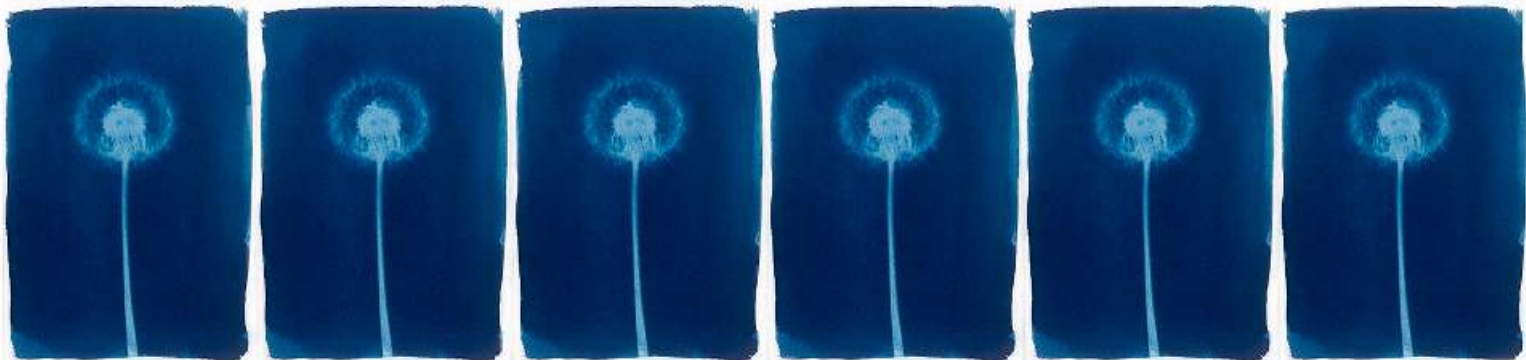
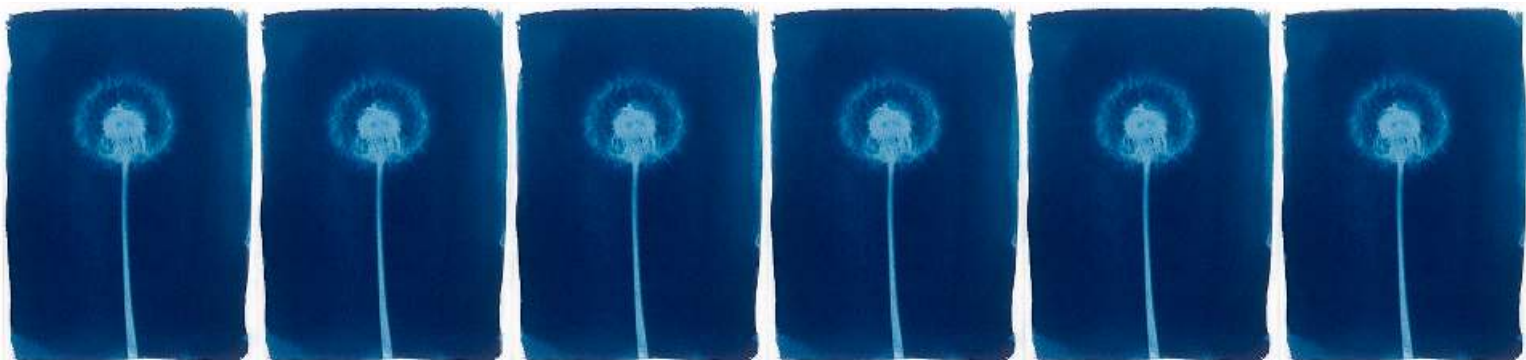
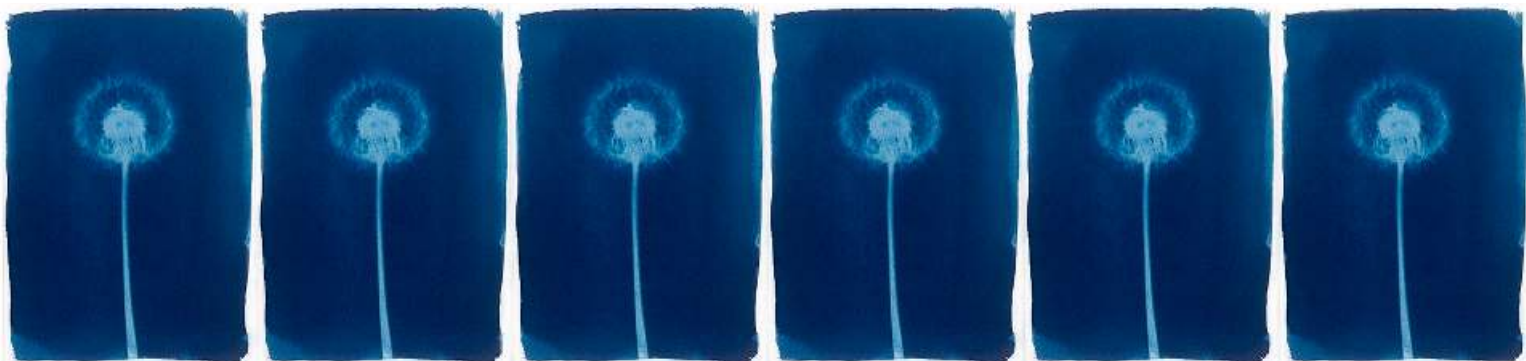




JAM on the Marsh

8-18 JULY 2021



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Front cover photo by Sonia McDuff



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ARTS COUNCIL ENGLAND



WELCOME TO JAM ON THE MARSH

8TH FESTIVAL SEASON



It gives me enormous pleasure to welcome you to the **JAM on the Marsh** festival 2021. We are all hugely excited to be able to invite audiences back to experience live performance in the beautiful mediaeval churches on the Romeny Marsh.

I am delighted to have taken on the role of Festival Curator this year and very much hope you enjoy the variety of events and wonderful artists.

I look forward to meeting you over the course of the festival. Please come and say hello.

Anna Tilbrook

Festival Curator 2021 & 2022

It is so exciting to welcome you to this year's **JAM on the Marsh** festival after the hiatus of the last sixteen Covid-dominated months. Over this period, JAM has missed its entire 20th anniversary season and has not presented an event with a live audience since 14 July 2019.

Unlike many arts organisations, last year JAM on the Marsh presented a VIRTUAL festival. I would like to extend a huge thank you to all of JAM's Supporters for enabling this to happen, by allowing JAM on the Marsh to repurpose their grants into a series of virtual events, filmed at St Leonard's Church, Hythe. These reached over 17,000 people across our local community, the UK and the world beyond, whilst supporting both our loyal performers and audiences. The JAM team, the performers and the clergy and PCC of St Leonard's worked night and day for months to ensure a safe delivery of these events. I am proud of what we achieved, and hope you enjoyed some truly wonderful concerts and exhibitions online.

For 2021's festival, whilst we can welcome audiences once again, some things have changed: venues' capacity have been dramatically reduced, concerts have been shortened to around 60 minutes, without an interval, to ensure that you are in the building for as short a time as possible. Social distancing remains with us, so please be understanding of the precautions that we have to comply with, such as wearing face masks at events, remaining in your seats until told to exit and following directions when entering and leaving buildings. These precautions remain necessary for all of our safety. Thank you for your understanding.



Photo by Justin Sutcliffe

In this festival, JAM on the Marsh presents 15 live events, 6 education events with the local schools and 7 exhibitions, overseen by our new Festival Curator, Anna Tilbrook. Anna has been unfailingly supportive of our endeavours to pull this festival together, leading us through the choppiest of waters. It has been a joy to work with her over the last year and I am delighted with the programme of events that she has put together.

I very much hope that you enjoy 2021's JAM on the Marsh festival!

Edward Armitage

Chairman of JAM

EVENTS

July

8	Carnival of the Animals with Anna Tilbrook & Libby Burgess, piano	15
	7:30pm · St Nicholas Church, New Romney	
9	An Evening with Lesley Garrett with Anna Tilbrook, piano	17
	7:30pm · St Nicholas Church, New Romney	
10	Elizabeth Bass & Daniel Shao A vibrant concert for harp & flute	19
	1:00pm · St George's Church, Ivychurch	
	Bernstein's Chichester Psalms with Canterbury Cathedral Choir	21
	7:30pm · St Leonard's Church, Hythe	
11	Chamber Music with Michael Collins Mozart <i>Quintet in A</i> , Puccini & Klein	24
	1:00pm · St George's Church, Ivychurch	
	Chamber Music from WWI & WWII Elgar <i>Piano Quintet</i> & Messiaen <i>Quartet for the End of Time</i>	26
	7:00pm · St Leonard's Church, Hythe Michael Collins (clarinet), Anna Tilbrook (piano) & friends	
12	Kosmos Ensemble Classical music meets world music	29
	7:30pm · St George's Church, Ivychurch	
13	Open Composition Workshop with Paul Mealor, Francesca Massey & Onyx Brass	31
	10-11am & 2-3:20pm · St Leonard's Church, Hythe	
	Francesca Massey & Onyx Brass A concert for organ & brass quintet	32
	7:30pm · St Leonard's Church, Hythe	
15	Changeling Theatre presents <i>A Midsummer Night's Dream</i>	33
	7:30pm · The Star Inn, St Mary in the Marsh	
16	James Gilchrist in Recital with Anna Tilbrook, piano	35
	1:00pm · St Nicholas Church, New Romney	
	London Mozart Players with James Gilchrist Britten's <i>Serenade for Tenor, Horn & Strings</i>	37
	7:30pm · St Nicholas Church, New Romney	
17	Fibonacci Quartet Mozart & Shostakovich	40
	1:00pm · St George's Church, Ivychurch	
	Mealor conducts Mealor & Dove Festival commission by Jack Oades & Grahame Davies	41
	7:00pm: Pre-concert talk with Jonathan Dove, Paul Mealor, Jack Oades & Grahame Davies	
	8:00pm · St Leonard's Church, Hythe	
18	That Latin Temperament Music from South America for oboe & guitar	45
	3:00pm · St Leonard's Church, Hythe	
	Yuanfan Yang Piano recital with Jazz improvisations	46
	7:00pm · St Nicholas Church, New Romney	

EXHIBITIONS

FROM 8-18 JULY · FREE TO ALL

Sculpture Trail across Romney Marsh by Jon Foreman, land artist	7
St Thomas à Becket, Fairfield	
St George, Iychurch	
St Peter & St Paul, Newchurch	
St Clement, Old Romney	
St Mary the Virgin, St Mary in the Marsh	
Pause. by Jan Enkelmann, photography	8
10-3:30pm · Romney, Hythe & Dymchurch Railway and End of the Line restaurant	
Stone and Wood Carvings by Angela C. Smith, sculpture	9
9-5pm · St Leonard's Church, Hythe	
The Solstice Sundail by Sonia McDuff, cyanotype	10
11-3pm · Romney Marsh Visitor Centre	
Presence by Steve Pill, photography	11
9-5pm · St Leonard's Church, Hythe	
Dark Harbour by Julian Walker, printmaking	12
9-5pm · St Leonard's Church, Hythe	
Retrospective SERIES with JAM on the Marsh photographers from 2014-2020	13
9-5pm · Marsh Academy Leisure Centre	

FREE COMMUNITY EVENTS

JOINING WITH THE FIFTH CONTINENT

Craft Workshop with Gemma Gottelier	6
For Young Children 4-10 Years	
Sun 11 July · 10-12:30pm · Romney Marsh Visitor Centre	
Cyanotype Flower Printing with Sonia McDuff, a JAM on the Marsh festival artist	6
For Age 7+ and Adults	
Sun 11 July · 12:30-2pm · Romney Marsh Visitor Centre	
Mosaics Workshop with Teach Me	6
For Age 7+ and Adults	
Sat 17 July · 9:30-4:30pm · Romney Marsh Visitor Centre	

JAM ON THE MARSH

LEARNING

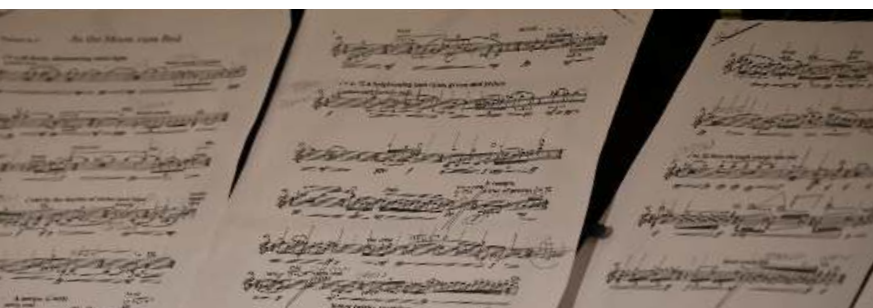
@JAMONTHEMARSH

ROMNEY MARSH
PRIMARY SCHOOLS



With support from Kent organisations and councillors, developing creativity and arts experiences for all ages of the JAM community is an integral part of our cultural mission. Education and learning reach wider than JAM on the Marsh and continues year-round. This year, Ruth Rogers and her son, Alexander, share the timeless story of *Ferdinand the Bull*, and Kosmos Ensemble delivers a blend of classical and world music, giving young children the chance to experience music from across the globe.

OPEN COMPOSITION WORKSHOP



The **JAM Masterclass Series** is an inspirational, interactive composition course aimed at emerging UK-based composers of any age. Observe this FREE Open Composition Workshop with organist Francesca Massey, Onyx Brass and international composer Paul Mealor. Organ and brass 'sketches' have been selected through a rigorous submission process and will be workshopped with the performers and composers present. See page 31 for more details.



FREE COMMUNITY EVENTS

JOINING WITH THE FIFTH CONTINENT

CRAFT WORKSHOP WITH GEMMA GOTTELIER

FOR YOUNG CHILDREN 4-10 YEARS

11 July	Sunday 10:00-12:30	Romney Marsh Visitor Centre TN28 8AY
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Free, duration 2.5 hours, for ages 4-10 years plus parents/carers
To book and for more details, please visit: fifthcontinent.org.uk/things-to-do/

This family workshop for younger children will explore the flowers and plants that grow on Romney Marsh, and particularly those loved by bees. You will make a nature crown and learn about bees and other insects.

CYANOTYPE FLOWER PRINTING

WITH SONIA MCDUFF
FOR AGE 7+ AND ADULTS

11 July	Sunday 12:30-2:00	Romney Marsh Visitor Centre TN28 8AY
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Free, duration 2.5 hours, age 7+ (children must be accompanied by a parent)
To book and for more details, please visit: fifthcontinent.org.uk/things-to-do/

Join Sonia McDuff, a JAM on the Marsh festival artist, and explore the Victorian process of cyanotype flower printing. This interactive experience will include using unique flowers from Romney Marsh and leaving with a beautiful cyanotype print of your own.

MOSAICS WORKSHOP WITH TEACH ME

FOR AGE 7+ AND ADULTS

17 July	Saturday	Romney Marsh Visitor Centre TN28 8AY
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Free, duration 2 hours, age 7+ (children must be accompanied by a parent/carer)
Time slots 9:30-11:30, 10:30-12:30, 13:30-15:30, 14:30-16:30
To book and for more details, please visit: fifthcontinent.org.uk/things-to-do/

In collaboration with the Romney Marsh's mediaeval churches, a series of ten new artworks will be created. You will practice making a coaster, which you can take away with you, before working on one of the ten church mosaics. No experience necessary and suitable for all abilities.

SCULPTURE TRAIL ACROSS ROMNEY MARSH

WITH JON FOREMAN



Jon Foreman is a creator of various styles of land art; he is ever in search of "different."

In 2019, Jon wowed audiences with his vast sand paintings on Dymchurch beach. They were a true favourite during the festival. This year Jon returns using various local types of wood, including the beautiful hornbeam and silver beach. With these Jon has created an outdoor Sculpture Trail across the Romney Marsh at five mediaeval churches.

The traditional view of art is of something permanent; a piece to be kept, cherished, dusted and passed on. Jon's work challenges this perception. He produces staggering, ephemeral designs that are temporary, disappearing for ever at the end of the festival. A Jon Foreman is not something that you can hang on your wall!

Commissioned by **JAM on the Marsh**, Jon's Sculpture Trail takes you on a journey across the Marsh combining art with our famous mediaeval churches.

St Thomas à Becket, Fairfield (TN29 9RZ)

St George, Ivychurch (TN29 0AL)

St Peter & St Paul, Newchurch (TN29 0DP)

St Clement, Old Romney (TN29 0H)

St Mary the Virgin, St Mary in the Marsh (TN29 0BX)

Sunrise to Sunset

8-18 JULY

PAUSE.

JAN ENKELMANN

8-18 JULY

Romney, Hythe & Dymchurch Railway
and End of the Line restaurant

On 23 March 2020, the first Covid - 19 lockdown was announced.

As his allowed exercise, photographer Jan Enkelmann cycled through an already deserted London. A few days later, he decided that taking his camera on his nightly cycling excursions was a safe way to document different parts of the city.

Like many others he felt compelled to create art from the lack of crowds in usually buzzing landmarks and locations. From the amazing and deeply moving, almost post-apocalyptic, resulting images, Jan created a hardcover

photobook of 90 photographs shot during the first coronavirus lockdown in the spring of 2020. Pause. was born. It was published in November 2020; made possible with the support of more than 400 backers of a crowd-funding campaign on Kickstarter. The first edition sold out in less than four weeks.

JAM on the Marsh is delighted to have been allowed to curate this exhibition and present 16 of the original images from the book. These hauntingly beautiful images run along the spine of Romney Marsh; the Romney Hythe & Dymchurch Railway.

Images can be purchased via jamconcert.org



STONE & WOOD CARVINGS

ANGELA C. SMITH

Angela C. Smith is a London-based sculptor whose creative work continues the tradition of sculpture as a solid object, to be look at from every angle. The form itself, the changing relationship between the details as you walk round the work and how light falls on it, creates the meaning and interest.

Each image grows from looking at the shapes of things and the space around them and appreciating their beauty, vitality and poetic qualities.

Angela carves the works by hand and her love of the natural materials she uses is especially important; which is clear to all who see her timeless work.

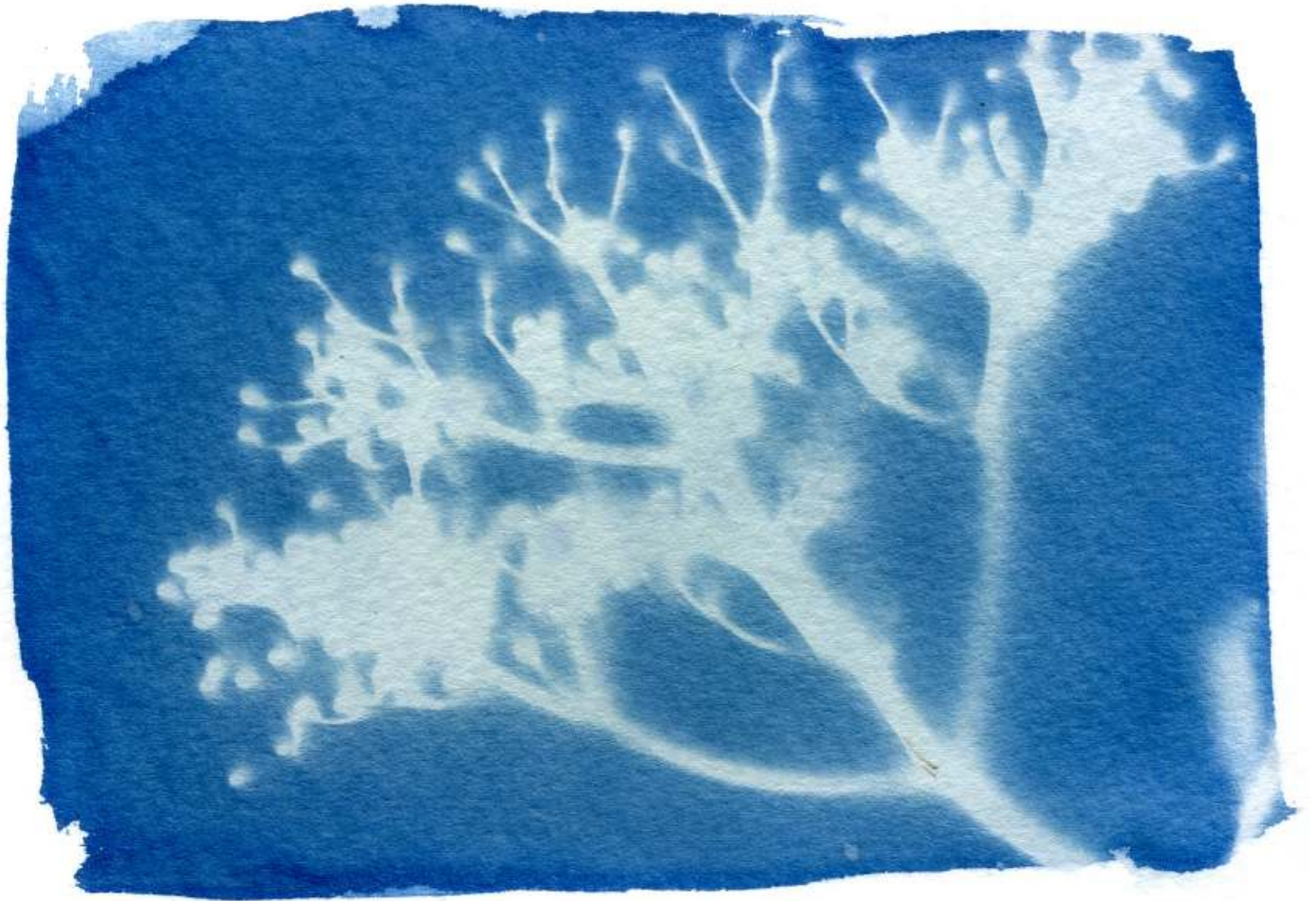
Having visited the glorious space that is St. Leonard's Church, Angela commented:

"I feel honoured to have my work on display in a church with a backdrop of ancient stone and woodwork. In the past, people expressed what held meaning for them in stone and wood in churches and I try to express intangible values using the same materials in my sculpture."

Sculptures can be purchased via jamconcert.org



8-18 JULY St Leonard's Church, Hythe (CT21 5DN)



SOLSTICE SUNDIAL

SONIA MCDUFF

8-18 JULY

Romney Marsh Visitor Centre (TN28 8AY)

Sonia McDuff's aesthetic combines a love of nature with a fun and gentle activism; highlighting the beauty in our surrounding botanical world by way of 'blueprint' cyanotype photograms.

Discovered by Sonia during the first lockdown in the spring of 2020, the historical, Victorian 'cyanotype' practice gave back a photographic and creative voice to McDuff. To stop, pause and rest a moment whilst watching an alchemy of both the growth of a flower combined with the mutual creativity of a 'slow' photographic practice, results in a symbiotic process of wonder.

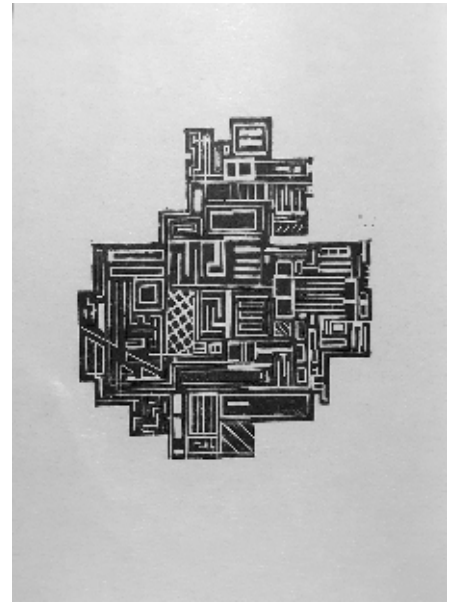
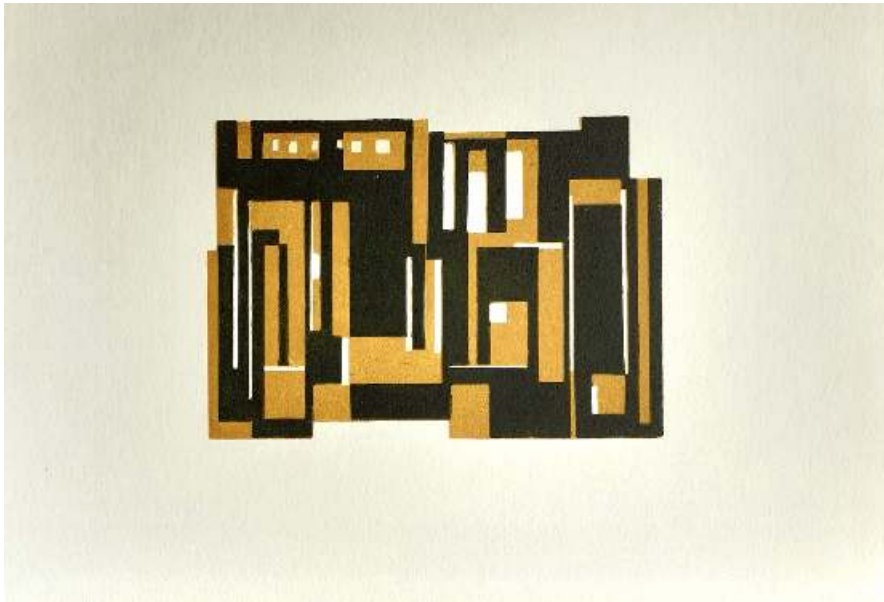
McDuff created this exhibition on Monday 21 June – the longest day of the year – in the churchyard of St George's Church, Ivychurch, working from 6am to 6pm, creating

one image per hour on the hour. The longest day was also a very wet one, and these beautiful cyanotypes seem to have captured the inclement beauty perfectly, with the inherent blue changing in colour hour by hour.

Drawing on influences of the Romantic poets, counter culture and pop art, McDuff also nods to the Victorian language of flowers and surrealism; she plays around with scale and limitless notions to produce exquisite blue images.

Blue is a complex colour, invoking meaning on infinite levels. The scale of such images confronts us with bare facts. Let's pay attention, care for this natural world and each other in the process. Hippy values. Hip Hop playfulness. Romantic and Punk irreverence.

Images can be purchased via jamconcert.org



DARK HARBOUR

JULIAN WALKER

8-18 JULY

St Leonard's Church, Hythe (CT21 5DN)

Dark Harbour developed from a disappointment. Hesitating too long, Julian Walker failed to buy a print by William Black, entitled 'Dark Harbour'. Working from memory, Julian set about trying to recreate the image, and to pursue it across a range of visual art media, printmaking in relief and intaglio, collage, drawing and sculpture. A pattern of motifs became established, together with a field of verbal imaginings and allusions.

It quickly became apparent that 'Dark Harbour' was creating more by its absence than by its still missed presence. Julian comments:

"Dark Harbour is about wanting something that is not what I wanted it to be, about the space of disappointment and wanting, and the compensations and comforts of loss. It is all the places I have felt comfortable of being wary of, and those places that I have felt wary of being comfortable with. Inevitably during the period of the pandemic, this has encompassed ideas of loss and darkness, and the dangerous appeal of lockdown, the space and situation we want to get out of, but which holds its own dangerous appeal of security and protection against the challenges of engaging with the world posited as a threat."

Images can be purchased via jamconcert.org

PRESENCE

STEVE PILL

8-18 JULY

St Leonard's Church, Hythe (CT21 5DN)

Steve Pill is an award-winning photographer, whose work has been featured in Joel Meyerowitz's Masters of Photography series, Black + White Photography magazine, and more than a dozen exhibitions across the UK.

Presence is a new collection of photographs, shot in and around Romney Marsh since the beginning of the pandemic. As we emerged from a prolonged period deprived of human contact, the creative process became a search for signs of life – a fleeting figure, a still-warm seat, a flower growing amid the shingle stubble.

The exhibition's title is also a reminder that the best pictures come when a photographer is truly present; there in the moment and alive to possibility. The use of 35mm film further encouraged this, as no checks could be made until the images were developed and therefore trust had to be placed in the camera on location.

Images can be purchased via jamconcert.org



2020 was a difficult year for so many. For the arts and its performers and creators, it was catastrophic, with almost all work being shut down. One project that was postponed was an exciting new collaboration between JAM on the Marsh and the Marsh Academy Leisure Centre; one that was to bring a year of art to the foyer of the centre.

As part of this year's **JAM on the Marsh** festival, we are presenting the first **Retrospective Series** exhibition at the Leisure Centre in which we give a taste of some of the art that will be displayed here over the next 12 months.

Justin Sutcliffe is a multi-award-winning photographer based in Folkestone; Tristan Fewings is an editorial photographer shooting exclusively with Getty Images, covering fashion and international entertainment assignments; Amos Miller is Head of Brass at the Royal Birmingham Conservatoire, who is also a keen photographer when not blowing a trombone; Susan Pilcher is a New Romney based photographer who is mad keen on night photography. These wonderful photographers will have exhibitions here over the next year.



RETROSPECTIVE

Photography by Susan Pilcher, Justin Sutcliffe,
Tristan Fewings & Amos Miller

SERIES

8-18 JULY

Marsh Academy Leisure Centre





CARNIVAL OF THE ANIMALS

8
July

Thursday
7:30pm

St Nicholas Church
New Romney TN28 8AR

Anna Tilbrook · piano
Libby Burgess · piano
Esmé Patey-Ford · narrator

PROGRAMME

Antonín Dvořák (1841-1904)

Slavonic Dances

Op.46 No.1

Op.72 No.2

Op.46 No.8

Sally Beamish

Fanfare and Fancies on a Popular Air

Camille Saint-Saëns (1835-1921)

The Carnival of the Animals

Narrated by Esmé Patey-Ford

I. Introduction and Royal March of the Lion

II. Hens and Roosters

III. Wild Asses: Swift Animals

IV. Tortoises

V. The Elephant

VI. Kangaroos

VII. Aquarium

VIII. Personages with Long Ears

IX. The Cuckoo in the Depths of the Woods

X. Aviary

XI. Pianists

XII. Fossils

XIII. The Swan

XIV. Finale

PROGRAMME NOTES

Slavonic Dances

Antonín Dvořák

The *Slavonic Dances* are a series of 16 pieces composed in 1878 and 1886 and published in two sets as Op. 46 and Op. 72 respectively. Originally written for piano four hands, the *Slavonic Dances* were inspired by Johannes Brahms' own *Hungarian Dances*. The pieces, lively and full of national character, were well received at the time and today are considered among the composer's most memorable works.

Fanfare and Fancies on a Popular Air

Sally Beamish

As the basis for this short set of variations, I chose a very familiar tune of Sir Peter Maxwell Davies', 'Farewell to Stromness'. Over the years, Max was an important part of my life; both as a dear friend, and as a trusted and wide advisor. His music has had a profound influence on my work.

The music is celebratory and dance-like by turns, with the theme, which I find beautiful and touching in its simplicity, appearing only at the end.

Fanfares and Fancies on a Popular Air was written to celebrate the 80th birthday of Sir Peter Maxwell Davies, as part of the Max at 80 celebrations at Glasgow Concert Halls.

The Carnival of the Animals

Camille Saint-Saëns

Camille Saint-Saëns composed *The Carnival of the Animals* in 1868. It is a suite of 14 movements and is considered to be one of Saint-Saëns' most popular works. Most of the movements are dedicated to a specific animal. In the composition, Saint-Saëns parodies many famous composers, such as Offenbach ("Can-Can" from the operetta *Orpheus in the Underworld*), Berlioz ("Dance des Sylphes" from *The Damnation of Faust*), and even himself (*Danse macabre*). Because Saint-Saëns was afraid that people would not consider him a serious composer if they heard *The Carnival of the Animals*, he stipulated that it not be published until after his death. He did, however, allow the 13th movement ("The Swan") to be published during his lifetime.

ARTISTS

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. With the distinguished British tenor James Gilchrist she has made acclaimed recordings of 20th-century English song for Linn records. For more information, please visit: annatilbrook.co.uk

LIBBY BURGESS

PIANO

Libby Burgess is a pianist dedicated to the fields of song and chamber music, collaborating regularly with some of the finest singers and instrumentalists of her generation. Her diverse schedule ranges from song recitals in the UK's major concert halls and festivals, to chamber music in obscure venues around the country or appearances on Radio 3. For more information, please visit: libbeyburgess.com

ESMÉ PATEY-FORD

ACTRESS

Esmé Patey-Ford is an intelligent and versatile actress with a warm, clear voice, that is both direct and engaging, along with a cracking sense of humour. She trained at Mountview Academy of Theatre Arts, and has extensive theatre experience, as well as that of podcasts, radio and animated shorts. She has also been a regular host of a weekly hour-long live music and interview show on London radio station Resonance FM.

JAM ON THE MARSH

AN EVENING WITH LESLEY GARRETT

with Anna Tilbrook, piano



9
JulyFriday
7:30pmSt Nicholas Church
New Romney TN28 8AR

Lesley Garrett CBE, soprano, musician, broadcaster and media personality, needs little introduction; she's a national treasure! Visiting JAM on the Marsh for the first time, Lesley is joined by Festival Curator, **Anna Tilbrook**, for a sparkling evening of song, reminiscence and chat.

Lesley has performed across the world, including throughout Europe, the United States, Australia, Russia, Brazil, Japan, Malaysia, Taiwan and South Korea. She is one of the few singers to have truly crossed genres; from opera (Glyndebourne, ENO, WNO) to pop (with Bryan Ferry, Eurhythmics and Mick Hucknall seeing in Millennium Eve) via musicals (*The Sound of Music* and *Carousel*).

Lesley will introduce her music alongside behind-the-scenes stories and anecdotes giving us a unique insight into her life on the stage.

ARTISTS

LESLEY GARRETT SOPRANO

Lesley Garrett CBE is Britain's best known soprano, regularly appearing in opera, music theatre, concert, on television and CD. For more than 30 years she has enjoyed one of the most successful and idiosyncratic careers of any modern-day, classically trained soprano, winning both critical acclaim and the affection of many fans and music lovers through the breadth and diversity of her work. Internationally Lesley has performed throughout Europe, the USA, Australia, Russia, Brazil, Japan, Malaysia, Taiwan and South Korea. For more information, please visit: lesleygarrett.co.uk

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. With the distinguished British tenor James Gilchrist she has made acclaimed recordings of 20th-century English song for Linn records. For more information, please visit: annatilbrook.co.uk

ELIZABETH BASS & DANIEL SHAO

10
July

Saturday
1:00pm

St George's Church
Ivychurch TN29 0AL

Elizabeth Bass and Daniel Shao make their JAM on the Marsh debut with a programme full of passion, storytelling and dreamlike soundscapes, including immense timbral variation and rhythmic flair.

PROGRAMME

Joseph Bologne (1745-1799)
Sonata in E^b for Harp and Flute Obligato

Ástor Piazzolla (1912-1992)
Bordel 1900 and Café 1930 from Histoire du Tango

Tōru Takemitsu (1930-1996)
Toward the Sea

Clara Schumann (1819-1896)
Romance No.1
from *Three Romances for Violin and Piano, Op.22*

Andy Scott (b.1956)
Sonata for Flute and Harp

PROGRAMME NOTES

Sonata in E^b for Harp and Flute Obligato

Joseph Bologne

Joseph Bologne, le Chevalier de Saint-Georges was a French composer and a contemporary of Mozart. Bologne is best remembered as the first known classical composer of African ancestry. The *Sonata in E^b for Harp and Flute Obligato* is an early work in three movements and conceived for the salon rather than the concert hall. The opening *Andante* begins with a charming melody played on the harp. Throughout the movement, the harp has the showier passages, including a short cadenza which leads into the concluding repeat. By contrast, it is the flute which has a chance to shine in the middle section of the ensuing minuet. The sonata's cheerful conclusion - march-like and marked 'rondeau' - confines itself to just one contrasting middle section.

Bordel 1900 & Café 1930 from Histoire du Tango

Ástor Piazzolla

Histoire du Tango is one of the most famous compositions by composer Ástor Piazzolla. Originally written in 1986 for flute and guitar, it is often played with different combinations, today by the flute and harp. It was Piazzolla's life work to bring the tango from the bordellos and dance halls of Argentina into the concert halls of Europe and America.

The tango originated in Buenos Aires in 1882. *Bordello 1900* is full of grace and liveliness, painting a picture of the good natured chatter of the French, Italian, and Spanish women who peopled those bordellos as they teased the policemen, thieves, sailors, and riffraff who came to see them. This is a high-spirited tango. Post 1900, people stopped dancing to the tango, preferring instead simply to listen to it. *Café 1930* is much more musical and romantic. This tango has undergone total transformation: it is slower, with new and often melancholy harmonies.

Toward the Sea

Tōru Takemitsu

Japanese composer Tōru Takemitsu remarked, "The music is an homage to the sea which creates all things and a sketch for the sea of tonality". *Toward the Sea* was written at a time when Takemitsu was increasingly returning to tonality after a period of experimental composition. Most of the work is written in free time, with no bar lines. The flute has the primary melodic line, based in part on a motif spelling "sea" in German musical notation: E^b-E-A.

Romance No.1

Clara Schumann

Clara Schumann, a pianist and composer, was married to Robert Schumann. Most of her works date from her childhood (a piano concerto at 14) and the early years of her marriage, with the majority being for piano alone or with a singer or violin. *Romance No1* (of *Three Romances for Violin and Piano, Op. 22*, 1853) is a lilting and passionately lyrical piece, tender and somewhat sentimental. These were some of Clara's final works, having lost confidence in her ability to compose: 'I once believed that I possessed creative talent, but I have given up this idea; a woman must not desire to compose - there has never yet been one able to do it.' The *Three Romances* are amongst her most popular compositions.

PROGRAMME NOTES CONT

Sonata for Flute and Harp

Andy Scott

Andy Scott is a highly versatile contemporary musician, with a distinctive saxophonic and compositional voice that encompasses elements of jazz, world and contemporary classical styles.

This three movement sonata is influenced by Eastern European folk rhythms and jazz harmony. The writing calls for special effects and timbres, including using the harp as a percussion instrument to create rhythmic intensity. Movements one and three are thematically linked, whilst the second movement stands on its own.

ARTISTS

ELIZABETH BASS

HARP

Elizabeth Bass enjoys a varied life as a professional harpist working as a soloist, chamber musician, orchestral and ensemble player and recording artist across the UK and beyond. Elizabeth has won both national and international prizes – most notably, becoming the first British person to reach the final of the USA International Harp Competition, 2016, winning the Silver Medal – and enjoys performing for major music festivals and societies across the UK. For more information, please visit: elizabethbasssharp.com

DANIEL SHAO

FLUTE

Daniel is a British-Chinese flautist raised in London. He studied at the Purcell School, Oxford University, and Royal Academy, graduating from both universities with distinction. Daniel's playing has been described as "shapely and silvery" (Classical Source) and possessing "virtuosity, charm, and charisma in abundance" (The Telegraph). He is currently an Associate Member of the Philharmonia and has performed with the London Symphony Orchestra, City of Birmingham Symphony, European Union Youth Orchestra and Lucerne Festival Academy.



BERNSTEIN'S CHICHESTER PSALMS

WITH CANTERBURY CATHEDRAL CHOIR

10
July

Saturday
7:30pm

St Leonard's Church
Hythe CT21 5DN

Canterbury Cathedral Choir
David Newsholme • conductor
Martin Karu • countertenor

Simon Hogan • organ
Elizabeth Bass • harp
Owen Gunnell • percussion

PROGRAMME

Benjamin Britten (1913-1976)
Festival Te Deum

Jonathan Dove (b.1959)
Missa Brevis
Kyrie
Gloria
Sanctus and Benedictus
Agnus Dei

Judith Weir, CBE (b.1954)
Love Bade Me Welcome

Sir William Henry Harris KCVO (1883-1973)
Faire is the Heaven

Leonard Bernstein (1918-1990)
Chichester Psalms
I: Psalm 108, Psalm 100
II: Psalm 23, Psalm 2
III: Psalm 131, Psalm 133



PROGRAMME NOTES

Festival Te Deum

Benjamin Britten

Benjamin Britten wrote the *Festival Te Deum*, scored for treble solo, choir and organ in November 1944. The work was commissioned for the centenary of St Mark's Church, Swindon, an Anglo-Catholic church with a strong choral tradition. It was first performed there during a service on 24 April 1945 by the choir of St Mark's with choristers from three other Swindon churches: St John's, St Saviour's and St Luke's.

Missa Brevis

Jonathan Dove

Jonathan Dove's *Missa Brevis*, for choir and organ, is an extrovert affair. Dove is a highly accomplished writer in just about every genre, including his first love: opera. If a quiet, sombre atmosphere, underpinned by organ pedal drones, pervades the *Kyrie* and *Agnus* movements, Dove's theatrical sense of good timing is put to good use in the *Gloria* and *Sanctus*; both full of colour and sparkling organ writing.

Love Bade Me Welcome

Judith Weir

In 1994, on the occasion of Aberdeen University's 500th anniversary, Judith Weir wrote two settings of 17th century English verse for choir and organ, entitled *Two Human Hymns*. In 1997 she made an a cappella arrangement of the first of these 'Hymns', a setting of George Herbert's poem "Love bade me welcome", for a choir from Orkney, the Mayfield Singers, directed by Neil Price.

Faire is the Heaven

Sir William Henry Harris

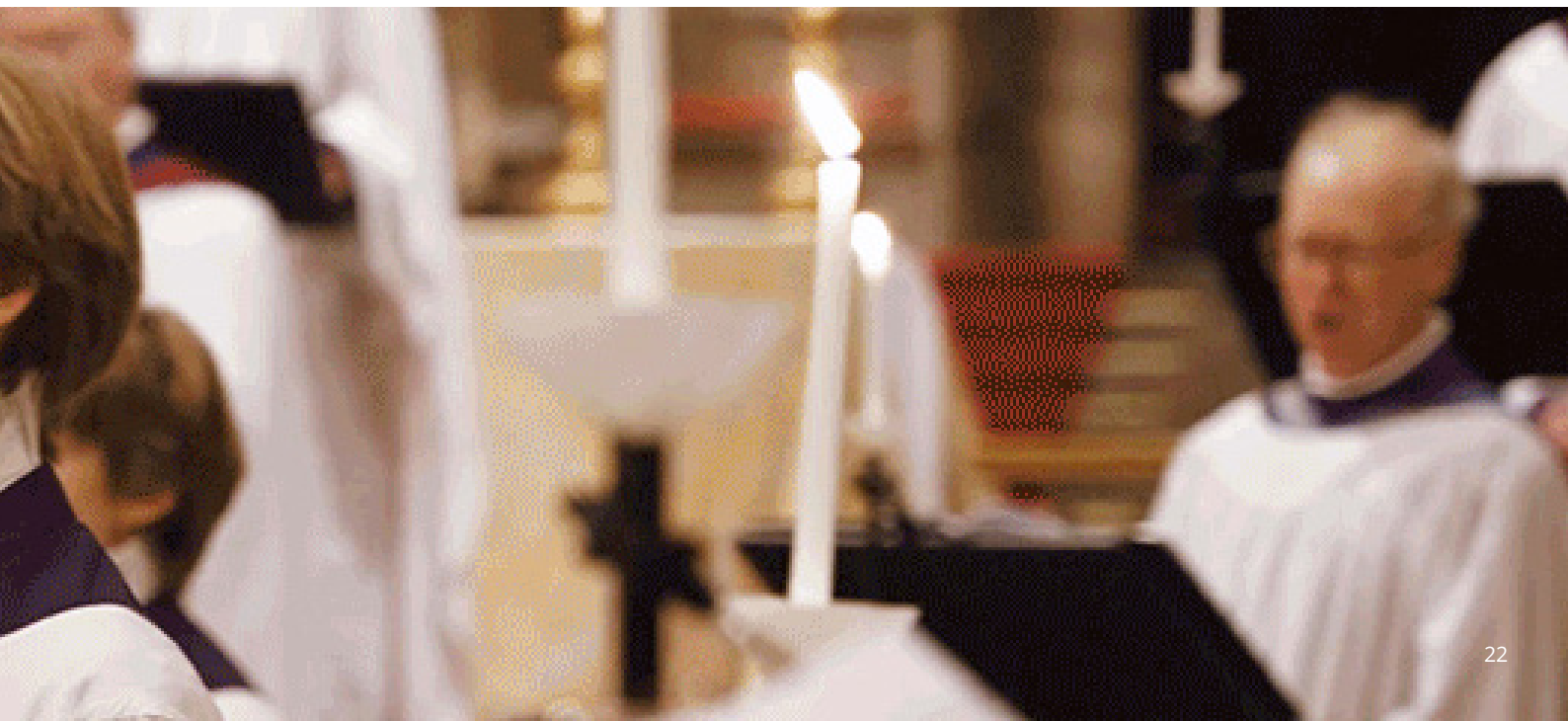
Sir William Harris' masterpiece *Faire is the Heaven* (1925) is one of the best-loved works in the Anglican repertoire. It is set in D^b major, for double choir without accompaniment. The words are taken from Edmund Spenser's "An Hymn of Heavenly Beauty", first published in 1596. Harris selected lines from three stanzas of a poem over forty stanzas in length.

Chichester Psalms

Leonard Bernstein

Chichester Psalms is an extended choral composition in three movements by Leonard Bernstein for countertenor, choir and orchestra. The text was arranged by the composer from the Book of Psalms in the original Hebrew. Part 1 uses Psalms 100 and 108, Part 2 uses 2 and 23, and Part 3 uses 131 and 133. Bernstein scored the work for a reduced orchestra, but also made a version for a smaller ensemble of organ, one harp and percussion; the version that we hear tonight.

The work was commissioned for the 1965 Southern Cathedrals Festival at Chichester Cathedral by the cathedral's Dean, Walter Hussey. However, the world premiere took place in the Philharmonic Hall, New York, on July 15, 1965 with the composer conducting, followed by the English premiere, at Chichester, on July 31, 1965 conducted by the cathedral's Organist and Master of the Choristers, John Birch.



ARTISTS

CANTERBURY CATHEDRAL CHOIR

The choir of boys and Lay Clerks of Canterbury Cathedral consists of twelve adult singers, who sing the alto, tenor and bass parts, and 25 choristers, children aged between eight and thirteen years. Along with the girls of the Cathedral Choir, they sing at daily services in Canterbury throughout much of the year, enriching the worship with a wide-ranging repertoire of music dating from the 13th century to the present day. The choir regularly performs at occasions of national significance held at the Cathedral; additionally, it carries out a full and varied programme of concerts, television and radio broadcasts, and recordings. For more information, please visit: canterbury-cathedral.org

Choristers:

Ruaraidh Aitken
Harry Barker
Rafael Barton Hodges
Benjamin Coleman
Joshua Coleman
Frederick Gourdie
Rohan Lowe
Rhyd Lowe
Percy Meacham
Cesar Ntamushobora
Cassius Preston
Luca Routh
Dylan Shearer
Peter Symon
Matthew Williams
James Wood

Altos:

Olivia Earl
Emily Renshaw-Kidd
Adam Southey
David Wilcock

Tenors:

Sam Corkin
Clifford Lister
Julian Ross
Paul Young

Basses:

Jonathan Arnold
Stephen Foster
Alan Rowland
Ian Thompson

DAVID NEWSHOLME CONDUCTOR

David Newsholme is a conductor, organist, teacher and academic, with wide-ranging musical interests and expertise. He is currently Acting Director of Music at Canterbury Cathedral, where he is responsible for training the Cathedral's choirs, and for all other musical aspects of the Cathedral's work. For more information, please visit: canterbury-cathedral.org

MARTIN KARU COUNTERTENOR

Martin Karu is an Estonian countertenor who started his opera singing lessons at the Georg Ots Tallinn Music College in 2015. In 2020, Karu started his Bachelor's studies at the Guildhall School of Music and Drama with countertenor Andrew Watts in London. Martin Karu concentrates mainly on Renaissance and Baroque music but you can find some romance-, contemporary- and Estonian folk songs in his repertoire. For more information, please visit: martinkaru.com

SIMON HOGAN ORGAN

A graduate of the Royal College of Music, Simon Hogan combines a busy freelance career with organist posts at St Bartholomew the Great, London and Christ Church Cathedral, Oxford. As a soloist Simon has given recitals in venues across the UK, including the cathedrals of Durham, Hereford and Westminster, The Royal Albert Hall, Nottingham, and Rochdale Town Hall. He is also the principal organist for JAM. For more information, please visit: simonhogan.co.uk

ELIZABETH BASS HARP

Elizabeth Bass enjoys a varied life as a professional harpist working as a soloist, chamber musician, orchestral and ensemble player and recording artist across the UK and beyond. Elizabeth has won both national and international prizes – most notably, becoming the first British person to reach the final of the USA International Harp Competition, 2016, winning the Silver Medal – and enjoys performing for major music festivals and societies across the UK. For more information, please visit: elizabethbassharp.com

OWEN GUNNELL PERCUSSION

Owen graduated from the Royal College of Music in 2003 with first class honours, where he also completed a junior fellowship with his duo O Duo in 2006. Since then, he has had a busy and varied career. He has made solo appearances with orchestras such as the BBC Philharmonic, BBC Symphony Orchestra, BBC Concert Orchestra, the London Sinfonietta, the Philharmonia, the Macedonian Symphony Orchestra, the Melbourne Symphony Orchestra, Britten Sinfonia, Sinfonia Viva, Orchestre de Picardie (France) and De Doelen Ensemble (Holland). He has performed and been broadcast on TV and radio across Europe, the USA, Mexico, Hong Kong, Singapore, China, Japan, Russia, Australia and the UK.

CHAMBER MUSIC DAY

FROM MOZART TO MESSIAEN

Michael Collins · clarinet

Simon Blendis · violin

Harriet Mackenzie · violin

Philip Dukes · viola

Sally Pendlebury · cello

Anna Tilbrook · piano



Festival Curator, Anna Tilbrook is a leading light in the UK chamber music world, accompanying some of the UK's finest musicians and singers. For our Chamber Day, Anna has handpicked her fellow performers, many making their JAM on the Marsh debuts, to take our audience on a voyage from Mozart's ever-popular *Clarinet Quintet in A* to one of the greatest chamber pieces of the 20th Century, Messiaen's *Quartet for the End of Time*. In an extraordinary day-long arc, our Chamber Day starts and ends with pieces written by composers whilst in detention during WWII.

CHAMBER MUSIC RECITAL

WITH MICHAEL COLLINS & FRIENDS

11
July

Sunday
1:00pm

St George's Church
Iychurch TN29 0AL

PROGRAMME

Gideon Klein (1919-1945)

String Trio

Allegro

Variations on a Moravian Folksong: Lento
Molto vivace

Giacomo Puccini (1858-1924)

The Chrysanthemums

Wolfgang Amadeus Mozart (1756-1791)

Clarinet Quintet in A, K.581

I. Allegro

II. Larghetto

III. Menuetto with Trio

IV. Allegretto con variazioni

The Chrysanthemums

Giacomo Puccini

In 1890 Puccini composed *The Chrysanthemums* in response to the sudden death of a friend, Amadeo di Savoia, Duke of Aosta, a young and ambitious Italian prince who was selected to assume the throne of the King of Spain after the Glorious Revolution of 1868.

Composed in just one night, *The Chrysanthemums* is a single-movement elegy in ternary form based on two plaintive melodies in C# minor. The first is restless, building its power from chromatic figures moving in contrary motion. In the middle, a mournful theme for the first violin sounds over pulsations in the viola; the first violin and cello then repeat the melody, in double octaves, with the pedal in the second violin. A brief return of the opening music closes the lament.

Clarinet Quintet in A, K.581

Wolfgang Amadeus Mozart

Mozart's *Clarinet Quintet* was written in 1789 for the clarinetist Anton Stadler. Mozart's consummate skill is balancing the distinctive tone, colour and technical resources of the clarinet with those of the strings. The clarinet never protrudes like a solo instrument and never overshadows the first violin in agility or bravura.

The first movement (*Allegro*), in sonata form, is carefully constructed with complementary roles played by the strings and the clarinet. The second movement (*Larghetto*) is a romance: the strings put on mutes, and the clarinet sings a flowing aria-like melody. The third movement (*Menuetto*) has two trios, the first in a minor key with the clarinet silent, and the second a dialogue in the style of a ländler (an Austrian country dance) between the clarinet and the first violin. The finale (*Allegretto con variazioni*) is a theme and variations of great lucidity. The theme is really a modified version of the motif that opened the first movement. Six variations follow, of which the third is in minor and the fifth is slowed to a poignant adagio.

PROGRAMME NOTES

String Trio

Gideon Klein

Surely no music in the classical repertory is so haunted as that produced by the composers who, in a state of incalculable hardship, managed to create compositions while incarcerated in the Terezín Concentration Camp. It was not designed to be a death camp, although many thousands of the detainees did perish there. Instead, the Nazis viewed it as a supply source for slave labor and, ultimately, as a temporary stopover for persons destined to meet their ends in Auschwitz. Initially, Terezín was envisioned as a camp for privileged and intellectual Jews, and in fact a density of artists, musicians, and literary types figured among the inmates.

Klein's *String Trio* was probably the last major work anybody composed in Terezín; its three movements being completed in September and October 1944. The relatively brief first and third movements are invigorated by almost neoclassical transparency. The emotional heart of the piece, though, is the middle movement, a set of variations on *Tá kneždubská vež* (*The Kneždub Tower*), a folksong from Klein's native Moravia.

CHAMBER MUSIC FROM WWI & WWII

11
July

Sunday
7:00pm

St Leonard's Church
Hythe CT21 5DN

Please note that there will be a 60 minute interval in this concert, with *Quartet for the End of Time* starting at 8.30pm.

Original invitation to the premiere

"Never was I listened to with such rapt attention and comprehension."

— Olivier Messiaen

PROGRAMME

7:00pm

Sir Edward Elgar (1857-1934)
Piano Quintet in A minor, Op.84
Moderato – Allegro
Adagio
Andante – Allegro

c.60min Interval

8:30pm

Olivier Messiaen (1908-1992)
Quartet for the End of Time

(80th anniversary since premiere)

I. "Liturgie de cristal" (Crystal liturgy)

II. "Vocalise, pour l'Ange qui annonce la fin du Temps" (Vocalise, for the Angel who announces the end of time)

III. "Abîme des oiseaux" (Abyss of birds)

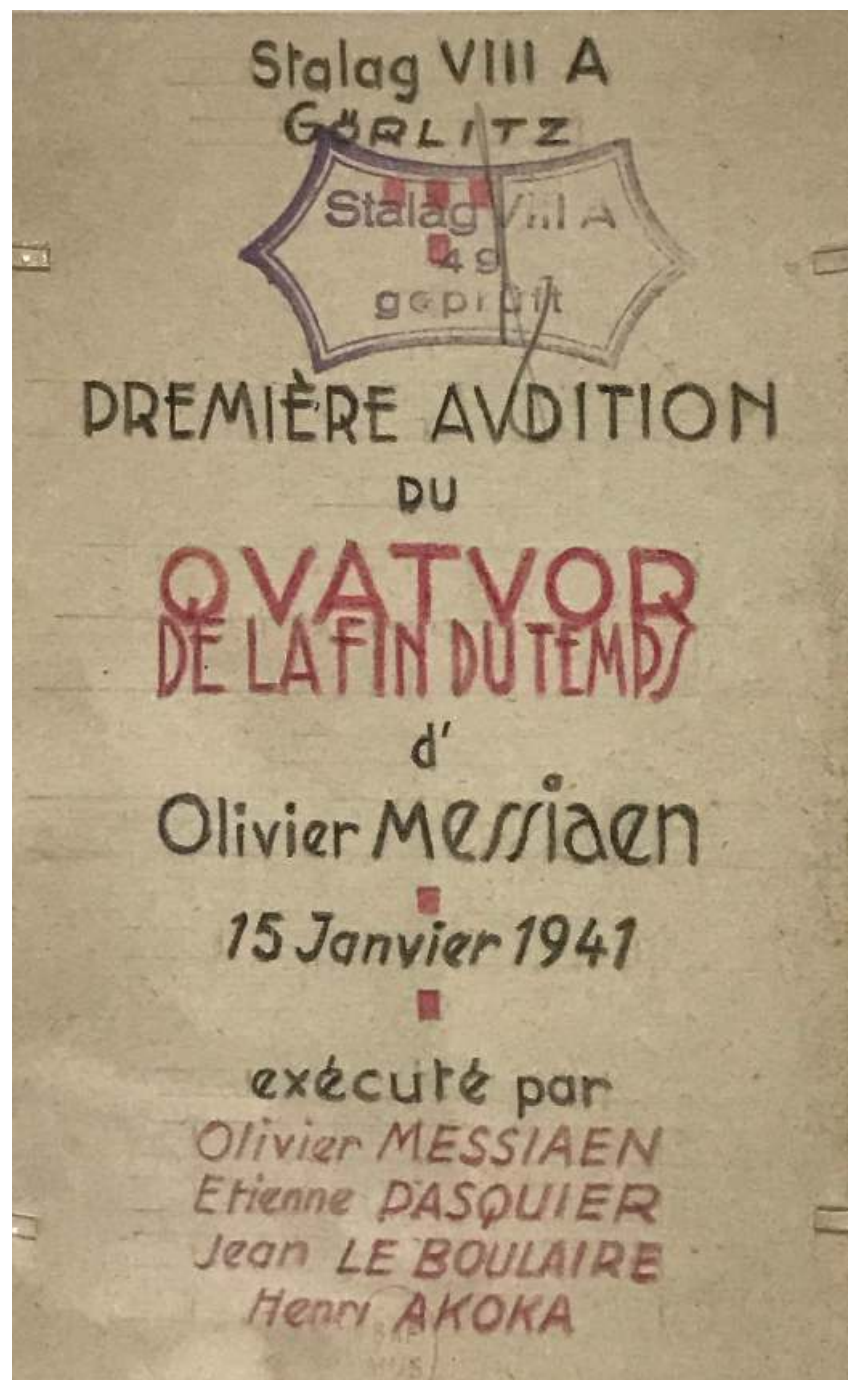
IV. "Intermède" (Interlude)

V. "Louange à l'Éternité de Jésus"
(Praise to the eternity of Jesus)

VI. "Danse de la fureur, pour les sept trompettes"
(Dance of fury, for the seven trumpets)

VII. "Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du Temps" (Tangle of rainbows, for the Angel who announces the end of time)

VIII. "Louange à l'Immortalité de Jésus"
(Praise to the immortality of Jesus)



PROGRAMME NOTES

Piano Quintet in A minor, Op.84

Edward Elgar

The last set of major pieces Elgar composed – beginning with the *Violin Sonata* and *String Quartet* and ending with the famous *Cello Concerto* – all bear the scars of a world irrevocably changed by a terrible war. From the beginning, Elgar seems to have viewed the conflict with a measure of dread and depression; by the time it ended, his mood was justified – and gloomy, indeed.

Elgar started work on the *Piano Quintet* in September 1918, as soon as he had completed the *Violin Sonata*. He worked on it intermittently throughout the autumn, while also finishing the *String Quartet*. The finale of the quartet was dated 23 December 1918, and Elgar continued to revise and refine the *Piano Quintet* until April 1919.

The first movement opens with an expansive piano melody that's accompanied by a focused, rhythmic tattoo from the strings; after a fragmentary, questioning string figure, the tempo shifts into a brooding, martial Allegro. This driving music is interrupted, suddenly, by a reprise of that inquisitive string melody; shortly thereafter a warm, typically Elgarian refrain in E major crops up, marking the music's first turn from the minor mode.

These three primary ideas – the expansive opening tune, its rhythmic counterpoint, and the major-key episode – are treated to a series of involved, developmental procedures. After building to a furious climax that, essentially, pits the strings against the piano, the recapitulation, with its serene reiteration of the major-key material returns.

The second movement forms the *Quintet's* emotional heart. It's built around a touching melody first played by the viola, and later taken up by the violins. The melodic writing, which builds to a moving, soaring apex, is pure Elgar – possessing “something of Nimrod,” an early critic wrote.

The finale begins with a melody that hints at the first movement's introduction before eliding into a gracious, triple-meter theme in a brisker tempo (Allegro). A second motive, syncopated, that we almost might call “jaunty,” provides a contrast that, thanks to episodes of increasing rhythmic dissonance, fast becomes more emotionally complex. Eventually, after a reprise of the slow, opening melody, and a final battle between strings and piano, this sunny music wins the day with a blaze of A major.

Quartet for the End of Time

Olivier Messiaen

The great French composer Olivier Messiaen was 31 years old when France entered World War II. He was captured by the German army in June 1940 and imprisoned in Stalag VIII-A, a prisoner-of-war camp in Görlitz, Germany (now Zgorzelec, Poland). While in transit to the camp, Messiaen showed the clarinetist and fellow prisoner, Henri Akoka the sketches for what would become *Abime des oiseaux* (3rd movement of *Quartet for the End of Time*). Two other professional musicians were also among Messiaen's fellow prisoners; violinist Jean le Boulaire and cellist Etienne Pasquier. After he managed to obtain some paper and a small pencil from a sympathetic guard (Carl-Albert Brüll), Messiaen wrote a short trio for them. In time this piece developed into *Quartet for the End of Time*, written for clarinet, violin, cello and piano.

Quartet for the end of Time was premiered outdoors, in the freezing rain, on 15th January 1941 in Barrack 27 of Stalag VIII-A. The musicians had decrepit instruments and an audience of about 400 fellow prisoners and guards. Messiaen later recalled: “Never was I listened to with such rapt attention and comprehension.”

Several months after the premiere, Messiaen was released (again with the help of Brüll) thanks to an entreaty by his former organ teacher and professor at the Paris Conservatoire, Marcel Dupré.

Eighty years after its first performance, *Quartet for the End of Time* is as vibrant and striking as it was in 1941. It is widely regarded as one of the great masterpieces of 20th century chamber music.

Messiaen wrote in the Preface to the score that the work was inspired by text from the Book of Revelation (Rev 10:1–2, 5–7, King James Version):

‘And I saw another mighty angel come down from heaven, clothed with a cloud: and a rainbow was upon his head, and his face was as it were the sun, and his feet as pillars of fire ... and he set his right foot upon the sea, and his left foot on the earth And the angel which I saw stand upon the sea and upon the earth lifted up his hand to heaven, and swore by him that liveth for ever and ever ... that there should be time no longer: But in the days of the voice of the seventh angel, when he shall begin to sound, the mystery of God should be finished ...’

ARTISTS

MICHAEL COLLINS

CLARINET

Michael Collins' dazzling virtuosity and sensitive musicianship have earned him recognition as one of today's most distinguished artists and a leading exponent of his instrument. At 16 he won the woodwind prize in the first BBC Young Musician of the Year Competition, going on to make his US debut at New York's Carnegie Hall at the age of 22. He has since performed as soloist with many of the world's most significant orchestras and formed strong links with leading conductors. Collins also has the distinction of being the most frequently invited wind soloist to the BBC Proms, including several appearances at the renowned Last Night of the Proms. For more information, please visit: michael-collins.co.uk

HARRIET MACKENZIE

VIOLIN

Harriet Mackenzie is an internationally renowned concerto soloist and has performed across five continents. Her recordings include concertos with the Royal Philharmonic Orchestra, Orchestra Nova and the English Symphony Orchestra and these have received international acclaim, including five stars in The Times (Richard Morrison) and have also frequently appeared in the 'Top Recordings of The Year' lists. In addition to her busy solo career she is a lover of chamber music and is a founder member of Kosmos Ensemble and Karolos Ensemble. For more information, please visit: harrietmackenzie.com

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. With the distinguished British tenor James Gilchrist she has made acclaimed recordings of 20th-century English song for Linn records. For more information, please visit: annatilbrook.co.uk

PHILIP DUKES

VIOLA

Philip Dukes is recognised as one of the world's leading viola players. In a career that has spanned over 30 years he is an accomplished performer, be it as a concerto soloist, a recitalist or chamber musician. Dukes made his solo recital debut at London's Southbank Centre in 1991, a performance in which he was hailed by the Times as 'Great Britain's most outstanding solo viola player' with The Strad magazine describing it as 'world class'. As a winner of the coveted 'European Rising Stars Award' in 1997 he made his European recital debuts in Vienna, Stockholm, Frankfurt, Paris and Amsterdam in the same year, all to critical acclaim. For more information, please visit: philipdukes.com

SIMON BLENDIS

VIOLIN

Simon Blendis enjoys an international career as a chamber musician, soloist and orchestra leader. With the Schubert Ensemble, Simon performed in over thirty different countries, recorded over twenty CDs of music ranging from Brahms to Judith Weir, made frequent broadcasts for BBC Radio 3 and appeared regularly at Europe's major venues such as the Wigmore Hall in London and the Concertgebouw in Amsterdam. The Ensemble left behind a significant legacy including 50 commissions and a major library of filmed performances. For more information, please visit: simonblendis.com

SALLY PENDLEBURY

CELLO

Sally Pendlebury is a member of The Fitzwilliam Quartet, The Angell Piano Trio and Möbius. She grew up in Manchester and now teaches there at the Royal Northern College of Music, as well as at Trinity Laban Conservatoire of Music and Dance. She regularly plays as Guest Principal Cello with London Sinfonietta, the Philharmonia, Royal Philharmonic Orchestra, Royal Northern Sinfonia, English Chamber Orchestra and the BBC Philharmonic. She is an associate member of Chamber Orchestra of Europe and was Cello Section Leader of Opera North for five years.







KOSMOS ENSEMBLE

12
July

Monday
7:30pm

St George's Church
Ivychurch TN29 0AL

Kosmos Ensemble is a group re-defining the relationship between classical and world music. United by a shared passion for improvisation, music from around the globe as well as the rigours of classical training, each member of Kosmos is an international soloist, bringing individual flavour to the group.

Harriet, Meg and Miloš will introduce their carefully crafted programme, inspired by music from all around the globe, to the audience. Wild Gypsy fiddling, emotive Jewish and Greek music glide seamlessly into hot-blooded tango, alongside interpretations of Japanese, Polish and Swedish songs, Scottish reels, new arrangements by and for the ensemble, with references to classical composers including Bach, Brahms and Sarasate.

ARTISTS

HARRIET MACKENZIE

VIOLIN

Harriet Mackenzie is an internationally renowned concerto soloist and has performed across five continents. Her recordings include concertos with the Royal Philharmonic Orchestra, Orchestra Nova and the English Symphony Orchestra and these have received international acclaim, including five stars in *The Times* (Richard Morrison) and have also frequently appeared in the 'Top Recordings of The Year' lists. In addition to her busy solo career she is a lover of chamber music and is a founder member of Kosmos Ensemble and Karolos Ensemble. For more information, please visit: harrietmackenzie.com

MEG-ROSALEEN HAMILTON

VIOLA

Millennium Award winning violist and violinist, with music degrees from Edinburgh University and Trinity College of Music, Meg has developed a varied career in classical and traditional music. She has toured since 2002 with She'Koyokh, hailed as the UK's "best klezmer and Balkan band" (*Evening Standard*). She'Koyokh has

showcased Meg as a violinist and Balkan music specialist throughout UK and Europe on stages such as Amsterdam's Concertgebouw, Aldeburgh's Snape proms, Brighton Dome, and WOMAD festivals, and the group has released four critically acclaimed studio albums worldwide. For more information, please visit: kosmosensemble.com

MILOŠ MILIVOJEVIĆ

ACCORDIAN

Serbian born accordionist Miloš Milivojević is a first prize winner at International Competitions in Germany, France, Italy and Denmark. In Serbia he studied with Vojin Vasovic and with Owen Murray at the Royal Academy of Music where he graduated and was awarded with Dip RAM – the highest award for graduates. In 2007 he became the first accordionist ever to win the RAM Club Prize at the Academy and in the 2008 was the Winner of the prestigious Derek Butler London Prize at the Wigmore Hall. In 2014 he was awarded 'Associate of the Royal Academy of Music' for his services to music. For more information, please visit: kosmosensemble.com



OPEN COMPOSITION WORKSHOP

FREE TO ALL

13
July

St Leonard's Church
Hythe CT21 5DN

Join this free Open Composition Workshop with organist **Francesca Massey** and **Onyx Brass**, led by international composer **Paul Mealor**. Three organ and four brass quintet 'sketches' have been selected through a rigorous submission process and will be workshopped with the performers and composers together.

10-11am

Organ Workshop with Francesca Massey
led by Paul Mealor

Composers:

David Chan
Graham Harris
John Sturt

2:00-3:20pm

Brass Quintet Workshop with Onyx Brass
led by Paul Mealor

Composers:

Christopher Cook
Oscar Ridout
Angela Slater
Janet Wheeler

The JAM Masterclass Series is an inspirational, interactive composition course aimed at emerging UK-based composers of any age. Visit jamconcert.org for upcoming educational projects.

ONYX BRASS & FRANCESCA MASSEY IN CONCERT

PROGRAMME

Eugène Gigout
Grand Choeur Dialogué

Judith Weir
Wild Mossy Mountains

Charlotte Hardings
Rhombus

Francis Pott
Empyrean

Malcom Arnold
Brass Quintet No.1, Op.73
(100th anniversary since his birth)

Maurice Duruflé
Choral varié sur le Veni Creator, Op.4

Rory Boyle
Tallis' Light
(Commissioned by JAM in 2011)

13
July

Tuesday
7:30pm

St Leonard's Church
Hythe CT21 5DN

"...Regarded as probably the foremost female organist in the UK", Francesca Massey joins with Onyx Brass exploring the energetic and vibrant world of the organ and brass quintet repertoire.

Francesca Massey · organ

Onyx Brass

Ryan Linham, trumpet
James Fountain, trumpet
Andrew Sutton, horn
Amos Miller, trombone
David Gordon Shute, tuba

John Frederick Hudson · conductor

ARTISTS

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, presenting it in the entertaining and articulate style that has become the group's trademark. BBC Music Magazine described the group as "easily the classiest brass ensemble in Britain", and Gramophone hailed "some of the most thrilling chamber brass-playing of its kind". Education is a large part of the remit of Onyx Brass: workshops and masterclasses range from Primary School to the Juilliard School. The group is currently resident ensemble of Imperial College, University of London. For more information, please visit: onyxbrass.co.uk

FRANCESCA MASSEY ORGAN

In September 2019, Francesca became Director of Music and Organist at Rochester Cathedral, where she leads the Cathedral Choir and has responsibility for the Cathedral's wider musical ministry. In addition to the opus dei (the provision of music for the daily round of services and training of the choristers), Francesca has broadcast extensively on radio and TV, toured the UK and abroad and made several recordings with various choirs. For more information, please visit: francesca-massey.org

JOHN FREDERICK HUDSON CONDUCTOR

John Frederick Hudson has received many accolades for his dynamic, passionate, and expressive style as a conductor, composer, and pianist. As a regular guest conductor with the Aberdeen Sinfonietta Orchestra, Hudson was commissioned for an exciting 20' work, *Concerto for Percussion and Orchestra*, also conducting the premiere performance. Last year, Hudson premiered Paul Mealor's *Piano Concerto* in the JAM on the Marsh VIRTUAL to much acclaim. For more information, please visit: johnfrederickhudson.com

JAM ON THE MARSH

A MIDSUMMER NIGHT'S DREAM

PRESENTED BY
CHANGELING THEATRE

15
July

Thursday
7:30pm

The Star Inn
St Mary in the Marsh TN29 0BX

"Changeling offers something rarely found in contemporary theatre."

— Dame Janet Suzman DBE

The course of true love never did run smooth.

On Midsummer's night, four young lovers find themselves in an enchanted and mysterious forest, ruled by prying pixies and feuding fairies. The Fairy King and Queen are at war and keen but clueless amateur actors Bottom, Quince and friends are putting on a play. Mischievous fairy Puck is up to no good, playing tricks on them all in a magical comic tale where the course of true love is well and truly scuppered...

Think gothic fantasy meets RuPaul's Drag Race, *A Midsummer Night's Dream* will be another unmissable Changeling production; a funny, fantastical feast for the senses that will delight all ages.

ABOUT CHANGELING THEATRE

Changeling Theatre was founded in 1997 to produce high quality, entertaining theatre in non-traditional locations for underserved community audiences across South East England. We take theatre beyond the stage, creating site-specific performances in public locations such as Chatham Dockyard, Dover Castle, Maidstone Football Ground and Boughton Monchelsea Place, as well as community parks, private homes and gardens. We're also a talent lab, providing a critical springboard for emerging talent from all disciplines and backgrounds. For more information, please visit: changeling-theatre.com

Robert Forknall · Artistic Director
Guy Benedict Jones · Company Stage Manager
Dawn Archer · Administrator
Carolyn McLeod · Casting Director
Jill Hogan · Marketing
Dan Bull · Graphic Design
Nic Dawkes · Photography







James Gilchrist, one of the UK's finest tenors makes his JAM on the Marsh debut, accompanied by long-time collaborator, Anna Tilbrook. In this recital, based on their Chandos recording **Solitude** of last year, the theme of solitude is reflected in varied and contrasting ways. In his booklet note, James describes solitude as 'A state of being that we need, that perhaps we overlook too easily, that is harder to achieve and harder to endure and understand than we expect'.

JAMES GILCHRIST

WITH ANNA TILBROOK

16
July

Friday
1:00pm

St Nicholas Church
New Romney TN28 8AR

PROGRAMME

Henry Purcell (1659-1695), arr Britten
O solitude, my sweetest choice! Z406

Franz Schubert (1797-1828)
Einsamkeit, D620

William Harmer
Three Songs
This Is My Letter to the World
It Was Not Death
If I Can Stop One Heart from Breaking

Jonathan Dove (b.1959)
Under Alter'd Skies
1. *Fair Ship*
2. *Calm is the morn*
3. *To-night the winds begin to rise.*
4. *With weary steps.*
5. *Be near me.*
6. *Peace; come away*
7. *Thy voice is on the rolling air*

PROGRAMME NOTES

O solitude, my sweetest choice!

Henry Purcell, arr Britten

Henry Purcell's *O! Solitude, my sweetest choice* (in the arrangement by Benjamin Britten) focuses on twin themes of solitude: the peace found in the meditative state and the pain felt by being separated from loved ones.

Einsamkeit

Franz Schubert

Schubert's *Einsamkeit* represents the importance of solitude as an important theme in the German romantic tradition: yearning for homeland, the lonely wanderer, and separated lovers appear again and again in the poetry, prose, and music of this era.

Three Songs

William Harmer

These *Three Songs* are taken from a song cycle which sets five contrasting poems from the works of Emily Dickinson. The pianist and singer have equal weighting in conveying the poetic narrative, and while the vocal line often escapes the implied metre of poem, the piano writing is mostly built on repeating material which evolves over time. Dickinson often includes dashes (–) in her poems, breaking up the flow of the text. Piano interludes act like the poetic dashes in these settings, in dialogue with the vocal line, just as Dickinson's poetry balances text and space through punctuation.

Under Alter'd Skies

Jonathan Dove

The cycle sets seven poems from Alfred Lord Tennyson's "In Memoriam"; a huge outpouring produced in response to the sudden death of Tennyson's friend, Arthur Hallam, whilst holidaying in Italy in 1833, aged just 22. The musical exploration begins as Arthur's body is being returned; the poet pictures the ship carrying the body coming ever closer.

ARTISTS

JAMES GILCHRIST TENOR

James Gilchrist began his working life as a doctor, turning to a full-time career in music in 1996. His musical interest was fired at a young age, singing first as a chorister in the choir of New College, Oxford, and later as a choral scholar at King's College, Cambridge. James' extensive concert repertoire has seen him perform in major concert halls throughout the world with conductors including Sir John Eliot Gardiner, Sir Roger Norrington, Bernard Labadie, Harry Christophers, Harry Bicket and the late Richard Hickox. James and Anna Tilbrook have recently released a new disc of Schumann song cycles for Linn Records. For more information, please visit: jamesgilchrist.co.uk

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. With the distinguished British tenor James Gilchrist she has made acclaimed recordings of 20th-century English song for Linn records. For more information, please visit: annatilbrook.co.uk

LONDON MOZART PLAYERS

WITH JAMES GILCHRIST

16
July

Friday
7:30pm

St Nicholas Church
New Romney TN28 8AR

The London Mozart Players, under Michael Bawtree, are a regular JAM on the Marsh highlight. This year they are joined by one of the UK's finest tenors, **James Gilchrist**, and **Ben Goldscheider**, Concerto Finalist in the 2016 BBC Young Musician Competition. This programme includes a world premiere by **Cecilia McDowell**, celebrating her 70th birthday, and a piece by New Romney composer, **Peter Aviss**. This event has been achieved in partnership with Orchestra's Live.



PROGRAMME

Peter Aviss
The Seafarer

Sir Edward Elgar (1857-1934)
Serenade for Strings, Op.20
1. *Allegro piacevole*
2. *Larghetto*
3. *Allegretto*

Cecilia McDowall (b.1951)
Off the Ground
(World Premiere)

Benjamin Britten (1913-1976)
Serenade for Tenor, Horn and Strings, Op.31
1. Prologue
2. Pastoral
3. Nocturne
4. Elegy
5. Dirge
6. Hymn
7. Sonnet
8. Epilogue



PROGRAMME NOTES

The Seafarer

Peter Aviss

The Seafarer embodies the ocean's capriciousness, surge escalating into storm then just as suddenly subsiding, still waters streaming smoothly before surface ripples spill into rip currents. There's a certain 'Englishness' about Aviss' muscular rhythmic currents: sprung rhythms of the strings' open-fifths burst forth in the opening bars, initiating driving rhythmic and motivic patterns which evoke the heave and swell of the ocean – fitful and fierce, fickle and free. *The Seafarer's* undercurrents never really rest but at the close there is a certain calm.

Serenade for Strings, Op.20

Sir Edward Elgar

Although not formally published until 1892, *Serenade for Strings* is believed to be a reworking of a suite Elgar had written some years earlier, before he had firmly set his sights on a career as a composer. Apart from the *Wand of Youth* suites, it is probably the earliest of his compositions to survive into the standard repertoire. The opening bars of the first movement will be familiar to most, but it is the central *Larghetto* which is generally accepted as containing the finest and most mature writing. The work remains among the most frequently performed of all his music.

Off the Ground

Cecilia McDowall

Two ideas are at the heart of *Off the Ground*, both to do with the 'dance'; a nonsense poem, of the same name, by Walter de la Mare, and three of John Playford's 17th century dance tunes. De la Mare's quirky poem begins:

*Three jolly Farmers
Once bet a pound
Each dance the others would
Off the ground.*

Playford's *The Dancing Master* contains an abundance of single line tunes designed for teaching dancing and from this wonderful collection I found three which seemed to resonate with the charming silliness of the poem; *Jiggity Foot*; *Bobbing Joe* and *The Mermaid* (because, alas, Farmer Turvey 'with twirling toes' dances off into the sea to join mermaids below). At times, one of Playford's 'ground' basses makes an appearance and at others, the music is 'off the ground'.

Off the Ground was commissioned by the Royal Philharmonic Society and receives its first performance this evening.

Cecilia McDowall

Serenade for Tenor, Horn and Strings, Op.31

Benjamin Britten

In 1942, Benjamin Britten was commissioned by the BBC to write incidental music for a documentary series on life in England to be broadcast to the US. The score was played by the RAF Orchestra, in which Dennis Brain was first horn. Britten was struck by Brain's skill and needed little persuasion to write a concert piece for him.

Brain may have been expecting a concerto, but instead Britten chose to compose a song-cycle with the horn and the singer as equal partners. Early in 1943 Britten caught

measles so severely that he was in hospital for several weeks, and then convalesced at his country house in Suffolk. There, while also working on his opera *Peter Grimes*, he composed most of the *Serenade*.

The Serenade for Tenor, Horn and Strings is a setting of a selection of six poems by English poets on the subject of night, including both its calm and its sinister aspects. The poets Britten chose to set for the *Serenade* range from an anonymous 15th-century writer to poets from the 17th, 18th and 19th centuries. Written at the height of Britten's powers, this magnificent piece has 8 movements.

ARTISTS

LONDON

MOZART PLAYERS

Founded in 1949 by Harry Blech to delight audiences with the works of Mozart and Haydn, over the last 70-odd years the LMP has developed an outstanding reputation for adventurous, ambitious programming from Baroque through to genre-crossing contemporary music. It continues to build on its 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 throughout Europe and the Far East, most recently Dubai and Hong Kong, and records for Naxos, Chandos, Signum, Hyperion, Convivium Records and the German label CPO. For more information, please visit: londonmozartplayers.com

BEN GOLDSCHIEDER

HORN

At the age of 18 Ben was a Concerto Finalist in the 2016 BBC Young Musician Competition. In 2018 he made his BBC Proms debut, released his first CD to critical acclaim, and was selected as a BBC Music Magazine Rising Star and Gramophone Magazine One to Watch. In 2020, Ben was nominated by the Barbican as a European Concert Halls Organisation Rising Star during the 2021/22 season. Over the last year Ben has made his debut with the Mozarteum Orchestra at the Mozartwoche Festival (Salzburg), the Royal Philharmonic Orchestra and London Mozart Players. He was a prize-winner at the 2019 International YCAT Auditions held at Wigmore Hall. For more information, please visit: bengoldscheider.com

Violin I

Simon Blendis
Sijie Chen
Nicoline Kraamwinkel
Anna de Bruin
Nicola Gleed

Violin II

Jennifer Godson
Antonia Kesel
Jeremy Metcalfe
Jayne Spencer

Viola

Catherine Musker
Michael Posner
Joe Ichinose

Cello

Sebastian Comberti
Julia Desbruslais

Double Bass

Benjamin Russell

JAMES GILCHRIST

TENOR

James Gilchrist began his working life as a doctor, turning to a full-time career in music in 1996. His musical interest was fired at a young age, singing first as a chorister in the choir of New College, Oxford, and later as a choral scholar at King's College, Cambridge. James' extensive concert repertoire has seen him perform in major concert halls throughout the world with conductors including Sir John Eliot Gardiner, Sir Roger Norrington, Bernard Labadie, Harry Christophers, Harry Bicket and the late Richard Hickox. James and Anna Tilbrook have recently released a new disc of Schumann song cycles for Linn Records. For more information, please visit: jamesgilchrist.co.uk

MICHAEL BAWTREE

CONDUCTOR

A musician with a wide-ranging international career, British conductor and organist Michael Bawtree was appointed Principal Conductor of JAM (John Armitage Memorial Trust) in 2017. He regularly conducts the Royal Scottish National Orchestra, and has directed the Scottish Chamber Orchestra, London Mozart Players, Red Note Ensemble, the Orchestra of Scottish Opera, Orchestra North East and many performances for Scottish Ballet, Northern Ballet and Raymond Gubbay Limited across the British Isles. For more information, please visit: rco.ac.uk/staff/bawtree_michael/

SIMON BLENDIS

LEADER

Simon Blendis enjoys an international career as a chamber musician, soloist and orchestra leader. With the Schubert Ensemble, Simon performed in over thirty different countries, recorded over twenty CDs of music ranging from Brahms to Judith Weir, made frequent broadcasts for BBC Radio 3 and removed hyphenated words regularly at Europe's major venues such as the Wigmore Hall in London and the Concertgebouw in Amsterdam. The Ensemble left behind a significant legacy including 50 commissions and a major library of filmed performances. For more information, please visit: simonblendis.com



FIBONACCI QUARTET

17
July

Saturday
1:00pm

St George's Church
Ivychurch TN29 0AL

Kryštof Kohout · violin
Luna De Mol · violin
Ami-Louise Johnsson · viola
Kosta Popović · cello

PROGRAMME

Wolfgang Amadeus Mozart (1756-1791)
String Quartet No. 15 in D minor, K. 421

I. Allegro moderato
II. Andante
III. Menuetto (Allegretto) - Trio
IV. Allegretto ma non troppo

Dmitri Shostakovich (1906-1975)
String Quartet No. 9, Op. 117

I. Moderato con moto
II. Adagio
III. Allegretto
IV. Adagio
V. Allegro

ARTISTS

Making its JAM on the Marsh debut, The Fibonacci String Quartet was formed in September 2019 and consists of students of David Takeno and Louise Hopkins at the Guildhall School of Music and Drama in London. It is an international ensemble, bringing together Czech, Belgian, Swedish and Montenegrin nationalities. In March 2020 they won both 1st prize and audience prize at the Beethoven Competition for Young Musicians in London, competing against international musicians up to 26 years old. They regularly perform in the United Kingdom and abroad.

PROGRAMME NOTES

String Quartet No. 15 in D minor, K. 421

Wolfgang Amadeus Mozart

Wolfgang Amadeus Mozart's *String Quartet No. 15 in D minor, K. 421* is the second of the *Quartets* dedicated to Josef Haydn and the only one of the set in a minor key. Though undated in the autograph, it is believed to have been completed in 1783, while his wife Constanze Mozart was in labour with her first child Raimund. Constanze stated that the rising string figures in the second movement corresponded to her cries from the other room.

This *Quartet* was the first piece that the Fibonacci Quartet ever read together, and they were immediately drawn to it, especially as it is one of the only two quartets by Mozart set in a minor key.

String Quartet No. 9, Op. 117

Dmitri Shostakovich

Dmitri Shostakovich's *String Quartet No. 9 in E-flat major, Op. 117*, was composed in 1964. The *Ninth Quartet* was dedicated to his third wife, Irina Antonovna Shostakovich, a young editor he married in 1962. Shostakovich rarely changed or revised his works, but the *Ninth Quartet* is one of the rare exceptions. He commented: 'in an attack of healthy self-criticism, I burnt it in the stove. This is the second such case in my creative practice. I once did a similar trick of burning my manuscripts, in 1926.' This brilliant work contains an incredible range of raw emotion and depth and, according to the Fibonacci Quartet '...it has been such a joy to discover all the layers underneath the surface.'

A man with short brown hair and black-rimmed glasses is seated, looking directly at the camera. He is wearing a dark, textured blazer over a blue button-down shirt. His hands are clasped in his lap. The background is a large window with a dark frame and a grid of small panes, through which bright light is streaming, creating a high-contrast scene.

7:00pm · 17 July · St Leonard's Church, Hythe

Join composers Jonathan Dove, Paul Meallor and Jack Oades, with librettist Grahame Davies, in a pre-concert talk discussing relationships between music and words in this celebration of 3 decades of JAM.

MEALOR CONDUCTS MEALOR & DOVE

CELEBRATING 3 DECADES OF JAM

17
July

Saturday
8:00pm

St Leonard's Church
Hythe CT21 5DN

PROGRAMME

Jack Oades (b.1994)
Between the Stormclouds and the Sea
(World Premiere 2021)
(Text by Grahame Davies)

Paul Mealor (b.1975)
Now Sleeps the Crimson Petal (2010)

I. Now sleeps the crimson petal
II. Lady, when I behold the roses sprouting
III. Upon a bank with roses sprouting
IV. A Spotless Rose

Jonathan Dove (b.1959)
The Far Theatricals of Day (2003)

Caritas makes its English debut in this stunning programme of JAM commissions, covering three decades of enabling composition. The three pieces in tonight's concert are from 2003 (Dove), 2012 (Mealor) and 2021 (Oades' JAM on the Marsh Festival Commission). In a rare appearance on the platform, international composer and President of JAM Paul Mealor, makes his JAM on the Marsh conducting debut.

Caritas
Paul Mealor · conductor
Onyx Brass
Simon Hogan · organ
Claire Seaton · soprano
Rebecca Afonwy-Jones · mezzo-soprano
Mark Le Brocq · tenor
Julian Close · bass

PROGRAMME NOTES

Between the Stormclouds and the Sea

Jack Oades

I was absolutely delighted to be asked by Edward Armitage to write a piece for the JAM on the Marsh festival 2021, and to once again collaborate with poet Grahame Davies. I had set one of Grahame's texts back in 2017, so was already familiar with his uniquely beautiful writing style upon accepting this commission.

For the 2021 festival, Grahame wrote "The Secret and the Song", a text in seven parts written as if from the perspective of a Marsh native. When I asked him about his creative process, Grahame said: "My meetings with Marsh people, and the extensive reading which I did around the subject, gave me a sense of their independence, their feeling of difference and apartness, and the way they believe the Marsh is special and unique. To that extent, the 'voice' of the poems is a persona - that of a Marsh native." The poems themselves feature a variety of styles, creating a wonderful blend of the old and new.

For my setting of the text, I wanted to capture the essence of the Marsh as a place, while simultaneously responding to the emotional landscape of the poetry. There is a variety of thematic material across the seven poems, with the concept of faith being particularly important. The speaker has many questions, not all of which can be answered, but the beauty of the Marsh shines through the cloud of doubt, and the speaker reclaims the affirmatory tone of the first poem by the end of the final poem.

Musically speaking, the piece is largely melodically driven, with harmony that is often unsettled, and a flexible approach to rhythm and metre. The prominent recurring melodic motif of the piece (featuring in every movement) jumps up a major seventh, before settling on a perfect fifth, and this aims to capture the speaker reaching out for answers before finding solace amongst the Marsh. The folkloric language of the poetry is emulated through my own harmonic language in the piece, and combining this with the timbre of brass and organ underneath the choir, the music ebbs and flows 'like the surf upon the shingle, like the wind among the wheat'.

Jack Oades

Now Sleeps the Crimson Petal

Paul Mealor

The relationship between Paul Mealor, JAM and JAM on the Marsh is a long, happy and productive one. Paul successfully submitted music to JAM's annual **Call for Music** back in 2002, since when he has been commissioned multiple times by JAM, including audience favourites like *Now Sleeps the Crimson Petal* (2010), *The Farthest Shore* (2013), *Piano Concerto* (2020), all of whom have been performed here at St Leonard's Church, Hythe. His spell as Festival Curator of JAM on the Marsh (2015 & 16) marked the enlargement of the festival, from which it has continued to grow and thrive. Paul is President of JAM and continues to be an integral part of our team, always on hand ready to give advice and help, leading both the charity and festival forward.

Edward Armitage

"My choral cycle, *Now Sleeps the Crimson Petal* consists of four linked madrigals on texts referring to roses, either directly or as a metaphor for love.

The eponymous first song sets a sensual poem by Tennyson in which the closing of flowers as night draws in suggests the union of two lovers. The setting is delicate and reflective, but exploits the full range of the choir's vocal resources. *Lady, when I behold the roses sprouting* uses a typical English madrigal text, paraphrased from a 16th century Italian original. The play of dual tonalities expresses the poet's flattering confusion: is he seeing his lady's red lips or the petals of a rose? *Upon a bank with roses* set about contrast a peaceful pastoral idyll with the sharp pain of a thwarted lover. Fast-moving and quiet, the music evokes a murmuring brook with micro-polyphony and rippling lines, interrupted when the voice of wounded love is briefly heard.

The final song, a setting of the Christmas or Advent text *A spotless Rose* is the emotional heart of the cycle, recalling the musical material of all the other three movements. An aural depiction of the petals of a rose unfurling culminates at the words 'fairest bud unfolds to light', and the cycle comes gently to rest on a rich B major chord.

The cycle is dedicated to Ed and Sarah Armitage and was commissioned by JAM, my first JAM commission, eleven years ago. It was this cycle that Their Royal Highnesses the Duke and Duchess of Cambridge heard and which prompted them to invite me to adapt the first movement into *Ubi caritas*, which was subsequently performed at their wedding in 2011. Thank you JAM."

Paul Mealor

The Far Theatricals of Day

Jonathan Dove

Co-commissioned by JAM and The Arts Patrons' Trust in 2003, *The Far Theatricals of Day* received its first performance in Canterbury Cathedral and the following night at St Bride's Church, Fleet Street. Later the same year it was recorded by The Choir of St. Bride's Church, under Robert Jones, for Fleet Street Records. It was a finalist in the 2003 British Composer Awards. Since 2003 it has been performed all over the UK, venturing as far afield as New Zealand.

"It is easy to see what attracts composers to the work of Emily Dickinson: often in a hymn-like metre, her poems look like songs; words of apparent simplicity, sometimes childlike, sometimes profoundly mysterious, that explode with a dramatic, visionary intensity. Knowing that most of these poems remained hidden until after her death only adds to the composer's pleasure in giving voice to them now: of the eleven I have set in this cycle, only one was published in her lifetime.

The Far Theatricals of Day begins and ends with a solo soprano singing a child's words – by all accounts, Emily Dickinson was a funny, original, high-spirited girl, and I hope this cycle conveys something of her extraordinary personality.

Dennis Andrews, one of the commissioners of this work, offered the title to me. Although I haven't set the poem from which it comes, this single line suggested a cycle of songs starting before dawn and ending at midnight, and one which might include an element of theatre in performance."

Jonathan Dove

ARTISTS

CARITAS

Founded by Paul Mealor, Caritas made its debut performance at Balmoral Castle singing for HM The Queen in 2019. Named after Mealor's composition, *Ubi caritas* written for the Wedding of Their Royal Highnesses The Duke and Duchess of Cambridge, Caritas, in Latin, means 'charity' and the choir, made up of singers associated with Mealor over many years dedicate their time and effort to charitable causes. They have performed in many events involving members of the Royal Family and recorded for BBC TV's Christmas Eve Watchnight Service. This year, along with making their JAM on the Marsh in debut, they will perform again at Balmoral for HM The Queen and at the Castle of Mey for HRH The Prince of Wales.

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, presenting it in the entertaining and articulate style that has become the group's trademark. BBC Music Magazine described the group as "easily the classiest brass ensemble in Britain", and Gramophone hailed "some of the most thrilling chamber brass-playing of its kind". Education is a large part of the remit of Onyx Brass: workshops and masterclasses range from Primary School to the Juilliard School. The group is currently resident ensemble of Imperial College, University of London. For more information, please visit: onyxbrass.co.uk

SIMON HOGAN

ORGAN

A graduate of the Royal College of Music, Simon Hogan combines a busy freelance career with organist posts at St Bartholomew the Great, London and Christ Church Cathedral, Oxford. As a soloist Simon has given recitals in venues across the UK, including the cathedrals of Durham, Hereford and Westminster, The Royal Albert Hall, Nottingham, and Rochdale Town Hall. He is also the principal organist for JAM. For more information, please visit: simonhogan.co.uk

Soprano

Felicity Hayward
Emily Wenman
Lara McGrath
Helen Brown
Jillian Bain Christie
Moira Docherty

Alto

Nicola Henderson
David Lewis
Regina Jaschke
Deborah Holborn

Tenor

David Walsh
Will Davies
Thomas Henderson
Guy Elliott

Bass

Ben Ellis
Alan Rowland
Andrew McNeill
Gareth Brown
Robert Phillips
David Fergusson
Ed Jones

CLAIRE SEATON

SOPRANO

Born in Wolverhampton, Claire studied at the Birmingham School of Music and at the Royal Academy of Music. In 1999 she made her Glyndebourne Festival Opera debut singing the role of Vitellia in *La Clemenza di Tito*. An adaptable soprano, Claire has enjoyed success in the early music field where she has worked with ensembles such as The Tallis Scholars and the Gabrieli Consort, with whom she made her BBC Proms debut in Handel's *Dixit Dominus* and is known for her performances of the soprano solos in Allegri's *Miserere*.

MARK LE BROCC

TENOR

Mark Le Brocq held a choral scholarship at St. Catharine's College, Cambridge where he read English. He studied at the Royal Academy of Music with Kenneth Bowen and later continued at the National Opera Studio where he was sponsored by The Friends of English National Opera. Upon completing his studies, Mark became a Company Principal with English National Opera. For more information, please visit: marklebrocq.co.uk

PAUL MEALOR

CONDUCTOR

Paul Mealor is one of the world's most 'performed' living composers and has been described as, 'the most important composer to have emerged in Welsh choral music since William Mathias' (New York Times, 2001) and his music is, 'marked by something outside of himself that is beautifully spatial and evocative of landscape... it illuminates both our past and our future' (The Guardian, 2011). For more information, please visit: paulmealor.com

REBECCA AFONWY-JONES

MEZZO-SOPRANO

Rebecca studied at The Guildhall School of Music, London and graduated with her Masters degree from the Royal Conservatoire of Scotland in 2010 with distinction. In 2013, Rebecca made her debut for Welsh National Opera as Countess Geschwitz in *Lulu* and was invited to remain with the company as their Associate Artist. She has made notable debuts for Grange Park Opera, Festival Opera New Zealand and in The Longborough Festival Der Ring des Nibelungen as Wellgunde, which will culminate in 2024. For more information, please visit: rebeccaafonwyjones.com

JULIAN CLOSE

BASS

Noted as having "a rich voice that appears to come from the centre of the earth," as well as, simply, "a voice to die for," Julian Close stands as one of the most critically acclaimed basses in the UK, having performed at several esteemed opera houses and venues throughout his career including The Metropolitan Opera, The Royal Opera House at Covent Garden, English National Opera, Welsh National Opera, The Royal Albert Hall and Barbican Centre in a wide range of roles. He has also made numerous television and radio broadcasts for the BBC. For more information, please visit: uiatalent.com/artists/julian-close/



THAT LATIN TEMPERAMENT

18
July

Sunday
3:00pm

St Leonard's Church
Hythe CT21 5DN

That Latin Temperament takes the audience on a musical journey through time and through South America. The event includes arrangements of songs and tangos by Piazzolla, Machado and Villa-Lobos which illustrate the development of Argentinian and Brazilian music: from its Spanish origins to the juxtaposing rhythms of the bossa nova.

Michał and Fábio will introduce this fantastic programme during the performance.

PROGRAMME

Astor Piazzolla (1921-1992)
Libertango

Astor Piazzolla
Bordel

Federico Moreno Torroba (1891-1982)
Fandanguillo from Suite castellana

Astor Piazzolla
Café

Carlos Gardel (1890-1935)
Pour una cabeza

Astor Piazzolla
Oblivion

Machado
Paçoca

Heitor Villa-Lobos (1887-1959)
Etude

Machado
Sambossa

Astor Piazzolla
Nightclub

ARTISTS

MICHAŁ ROGALSKI
OBOE

Michał Rogalski moved to London in 2012, having regularly appeared as a principal oboist and solo cor anglais player with the Minnesota Opera and as a regular deputy of the Minnesota Orchestra. He is a former oboist of the Winston-Salem Symphony Orchestra and the Piedmont Opera. Recently Michał has performed in a series of chamber music recitals and as a soloist with the GoodEnsemble, Tallis Chamber Orchestra, and Red Note Ensemble, including premier performances of Judith Bingham's Oboe Concerto *The Angel of Mons* for the City of London Festival. Michał studied at the Paderewski Music High School, Chopin Academy of Music in Warsaw, the University of North Carolina School of the Arts and the University of Minnesota in Minneapolis. For more information, please visit: michalrogalski.com

FÁBIO FERNANDES
GUITAR

Currently a Junior Fellow at the prestigious Guildhall School of Music & Drama, Fábio Fernandes is a young classical guitarist at the beginning of a promising career. Fábio began classical guitar lessons from the age of 11 at Academia de Música de Viana do Castelo with Francisco Gomes. He then moved to London to study at Guildhall where he completed both his Bachelor in Music with Honours in 2018 and his Masters in Classical Guitar Performance with Distinction in 2020 under the guidance of Robert Brightmore, David Miller and Jørgen Skogmo. Throughout his studies, Fábio was generously supported by the Adele Kramar-Chappell Award, Help Musicians UK, the Henry Wood Trust and the Charity of Mary Barnes. For more information, please visit: fabiofernandesguitar.com

YUANFAN YANG

PROGRAMME

Claude Debussy (1862-1918)

Préludes, Book II

3. *La puerta del vino*

10. *Canope*

Frédéric Chopin (1810-1849)

24 Preludes, Op. 28

Yuanfan Yang

*Improvisations based on themes
from the audience*

18
July

Sunday

7:00pm

St Nicholas Church

New Romney TN28 8AR

ARTIST

YUANFAN YANG

PIANO

Born in Edinburgh, Yuanfan began learning the piano when he was six, passed Grade 8 with Distinction at the age of eight and achieved a Diploma of the Associated Board of the Royal Schools of Music (DipABRSM) when he was ten. He was awarded the AMusTCL Diploma in Music Theory with Distinction in 2015. Yuanfan recently received his bachelor's degree in Music from the Royal Academy of Music with First Class Honours, and is now pursuing his master's degree at the Royal College of Music. Recently, 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 critically acclaimed performance of Prokofiev's *Piano Concerto No. 3* with the Royal Philharmonic Orchestra. For more information, please visit: yuanfanyang.com

PROGRAMME NOTES

Préludes, Book II

Claude Debussy

Though totaling twenty-four in number between the two books, Debussy's *Préludes* do not follow the precedent established by J. S. Bach's *Well-Tempered Clavier* (namely, a prelude in each of the major and minor keys) and imitated by several other composers, including Frédéric Chopin and Sergei Rachmaninoff. Debussy, in keeping with the artistic philosophy of his day, composed each prelude with specific scene or image in mind.

La puerta del vino (*The Gate of Wine*) was inspired by a postcard of a gate in the Alhambra Palace sent to Debussy by Manuel Da Falla. It features a pervasive habañera rhythm, imitations of guitar strumming, and elements of flamenco singing in its description of Spanish life.

A Canope is a canopic jar, the recipient in which the internal organs of mummified individuals was held. The thought of this ancient object prompts a meditation on the death of an exotic civilization, evoked in the dead quiet of an ancient tomb.

24 Preludes, Op. 28

Frédéric Chopin

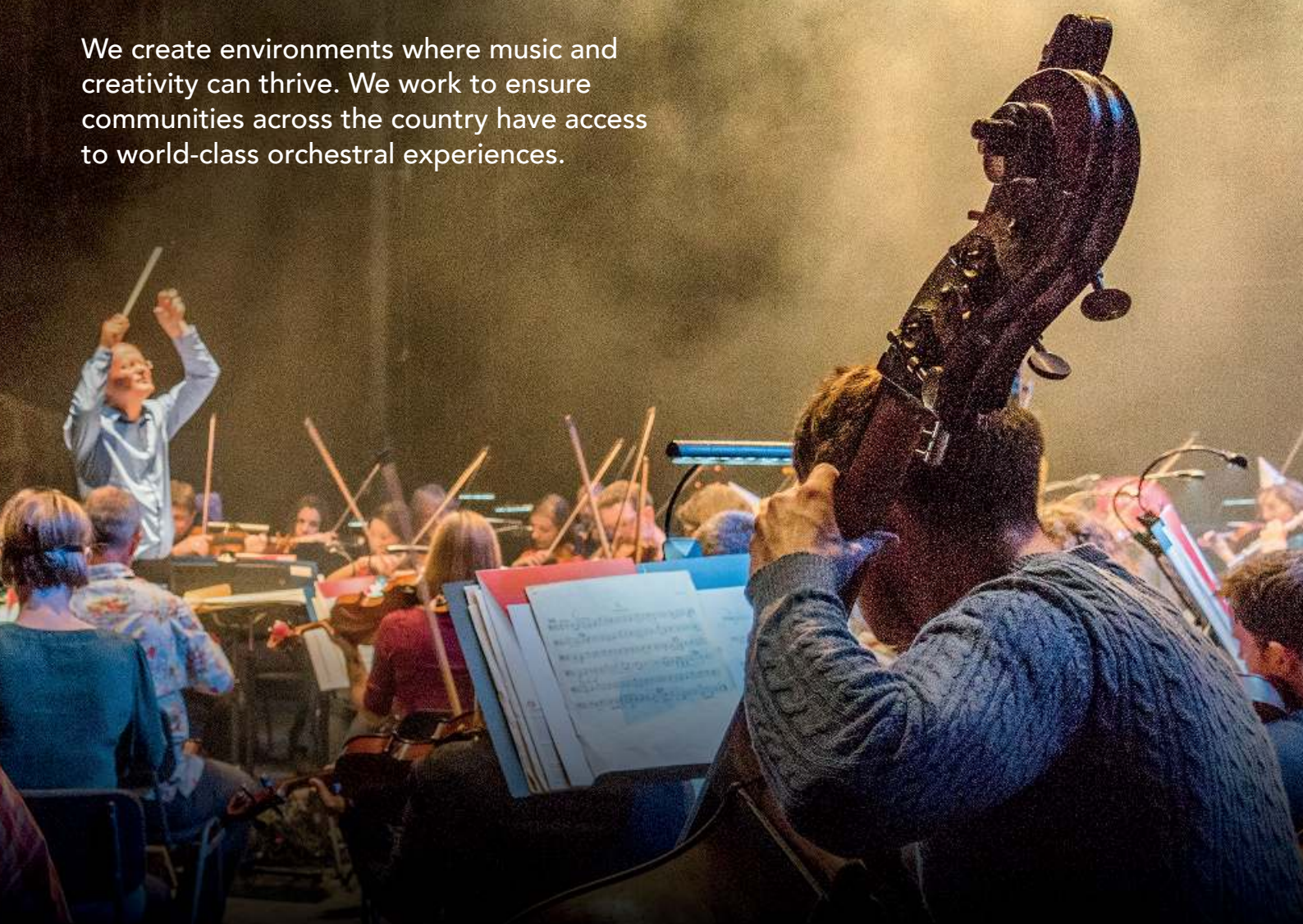
Chopin's *Preludes* (1838) are surely the most famous group of pieces conceived as an orderly traversal of the 24 major and minor keys. Some people are perplexed by the title "prelude" in view of the fact that nothing follows. Reinhard Schulz's cogent explanation should clarify the point: "The purpose of a prelude has always been to establish the mood of something which is to follow, anticipating its basic characteristics. Each of Chopin's *Preludes* may be understood as containing the essence of an entire world of feelings. It is left to the receptive listener to fill in the detailed picture in his mind."



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