st Prize and the Marcella Crudeli Diploma Prize for Youngest Finalist in the Roma International Piano Competition 2018, Italy. Prior to this, he had

won 1st Prize at the Cleveland International Young Artists Piano Competition in the USA in 2015, and 1st Prize of the 4th International Franz Liszt Piano Competition in Weimar, Germany in 2014, with which he was awarded the Special Prize for Best Interpretation of a Classical Sonata, the Special Prize for Best Interpretation of Works by Liszt, the Special Prize for Best Composition and Improvisation, the Junior Jury Prize, and the European Union of Music Competitions for Youth (EMCY) Prize for Most Outstanding Contestant. Yuanfan is also a fluent sight-reader, having been the champion of the ongoing Michael Abraham Sight-Reading Award six years in a row, ever since he joined Chetham's. He has also won 1st Prizes in the UK Liszt Society International Piano Prize 2015, the Royal Academy of Music's Lilian Davies Prize 2018 and Sterndale Bennett Prize 2015, and the 9th Grand Prix Interlaken Classics International Piano Competition 2016. He was the Keyboard Category Winner and a Grand Finalist of the BBC Young Musician of the Year Competition 2012 and won both category and overall prizes at the European Piano Teachers Association (EPTA) UK Piano Competition 2010. As the youngest participant and top eight semi-finalist in the Cleveland International Piano Competition 2016, Yuanfan's performances earned him the Special AAF (Alink Argerich Foundation) Prize.

Yuanfan has performed for many eminent music societies, festivals and key events throughout Britain, China, Denmark, France, Germany, Italy, Poland, Romania, Spain, Switzerland and the US, and has performed concertos by Beethoven, Brahms, Chopin, Gershwin, Grieg, Mozart, Prokofiev, Rachmaninoff and Tchaikovsky with many eminent conductors and leading orchestras including the Royal Philharmonic Orchestra, Royal Northern Sinfonia, the Royal Liverpool Philharmonic Orchestra, the Romanian Radio National Symphony Orchestra, the Wuhan Philharmonic Orchestra, the Canton Symphony Orchestra in Cleveland, the Minnesota Orchestra, and the Manchester Camerata.

Yuanfan is also a versatile composer and an accomplished improviser. His *Fantasy in G* for piano was broadcast on BBC Two in 2007 and 2008, and his arrangement of *Scarborough Fair* was shown on BBC Four in 2010. His piano composition *Waves* won the Overall Award in the European Piano Teachers Association UK Composition Competition 2011. This piece also won Highly-Commended in the BBC Proms Young Composers Competition 2011. *Haunted Bell* won first prize in the Junior Group of the Golden Key International Piano Composition Competition in 2012, and it was broadcast on BBC Four and BBC Radio Three. He was a finalist in the National Centre for Early Music Composers' Award 2013, where his piece *Crushed Suites* was premiered and recorded by the leading early music ensemble Florilegium. In 2016, *Silhouettes* for small ensemble and *axis* for violin and piano were premiered in London, the latter of which was a prize-winner at the Royal Academy's Alan Bush Composition Competition 2016. In September 2014, Yuanfan's new Piano Concerto – *The Wilderness*, scored for solo piano and full symphony orchestra, was premiered in Qianjiang, China; the concerto was performed again at Wuhan University as part of his China tour in November 2014, and it had its UK premiere with the Chetham's Symphony Orchestra in June 2015, its London premiere in August 2016 at London University, and its French premiere in November 2016 – all the performances were enthusiastically received with critical acclaim from the press and audience. In 2017 this concerto was chosen for substantial funding by the China National Arts Fund – this will fund at least eight public performances with symphony orchestra in China for the 2018-2019 season.

Yuanfan's debut album *Watercolour* featuring an eclectic range of solo piano music alongside three of his own compositions was released in September 2017 on Orchid Classics to critical acclaim, including 4* from International Piano Magazine.

ART OF MOOG

Robin Bigwood

Annabel Knight

Martin Perkins

Paweł Siwczak

13th July

London Mozart Players

Founded in 1949 by Harry Blech to delight audiences with the works of Mozart and Haydn, 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. LMP has enjoyed a long history of association with many of the world's finest artists including Sir James Galway, Dame Felicity Lott, Jane Glover, Howard Shelley, Nicola Benedetti, John Suchet and Simon Callow. The orchestra enjoys an international reputation, touring extensively throughout Europe and the Far East, most recently Dubai and Hong Kong in 2018, and records frequently for Naxos, Chandos and Hyperion Records.

The London Mozart Players regularly performs on London's premier concert platforms, including the Royal Festival Hall, St John's Smith Square and Cadogan Hall as well as cathedrals and other concert venues across the UK. LMP is the resident orchestra at Croydon's Fairfield Hall and will celebrate this venue's reopening after refurbishment in September 2019 with a gala concert which will also mark the orchestra's 70th birthday. The orchestra's anniversary year will see a wide range of concerts in the capital's top concert venues including performances at Kings Place, Conway Hall and a return to Southbank's Queen Elizabeth Hall.

As resident orchestra of Croydon for nearly 30 years, the ensemble has shown an invigorated and growing commitment to the borough's cultural life. In 2016, LMP relocated its office from Fairfield Halls to St John the Evangelist, Upper Norwood, undertaking a rich programme of initiatives within the local community. The orchestra has brought classical music stars Nicola Benedetti, Leonard Elschenbroich, Sheku Kanneh-Mason and Thomas Trotter to Upper Norwood in world-class performances, and has implemented a tailored calendar of events including specialist family concerts and inclusive collaborations with local community groups and schools.

As one of the original pioneers of orchestral outreach work, LMP has enjoyed a host of relationships with schools and music hubs across the UK (and recently in Dubai and Hong Kong), working with many teachers and heads of music to inspire the next generation of musicians and music lovers. As well as working with schools, LMP continues its 70-year tradition of promoting young up-and-coming musicians. Nicola Benedetti, Jacqueline du Pré and Jan Pascal Tortelier are just three of many young musical virtuosi championed early in their careers by the orchestra.

The orchestra's award-winning 2017 series #LMPOnTheMove saw the ensemble pushing the perceived boundaries of classical music performance in Croydon, welcoming new audiences and partnerships. From performing a live film score on top of a shopping mall car park, to playing a house music set at Boxpark with young DJ/producer Shift K3Y, OnTheMove was commended for its innovative outlook and success in reaching the diverse communities of the borough. #LMPOnTheMove 2018 launched in May with an equally diverse programme, and the 2019 series is already planned.

The LMP enjoys a special relationship with its audience and has thriving Friends and Sponsors programmes. The orchestra always tries to break down the 'fourth' wall between musicians and audience, and this is achieved in part as the orchestra is self-directed. Many concerts, such as its acclaimed 'Piano Explored' series, involves a 'deconstruction' of the works on the programme, allowing greater understanding and engagement with the music and with the musicians themselves.

LMP has been a regular at JAM on the Marsh, having visited the festival for the last four years and is the only professional orchestra in the UK to be managed both operationally and artistically by the players. The orchestra has enjoyed the patronage of HRH The Earl of Wessex since 1988.

Violin I	Violin II	Viola	Cello
Ruth Rogers	Antonia Kesel	Lydia Lowndes Northcott	Julia Desbruslais
Nicoline Kraamwinkel	Clare Hayes	Matthew Quenby	Julia Graham
Ann Criscuolo	Jeremy Metcalfe	Christopher Beckett	Percussion
Martin Smith	Maria Mazzarini	Bass	Owen Gunnell
Thea Spires		Cathy Elliott	George Barton
			Tom Higham

Anna Tilbrook (piano)

Anna Tilbrook is one of Britain's most exciting pianists, with a considerable reputation in song recitals and chamber music. She made her debut at the Wigmore Hall in 1999 and has since become a regular performer at Europe's major concert halls and festivals, as well as coaching regularly for the Royal Opera, Covent Garden.

Anna has collaborated with many leading singers and instrumentalists including James Gilchrist, Lucy Crowe, Sarah Tynan, Emma Bell, Barbara Hannigan, Willard White, Mark Padmore, Stephan Loges, Chris Maltman, Ian Bostridge, Barbara Bonney, Victoria Simmonds, Christine Rice, Iestyn Davies, Natalie Clein, Nick Daniel, Adrian Brendel and Jack Liebeck. For Welsh National Opera she has accompanied Angela Gheorghiu, Jose Carreras and Bryn Terfel in televised concerts.

With the distinguished British tenor James Gilchrist she has made acclaimed recordings of 20th-century English song for Linn records, including Vaughan Williams's *On Wenlock Edge* (a finalist in the Gramophone Awards 2008), the cycles for tenor and piano by Gerald Finzi and most recently, songs by Britten and Leighton. For Chandos, James and Anna recorded a disc of *Songs by Lennox Berkeley*. In 2009 they embarked on a series of recordings for Orchid records of the Schubert Song Cycles and their disc of Die Schöne Müllerin received great critical acclaim and was Editor's Choice in Gramophone, November 2009. Schubert's *Schwanengesang* along with Beethoven's *An die Ferne Geliebte* was released early in 2011 and their recording of *Winterreise* was Record of the week in The Independent and was made recording of the month in the 2011 Christmas issue of BBC Music Magazine – “It is a profoundly considered reading, considered enough for some of the songs to be as penetrating as in almost any performance I have heard.” (Michael Tanner).

With String Quartets such as the Fitzwilliam, Elias, Coull, Barbirolli and Sacconi, she has performed a wide range of chamber music from Mozart's Piano Concertos *K414* and *K415* to the Piano Quintets of Shostakovich, Brahms, Elgar, Bridge and Schubert.

Recent engagements have included her New York Carnegie Hall debut with Lucy Crowe, recitals in the Anima Mundi festival in Pisa, Alte Oper Frankfurt, Musée des Tissus Lyon, Wrocław Cantans, Wigmore Hall, Oxford Lieder Festival, Derry City of Song and Machyllth Festivals, live BBC Radio 3 recitals from the Sage, LSO St Luke's and Edinburgh, the Perth Schubertiad and concerts at Kings Place, Wiltons Music Hall and St. John's Smith Square. She gave a chamber music recital in Pisa with Tedi Papavremi and Guido Corti and an acclaimed performance of Messiaen's *Quartet for the End of Time* at the St David's Festival. With the soprano Lucy Crowe she has performed at the Wigmore Hall, QEH, Lichfield Festival, Music at Oxford and the Gower Festival. In June 2011 Anna repititured and played in the performances of Britten's *The Rape of Lucretia* for the Aldeburgh Festival conducted by Oliver Knussen with a cast including Angelika Kirchschlager, Ian Bostridge and Christopher Purves.

Anna is also in demand as a repetiteur, continuo player and vocal coach, working for companies including the Royal Opera, Royal Ballet, Aldeburgh Festival and the LSO and conductors including Sir Charles Mackerras, Vasily Petrenko, Harry Christophers and Edward Gardner. For the 2006 Buxton Festival she made her conducting debut, directing Telemann's *Pimpinone* from the harpsichord.

Born in Hertfordshire, Anna studied music at York University and at the Royal Academy of Music with Julius Drake, where she was awarded a Fellowship and in 2009 became an Associate. She also won many major international accompaniment prizes including the AESS Bluthner prize and the award for an outstanding woman musician from the ROSL.

Michael Bawtree (conductor) – See page 42

13th & 14th July

Sabotage Theatre

Zoe Hinks	Writer, Director, Designer
Marion Déprez	Assistant Director
Zinta Gercans	Stage Manager
Zoe Hinks	Leah
Sarah Ratheram	Bertie the goldfish, Tom the Special octopus, Amelia the hermit crab
Lee White	Cassandra the goldfish, Leah's bag, William the hermit crab, the newsreader

14th July

Grahame Davies

Grahame Davies is a mutli-award-winning poet, novelist and lyricist. He is the author of 17 books in Welsh and English, including poetry, novels, social history and literary criticism. He is greatly sought-after as a lyricist by classical composers internationally, and his work has been widely recorded and performed in venues such as Carnegie Hall, the Royal Albert Hall, and The Royal Festival Hall by artists such as Sir Bryn Terfel and Dame Kiri te Kanawa.

"Davies is a poet of many skills and shapes: ... The diction is plain, like that of good prose, the deft verse-carpentry utterly unobtrusive.... Larkin is the poet he most reminds me of: a writer not afraid of the big themes, but not pretentious about them, and not afraid of the ordinary, but alert to the measure of its significance." Carol Rumens, reviewing *Departed*, Poem of the Week, in *The Guardian*.

"Sometimes I read something and it seems to be so 'right' it is beautiful", Clare Dudman, reviewing *Real Wrexham*

"I have just finished reading a novel which has changed my life," Mike Jenkins, reviewing *Everything Must Change*

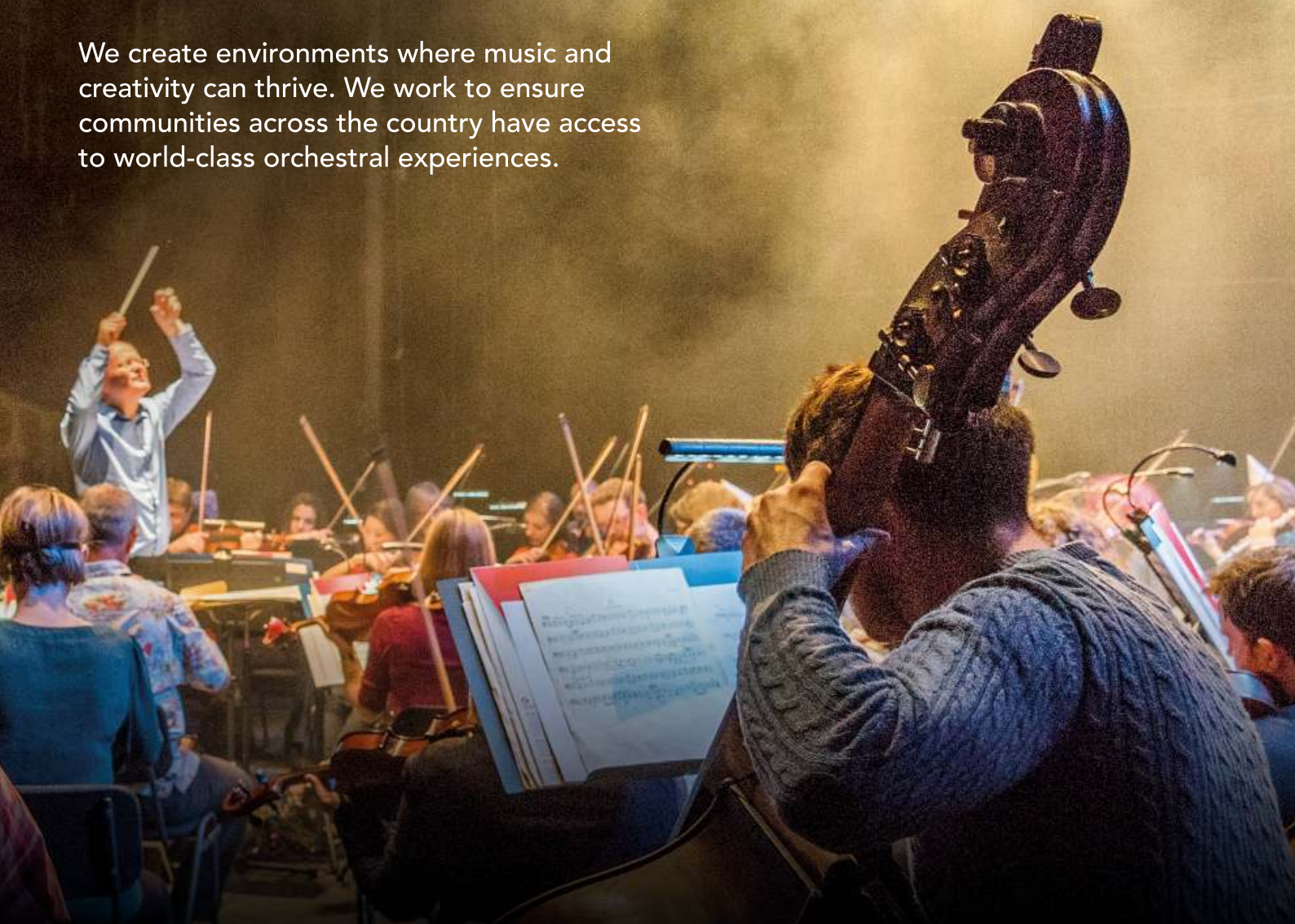
"Novels of ideas that engage you with convincing characters, realistic events, and a touch of sharp satire along with humanist compassion: very rare. ... This book flows: every sentence fits. ... Bookers, Pulitzers, and Nobels have been granted for far less. I rarely praise a novel so, but this I do," John I Murphy reviewing *Everything Must Change*

Davies's next book, *Real Cambridge*, a psychogeographical study of the university city, will appear soon.

ORCHESTRAS *Live*

We believe orchestras are for everyone and that live orchestral music has the power to inspire people for a lifetime.

We create environments where music and creativity can thrive. We work to ensure communities across the country have access to world-class orchestral experiences.



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