

VOCES8 SCHOLARS

12 OCTOBER 2022, 7:30PM
ST BRIDE'S CHURCH, FLEET STREET



Reg Charity No 1096150



CHAIRMAN'S WELCOME



Welcome to St Bride's Church, Fleet Street and to JAM's Masterclass Series concert, performed by the VOCES8 Scholars. This performance brings our hugely successful 2022 season to a close, whilst connecting us to 2023, with a soon-to-be announced commission. Tonight, we hear a concert of ancient and modern British choral music, by Byrd, Gibbons and Tallis and six world premieres by emerging composers.

JAM has been supporting and enabling new music since 2000. JAM's Masterclass Series, started in 2021, was created to help composers better understand how to compose for certain forces. Our aim was to make this series an inspirational, interactive composition course aimed at emerging UK-based composers of any age. Our 2021 Series supported composers in how to write for brass quintet and organ. Over this year-long project we worked with Onyx Brass, organist Francesca Massey and JAM's President and composer, Paul Mealor.

2022's Masterclass Series has been a fabulous collaboration between JAM and the VOCES8 Foundation. Together with VOCES8, we created a series of 20 masterclass videos covering practical "dos and don'ts" of choral writing, written by John Frederick Hudson. These are freely available to view via JAM's website with over 6,000 views to date. We then opened a *Call for Sketches*. From these sketches six composers were given the opportunity of having their compositional ideas workshopped by VOCES8 and Paul Mealor, during JAM on the Marsh in July. The six finished pieces that we hear tonight are the culmination of this Masterclass Series.

At the end of tonight's concert, one of the composers will be awarded the second President's Commission by Paul Mealor. The resulting commission will be premiered, here at St Bride's, during JAM's season-launching *Music of Our Time* concert on Tuesday, 21 March 2023, alongside a world premiere by Mark-Anthony Turnage.

I think you will agree that this concert, celebrating new works, is of real value to the UK music landscape. I hope you enjoy hearing these new works alongside three British masters.

Edward Armitage BEM
Chairman of JAM



VOCES8 at JAM on the Marsh 2022

PRESIDENT'S GREETING



I am delighted to welcome you to, and be with you for, tonight's very special concert. Stretching over 20 years, I have had a long and fruitful relationship with JAM.

In 2002, I successfully submitted to JAM's annual *Call for Music* leading to my first performance in St Bride's Church. Following another successful submission in 2004, I received a commission from JAM in 2010 for the choral cycle, *Now Sleeps the Crimson Petal*. It was this cycle that Their Royal Highnesses The Prince and Princess of Wales heard, which prompted them to invite me to adapt the first movement into *Ubi caritas*, which was performed at their wedding in 2011. Over the next decade, I have received several JAM commissions: *The Farthest Shore* (2013), *Shadows of War* (2015), *To Seek Where Shadows Are* (2016) and *Piano Concerto* (2020).

Earlier this year, I was delighted to lead JAM's second Masterclass Series, working alongside VOCES8. Having whittled down the 70+ submissions, we had a wonderful day working with six composers on their sketches. The six finished pieces have been delivered, and we hear them here this evening. It has been a truly fulfilling project to have been part of. Bravo to all the composers involved.

My international success as a composer can be traced back to when I began studying with the great Welsh composer, William Mathias, as a young boy. Walking to his house each week and studying with him illuminated my future. Giving back to the young and emerging composers is extremely important to me. I am thrilled to be President of JAM, and very much look forward to presenting the President's Commission this evening, offering an annual commission to emerging composers.

Paul Mealar OStJ CLJ OSS FRSA
President of JAM

PROGRAMME

FEATURING 6 WORLD PREMIERES

Thomas Tallis

O Nata Lux

Orlando Gibbons

Drop, Drop Slow Tears

Chris Williams

Ave Regina caelorum

Jack Ledger-Dowse

Ave Maria

William Byrd

O Lord, Make Thy Servant Elizabeth

Christopher Churcher

Echo

Henrik Dahlgren

...There Is Also Loneliness

Thomas Tallis

If Ye Love Me

William Byrd

Sing Joyfully

Tara Creme

Gold from the Stone

George Parris

To the Moon

~ Judges Deliberate ~

Giovanni Croce

Buccinate in neomenia

Presentation of the 2022 President's Commission:

Paul Mealor





VOCES8 SCHOLARS

The VOCES8 Foundation is passionate about engaging people through singing. They believe that the opportunity to take part in music making should be available to everyone. The annual programme of education work overseen by the VOCES8 Foundation sees them work with more than 40,000 people around the world each year in partnership with Music Hubs, schools and communities.

Set up in 2015, the UK Scholars Programme offers training for eight young singers with a particular interest in choral and small ensemble singing. With tutoring from current and former members of VOCES8, the programme offers training in performing, recording and workshop leading, with opportunities to sing alongside VOCES8. The scholars are also invited to observe and participate in our innovative education programmes and learn to use the unique teaching tool that is The VOCES8 Method.

Ailsa Campbell, soprano
Hannah Littleton, soprano
Maria Ravinna, alto
Martha McLorinan, alto and project leader
David Walsh, tenor
Owen Elsley, tenor
Daniel Gilchrist, bass
Peter Norris, bass

O NATA LUX

THOMAS TALLIS

Thomas Tallis is one of the most important English composers of sacred music before William Byrd. His style encompassed the simple Reformation service music and the great Continental polyphonic schools whose influence he was largely responsible for introducing into English music.

In 1549, the Act of Uniformity outlawed Latin in English church services and replaced it with the *Book of Common Prayer* thus this composer published so many English anthems. Tallis was a gentleman at the Chapel Royal during the rules of Henry VIII, Edward VI, and Elizabeth I, and worked there until his death. He also worked at the chapel as an organist alongside William Byrd. Queen Elizabeth I granted Tallis and Byrd an exclusive license to print music in 1575.

That same year, Byrd and Tallis released *Cantiones Sacrae*, a collection of thirty-four Latin motets, with each composer contributing seventeen. This collection as a publication failed financially, though it showed the stylistic advances of each composer. Most pieces are for five to seven voices, though occasional four-voice and three-voice motets are present.

O Nata Lux is for five voices in homophonic texture, not out of character with Tallis' compositional style. He plays with dissonance in this work, allowing the ear to be jarred awake. One example is his signature "Tallis cadence," which can be found in the last measure of the work. This technique uses both a major and minor chord sung together to usher resolve through the final cadence. In the case of this work, both an F-natural and an F-sharp are sung together, creating a half step dissonance between D minor and D major.

*O nata lux de lumine,
Jesu redemptor sæculi,
Dignare clemens supplicum
Laudes precesque sumere.*

*Qui carne quondam contegi
Dignatus es pro perditis,
Nos membra confer effici
Tui beati corporis.*

*O Light of light, by love inclined,
Jesu, Redeemer of mankind,
With loving-kindness deign to hear
From suppliant voices praise and prayer.*

*Thou who to raise our souls from hell
Didst deign in fleshly form to dwell,
Vouchsafe us, when our race is run,
In thy fair Body to be one.*

English translation by Laurence Housman

DROP, DROP SLOW TEARS

ORLANDO GIBBONS

Standing on the bridge between the Renaissance and the Baroque, Orlando Gibbons produced a large volume of both sacred and secular music, demonstrating his clear affinity with fluid counterpoint and more declamatory styles. However, while his contemporary Phineas Fletcher's poem *Drop, drop slow tears* has become virtually inseparable from Gibbons' tune, this combination is in fact the work of twentieth-century composer Ralph Vaughan Williams. Employed as editor of the *New English Hymnal* (1906), Vaughan Williams paired several tunes from Jacobean publisher George Wither's 1623 anthology *Hymnes and Songs of the Church* with different texts. While Gibbons' tune was originally published beneath a Christmas hymn, its understated simplicity seems to perfectly balance Fletcher's lucid imagery, rendering a gentle yet profound meditation on the death of Christ.

*Drop, drop, slow tears,
And bathe those beauteous feet
Which brought from Heaven
The news and Prince of Peace.*

*Cease not, wet eyes,
His mercy to entreat;
To cry for vengeance
Sin doth never cease.*

*In your deep floods
Drown all my faults and fears;
Nor let His eye
See sin, but through my tears.*

— Phineas Fletcher

Composer Henrik Dahlgren in the Masterclass Series Workshop
with VOCES8 at JAM on the Marsh 2022



AVE REGINA CAELORUM

CHRIS WILLIAMS

I am particularly interested in two aspects of the Marion antiphon *Ave Regina caelorum*. First, it ends Compline (or 'Night Prayer'), and as such is the 'end of the end' of day, and second, it is seasonal, being sung after Purification until Easter Vigil. In marking the time of day and the season, it seems to me a beautiful kind of musical clock, and calendar, imbued with love and devotion.

The time of day has particular resonance for me in this setting. I hear the piece as evoking the last light of day - the golden hour - as it appears, glistens intensely, and then fades. It is a combination of the darker time of day and the intensity of colour sent out by the setting sun in its final moments that I find particularly apt.

In addition to the antiphon, at the very end of the piece, I have inserted a fragment of a very different, though thematically related, text, by G.K. Chesterton (1874-1936). For me, it serves to suddenly bring the latin to life in an immediate and palpable way, before the final farewell. As at a few points in the piece, and the antiphon itself, this is a final glimmer of intensity before the close of day.



The Philadelphia Inquirer called **Chris Williams'** music a "a lovely shade of wistful", while the Daily Review noted his "brilliantly unsettling music" for the Sydney Theatre Company's production of 'A Midsummer Night's Dream' at the Sydney Opera House.

In 2020, Chris' work for string orchestra, *Time before and time after*, was awarded first prize at the Musica Per Archi competition, run by the Lviv Philharmonic Society, Ukraine. In 2021 his *Cor Anglais concerto*, *Canticum Novi Mundi* was commissioned by the Tasmanian Symphony Orchestra, while 2022 saw his song cycle, *I pray the sea*, toured by The Song Company.

He is a graduate of the Sydney Conservatorium of Music and completed a Master of Philosophy in composition at the University of Oxford, studying with Professor Robert Saxton. In 2012 he was commissioned by Carnegie Hall where he worked with composer-in residence Kaija Saariaho. Previously, Chris was one of only six composers worldwide to be selected by Sir Peter Maxwell Davies to attend his Advanced Composition course at the Dartington International Summer School.

In 2015 Chris Williams was the inaugural Friends of the National Library of Australia Creative Arts Fellow. He is an Associate Artist at the Australian Music Centre.

*Ave, Regina caelorum,
Ave, Domina Angelorum:
Salve, radix, salve, porta
Ex qua mundo lux est orta:*

*Gaude, Virgo gloriosa,
Super omnes speciosa...*

*Our Lady went into a strange country
And they crowned her for a queen...*

*And they were broken down under
unbearable beauty
As we have been.*

— G.K. Chesterton
from 'Regina Angelorum'

*Vale, o valde decora,
Et pro nobis Christum exora.*

AVE MARIA

JACK LEDGER-DOWSE

The Ave Maria or “Hail Mary” is a traditional Christian prayer addressing Mary, the mother of Christ. Jack Ledger-Dowse’s *Ave Maria* is a rich and meditative setting of the text for choir. It seeks to convey the mystical and other-worldly qualities of the text through its rich harmonic language, with moments of real intensity and others of tranquil spaciousness. The piece was originally conceived in early 2021, with a previous version for male voices being premiered by Portsmouth Cathedral Choir in June 2021. Since, it has been revitalised, in places reworked and scaled up to a full SATB choir.



Jack Ledger-Dowse is a composer based in London who writes music for TV, film, games, and concerts. Jack’s choral work *Ave Maria* was selected to be workshopped by the renowned VOCES8 ensemble in July 2022. His work for *Marimba Duet Sylvan Fantasy* - written for category finalists of BBC Young Musician 2020 Isaac Harari and Toril Azzalini-Machecler, was premiered online as part of the World Percussion Group Virtual Tour 2021 and in concert at Cuckfield Music Festival in June. In 2022, Jack wrote an original score for Berlin-based animator David Berti’s shortfilm *The UFO*, as well as two rescoring of *The CueTube* shorts. He is the Assistant Co-ordinator at the Royal College of Music Film Scoring Society, which has welcomed Oscar-winning names such as Mychael Danna and Rachel Portman OBE. Jack studies Composition and Composition for Screen at the Royal College of Music (RCM) with internationally renowned composers Errollyn Wallen CBE, Kenneth Hesketh and Michael Ladouceur. Before joining the RCM, Jack served a year as a composer in the National Youth Orchestra of Great Britain and three years as a trumpeter in the CBSO Youth Orchestra.

*Ave Maria, gratia plena, Dominus tecum.
Benedicta tu in mulieribus,
et benedictus fructus ventris tui, Jesus.
Sancta Maria, Mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae. Amen.*

*Hail Mary, full of grace, the Lord is with thee.
Blessed art thou among women,
and blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God,
pray for us sinners,
now and in the hour of our death. Amen.*

O LORD, MAKE THY SERVANT ELIZABETH

WILLIAM BYRD

No composer was more central to Elizabethan life than William Byrd. As a boy, London-born Byrd was a chorister at the Chapel Royal during the reigns of Edward VI and Mary Tudor, and therefore had a central view of the sixteenth century's religious controversies. In 1563, he became organist and choirmaster at the somewhat Puritan cathedral in Lincoln. Byrd returned to the Chapel Royal in 1572, as co-organist with his former mentor, the aging Thomas Tallis. Scholars believe that *O Lord, make thy servant Elizabeth* may have been composed either as part of his application for the Chapel Royal or as an expression of gratitude for the appointment.

In Renaissance polyphony, we often see examples of so-called points of imitation: each voice begins the melody independently, but then soon wanders into different music, such that what the ear picks out are a series of overlapping entrances. Here Byrd sometimes has two different melodies simultaneously. For example, you'll hear rising points of imitation for "give her her heart's desire" and falling gestures for "and deny not the request of her lips" tossed back and forth among all six parts. Later, the angular "and give her a long life" is juxtaposed with the smooth fall of "e'en for ever and ever". It may be a mere miniature, but *O Lord, make thy servant Elizabeth* is a compositional tour de force.

*O Lord, make thy servant Elizabeth our queen to rejoice in thy strength;
give her her heart's desire, and deny not the request of her lips;
but prevent* her with thine everlasting blessing,
and give her a long life, e'en for ever and ever. Amen.*

— after Psalm 21

* prevent = protect

Composer Christopher Churcher in the Masterclass Series Workshop
with VOCES8 at JAM on the Marsh 2022



ECHO

CHRISTOPHER CHURCHER

Christina Rosetti's *Echo* is a poem of deeply painful desire and longing, the title relating to the Greek myth of Narcissus and Echo: Narcissus gazed and fell in love with his reflection in a pond; whilst Echo loved and yearned for him, before being finally rejected.

Rosetti's poem describes the profound longing to reach a loved one again after they have died. The persona's exhortation for their lost loved one to come with 'soft, rounded cheeks,' indicates that the object of the poem may be a dead child, however the text is a universal call to anyone who has lost an individual they cherished deeply and long simply to experience again.

As a piece of lyric poetry, I set each stanza as an individual verse; each constructed with sensitivity to the clear tonal shifts throughout the poem. The first stanza refers to the longing for an individual's physicality; their cheeks, tears and eyes, the second a glimpse into the eternal, celestial Paradise in which all souls will one day be reunited; whilst the third is the most personal and intimate of the three, the persona emerging as an independent voice, longing for the pulse, breath, and tactility of the individual for whom they yearn.

Accordingly, the first verse sees the music at its most unified and homophonic, whilst the second verse conveys glimpses of heaven, with soaring, intertwined descant lines; before the intimate third verse allows the individual voice of the persona to speak sincerely through the solo voices of the two sopranos and first alto, accompanied by hushed mourning in the lower voices.

*Come to me in the silence of the night;
Come in the speaking silence of a dream;
Come with soft rounded cheeks and eyes as bright
As sunlight on a stream;
Come back in tears,
O memory, hope, love of finished years.*

*Oh dream how sweet, too sweet, too bitter sweet,
Whose waking should have been in Paradise,
Where souls brimful of love abide and meet;
Where thirsting longing eyes
Watch the slow door
That opening, letting in, lets out no more.*

*Yet come to me in dreams, that I may live
My very life again tho' cold in death:
Come back to me in dreams, that I may give
Pulse for pulse, breath for breath:
Speak low, lean low,
As long ago, my love, how long ago.*

— Christina Rosetti



Christopher Churcher is a British composer of classical music based in Birmingham and Oxford, where he is at university studying for a bachelor's degree in music. A versatile and eclectic voice, Christopher has worked with ensembles including The Bach Choir, the Consone Quartet, and organisations ranging from the Ludlow English Song Weekend to The National Centre for Early Music.

Described by David Hill as 'a remarkable talent,' he was announced as the winner of the 2021 Benslow Young Composers' Competition by Judith Weir – Master of the King's music – whilst his choral work *Before the ice is in the pools* won the Sir David Willcocks Carol Competition (18-and-under category.) The carol was described by David Hill as 'masterly,' whilst John Rutter commented that it 'weaves a spell and conjures up an atmosphere all of its own.'

On 19 May 2022, Christopher was named the under-18 winner of the National Centre for Early Music Young Composer's Award. His winning composition, *Arborescent*, was subsequently premiered by the Consone Quartet at All Saints' Church Boughton Aluph, Kent, on 24 June as part of Stour Music's 60th anniversary. This concert will be broadcast on The BBC Radio 3 Early Music Show on the 20 November 2022.

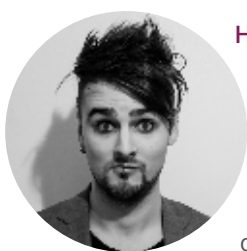
...THERE IS ALSO LONELINESS

HENRIK DAHLGREN

In the middle of the pandemic, during September 2020, I observed how people were turning to social media for communication, comfort and cultural exchange. This has been the case for a long time, at least the last decade, but at the time of social distancing and lockdowns, people naturally saw social media as the easiest and most realistic way to experience friendship. At the same time, as many critics have commented, social media is a serious factor of increasing loneliness and associated mental health issues. This inspired me to write the piece *...There is Also Loneliness*.

The piece was supposed to be a "quick-learner", nothing too complicated, well, that did not happen. Rather than an easy piece in four parts, this became an intricate exploration of sounds and vowels for double choir. The piece was first written as workshop material for male voices, not really conceived as being a concert piece. I wanted to explore the possibilities of glissandos and the sounds of different vowels, not in an extrovert expressive way, but in a more subtle, understated way. The text at this point consisted of vocal sounds such as 'mm' and 'oo', and a more traditional text for the piece became secondary.

Eventually, the text came from reading a poem by Edgar Allan Poe called *Alone*. The poem speaks about solitude, and the quote "all I loved, I loved alone" spoke to me in a profound fashion. This, in conjunction with an altered quote from the very famous poem *I Wandered Lonely as a Cloud* by William Wordsworth became the framework for the text. The cloud became an analogy for the internet, or social media, where we all love, laugh and grieve in solitude and I expanded the two quotes with two lines of my own to complete the text. My idea was always to not put the lyrics at the forefront, but the music. The poetry has meaning, but the important part of this composition is the build-up and the sound of the words.



Henrik Dahlgren is an award-winning composer who studied at the Malmö Academy of Music and at London's Royal College of Music. Henrik has a master's degree in vocal composition from the University of Aberdeen where he studied with the international choral composer Paul Mealor. Henrik began his musical career as a drummer, and moved between various styles and genres ever since. His focus is on choral music and he

has worked with ensembles all over the world such as Svanholm Singers, USC Thornton Chamber Singers, San Diego Master Chorale, Bel Canto Choir Vilnius, Helsingborg Symphony Orchestra, US Airforce Academy Band & Men's Vocal Ensemble Hiroshima, to name a few.

Henrik has received several scholarships from distinguished organisations such as the the Royal Swedish Academy of Music (2016). In 2018 he was awarded the Cultural Scholarship of his hometown and in 2020 the Swedish Church Cultural Scholarship. Henrik has been composer-in-residence at Visby International Centre for Composers as well as the Banff Centre for Arts and Creativity in Canada, where he worked with Michael Zaugg and the professional choir Pro Coro Canada. In 2021 Henrik received first prize in publisher Bo Ejeby's first ever composition competition for his piece *Psalms 103*.

*I wandered lonely in the cloud
I could not look away
But where there is love there is also loneliness
And thus, all I loved, I loved alone*

— Henrik Dahlgren

IF YE LOVE ME

THOMAS TALLIS

The life of Thomas Tallis is a mirror of the musical effects of the Anglican Reformation in England. He served in the Chapel Royal for some 40 years, composing under four monarchs with widely differing religious practices. Tallis was among the first to set English words to music for the rites of the Church of England, although most of his vocal music was written in Latin. A composer of great contrapuntal skill, his works show intense expressivity and are cast in a bewildering variety of styles.

During the reign of King Edward VI (1547-1553) it was mandated that the services be sung in English, and that the choral music be brief and succinct "to each syllable a plain and distinct note." *If ye love me* is the classic example of these new English anthems: mainly homophonic, but with brief moments of imitation. Like many early Anglican anthems, it is cast in ABB form, the second section repeated twice.

*If ye love me, keep my commandments.
And I will pray the Father,
and he shall give you another comforter,
that he may 'bide with you forever;
E'en the sp'rit of truth.*

— John 14:15–17

Masterclass Series Workshop
with VOCES8 at JAM on the Marsh 2022



SING JOYFULLY

WILLIAM BYRD

William Byrd's famous anthem, *Sing Joyfully*, takes its text from Psalm 81. The date of publication is unknown; however, it is mentioned specifically by title in the program for the 1605 christening service of Mary, daughter of King James I. This anthem is a wonderful example of Byrd's word painting ability, particularly the phrase 'Blow the trumpet in the new moon'.

Psalm 81 is a psalm, or song, commemorating an autumn grape harvest festival, usually celebrated in October. There were two October festivals—one during the new moon, and the other two weeks later during the full moon. Byrd takes the text from the Geneva Bible, a predecessor of the King James Bible. Created by English Protestant scholars who fled to Geneva, Switzerland during the reign of Catholic Queen Mary, the daughter of Henry VIII and Catherine of Aragon, it was first published in 1560.

*Sing joyfully unto God our strength:
sing loud unto the God of Jacob.
Take the song, and bring forth the timbrel,
the pleasant harp and the viol.
Blow the trumpet in the new moon,
even in the time appointed, and at our feast day.
For this is a statute for Israel,
and a law of the God of Jacob.*

VOCES8 concert at JAM on the Marsh 2022



GOLD FROM THE STONE

TARA CREME

I first started a sketch of *Gold from the Stone* a few years ago, after reading the poem by Lemn Sissay. It sat in a drawer until I saw the JAM *Call for Sketches* which I thought would be a lovely chance to revive the composition.

I wanted to reflect the poem's sense of yearning, as well as its simplicity, repetition and to my mind its mysterious quality. Sissay clearly wrote the poem from his specific, autobiographical perspective — he was born to an Ethiopian mother but adopted by a white British family and did not know of his mother for years — but I feel the poem also has a universality to it.

With the composition I have reflected the declamatory nature of refrains such as 'Gold from the Stone' or 'Blood from the Earth' along with the world-weary, painful yearning for home in my repeated 'I shall be leaving soon'. It was inspiring and useful to try out textural ideas with VOCES8 and Paul Mealor for the JAM on the Marsh development workshop in Hythe, which I have incorporated in the finished piece.

Along with his permission to use his poem, Lemn Sissay gave me the freedom to leave out sections that might not work in song, to "not be afraid of cutting it up", which is what I have done.

*Gold from the stone
Oil from the Earth
I yearned for my home
From the time of my birth*

*Strength of a mother's whisper
Shall carry me until
The hand of my lost sister
Joins onto my will*

*Root to the earth
Blood from the heart
Could never from birth
Be broken apart*

*Food from the platter
Water from the rain
The subject and the matter
I'm going home again*

*Can't sell a leaf to a tree
Nor the wind to the atmosphere
I know where I am meant to be
And I can't be satisfied here*

*Can't give light to the Moon
Nor mist to the drifting cloud
I shall be leaving here soon
Costumed, cultured and crowned*

*Can't give light to the Sun
Nor a drink to the sea
The Earth I must stand upon
I shall kiss with my history*

— Lemn Sissay



Tara Creme has been developing her concert work since recently returning to composing, after years working as a secondary music teacher.

Although not classically trained, Tara discovered her love of music during her interdisciplinary Contemporary Arts degree at Nottingham Trent University. On graduating she co-formed Nottingham Composers consortium, who produced several concerts with local youth orchestras. She later studied Screen Music at the National Film and Television School. She has received informal mentorship from Alasdair Nicholson, Diana Burrell and Nathan James Dearden.

Tara also composes for theatre and primarily for film, scoring several feature films and numerous shorts, including award-winning documentaries *Seahorse* and *March for Dignity*. Her film music has been played several times on Mark Kermode's celebrated Scala Radio show, and on BBC's Night Tracks.

Her concert music has been performed at St Magnus International Festival, Leicester International and Borough New Music and includes performances by Hebrides Ensemble, John Anderson, Charles Owen and COMA. She recently received a Wild Plum Arts / Britten Pears composing residency, where she began working on an oratorio based on the life of Joan of Arc. She is currently scoring a new film by Jeanie Finlay and composing for Britten Sinfonia's Opus 1 scheme.

TO THE MOON

GEORGE PARRIS

After presenting and workshoping an early sketch of *To the Moon* with Paul Mealor and VOCES8 in the summer masterclass for this project, and inspired by the other participants and their fantastic music, my ideas for the development of this piece started to fall into place. I wanted to present a fragmented melody that is slowly glued together with overlapping choral textures over time, not revealing itself until the very end of the piece. Basing the music around a call and response idea (as heard in the opening), the aim was to capture the questioning nature of the poem; music that repeats and always seems to fall back on the same idea to portray the poem's speaker asking unanswered questions of the moon.



George Parris is a London-based composer with a particular interest in choral music and theatre. His work has been performed across the country by a variety of ensembles and has been praised for its evocative and thoughtful writing. George's style combines his love for early 20th century French Impressionism with influences from both the traditional and contemporary worlds of choral music to create a sound and style of composition with story-telling at its heart.

George studied music as an undergraduate at the University of Manchester and is currently enrolled at the Royal Academy of Music, studying for a master's degree in composition.

To the Moon

*Art thou pale for weariness
Of climbing heaven and gazing on the earth,
Wandering companionless
Among the stars that have a different birth, -
And ever changing, like a joyless eye
That finds no object worth its constancy?*

— Percy Bysshe Shelley

BUCCINATE IN NEOMENIA

GIOVANNI CROCE

Giovanni Croce was born in the town of Chioggia, one of the lagoon communities in the Republic of Venice. Located on the water, with canals and old, crowded buildings, Chioggia was in a way a miniature version of its larger, more well-known capital city, where Croce later worked. *Bucinate in Neomenia* appeared in Croce's second book of eight-voice motets, published in 1605 by Giacomo Vincenti. Englishman Henry Peacham (1578-c.1644), writing in *The Compleat Gentleman – a guidebook for young men on the art of good taste* – counts familiarity with Croce as a sign of a good breeding, describing Croce as "that great Mafter, and Mafter not long since of St Markes Chappell in Venice, fecond to none, for a full, lofty, and fpringtly veine..."

*Bucinate in Neomenia tuba,
In insigni die solemnitis vestrae.*

Alleluia.

*In voce exultationis,
Et voce tubae corneae
Exultate Deo adjutori nostro.
Alleluia.*

*Jubilemus Deo in chordis et organo,
In tympano et choro.
Cantate et exultate et psallite.
Alleluia.*

*Blow the trumpet when the moon is new,
At the sign of your solemn feast day.*

Alleluia.

*With a voice of rejoicing,
With the sound of the trumpet
Rejoice in the Lord our help.
Alleluia.*

*Let us rejoice in God with strings and organ,
With drum and in chorus.
Sing and rejoice and sing psalms.
Alleluia.*

— Psalm 81, v.3



Claudia Ott, Communications Manager



SAVE THE DATE

MUSIC OF OUR TIME

21 March 2023, 7:30pm
St Bride's Church, Fleet Street

JAM ON THE MARSH

6-16 July 2023
Nicholas Cleobury, Festival Curator

HISTORY OF JAM

JAM (John Armitage Memorial) was founded in 2000 in memory John Armitage, the father of Edward Armitage, Chairman of JAM. John was a trumpet player who, after he retired from his 'day job' in advertising, began a music degree at Canterbury Christchurch University. During his time at Christchurch, he realised just how difficult it was for composers to become established. Together John and Ed began looking at how they might be able to help enable such composers. Before they were able to progress this idea, John contracted cancer, and after a short illness, died in December 1998 aged 63.

In the first few months of 2000, Ed with the guidance of like-minded friends, Charles Cochrane and Timothy Jackson (JAM founding Trustees), Robert Jones (Director of Music at St Bride's Church) and David Gordon-Shute (Onyx Brass), clarified the idea that JAM would support composers of music for choir, brass quintet and organ. These forms had a direct connection with John – brass as he was a trumpeter, choir and organ as he had been brought up surrounded by liturgical music. For many years, John's father had been a Precentor at Westminster Abbey before becoming Priest in Charge at St Bride's, where he was responsible for overseeing the rebuilding of the church following its near destruction by enemy bombing in World War II. From this kernel of an idea, JAM held its first concert in March 2001, at St Bride's. In 2002 JAM opened its first *Call for Music*, something that continues annually, and gave its first concert of new music from this call.

JAM's *Call for Music*, its commissioning and its March concert remain at the heart of our work. Since 2000, JAM has given performances of 130 new pieces of music, either submitted to or commissioned by the charity. The list of names that we have commissioned is a who's who of British composers of our day: Jonathan Dove, Paul Patterson, John McCabe, Judith Bingham, Adam Gorb, Gabriel Jackson, Steve Martland, Tariq O'Regan, Paul Mealor, Philip Cashian, Rory Boyle, Julian Philips, Phillip Cooke, Giles Swayne, Thea Musgrave, Tom Harrold and Daniel Saleeb. Many of these pieces have been broadcast by the BBC, some have won awards such as the British Composer Awards and many have been performed across the UK and abroad, including the US, New Zealand, Canada and France.

JAM began as a memorial project to John Armitage. It has grown beyond the wildest dreams of its 'founding fathers' over its first 20 years.

BECOME A FRIEND OF JAM

JAM HAS BEEN ENABLING, PROMOTING AND SUPPORTING MULTI-ARTS IN THE UK FOR OVER 20 YEARS.

Please consider supporting us to help JAM continue our mission.
To join this vital group of supporters and make a real difference to our work as a charity, please visit jamconcert.org/support



PAUL MEALOR OSTJ CLJ OSS FRSA
PRESIDENT OF JAM

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Marah Dickson-Wright
Timothy Jackson
Patricia Rolfe

Thank you to photographers:
Susan Pilcher, Tristan Fewings, Justin Sutcliffe

Programme layout & design: John Frederick Hudson

JAM is a Registered Charity: 1096150

CREATIVE TEAM

Edward Armitage BEM, *Chairman*
Sarah Armitage, *Head of Marketing & Fundraising*
John Frederick Hudson PhD, *Head of Operations*
Claudia Ott, *Communications Manager*

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JAM IS EXCEEDINGLY GRATEFUL TO THE FOLLOWING
INDIVIDUALS, BUSINESSES AND ORGANISATIONS
WHOSE GENEROSITY ENABLES OUR WORK.

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MULTI-ARTS IN THE UK FOR 20 YEARS