



MUSIC OF OUR TIME

A CELEBRATION OF LEGACY & NEW MUSIC

23 MARCH 2022, 7:30PM
ST BRIDE'S CHURCH, FLEET STREET



JAMCONCERT.ORG

WELCOME

MUSIC OF OUR TIME

Welcome to St Bride's Church, Fleet Street and to JAM's first *Music of Our Time* concert since March 2019. It is an absolute thrill to be opening our 2022 Season with this annual concert after a two-year hiatus caused by Covid-19. Through this challenging period, I am hugely proud that JAM has achieved so much, diversified and grown.

All of us at JAM remain wedded to the origins of the Trust, that of supporting and enabling new music in the UK. Most of tonight's programme was submitted to JAM's annual *Call for Music* towards the end of 2019, for performance in March 2020. I am delighted that JAM is presenting all of the submitted music from the postponed March 2020 concert. This programme has surely had the longest gestation period of any produced by JAM.

Alongside the music submitted to JAM in 2019 are two important JAM commissions, one by Janet Wheeler and the other by Jack Oades, with poetry by Grahame Davies. Janet won the first President's Commission, initiated by Paul Mealor last year, having taken part in JAM's first Masterclass Series in Composition for brass quintet and organ. This series culminated in October 2021 with a concert at St Bride's during which six pieces vied for the first prize: The President's Commission. Janet's commission for brass quintet receives its world premiere this evening.

Jack Oades and Grahame Davies' *Between the Stormclouds and the Sea* is JAM on the Marsh's 2021 Festival Commission which received its world premiere in July at St Leonard's Church, Hythe. The mystical atmosphere captured by Jack and Grahame gives one a real feeling of the 'land and sky and sea' of Kent's Romney Marsh, a richly historic and unique part of the UK's shore.

I very much hope you enjoy this evening's *Music of Our Time* concert and look forward to welcoming you to JAM on the Marsh in July.



Edward Armitage

Chairman of JAM



JAM Celebration Concert, St Bride's Church, Fleet Street



VOCES8

MASTERCLASS SERIES

IN COLLABORATION WITH VOCES8

Following the success of JAM's first **Masterclass Series in Composition** for brass quintet and organ, led by Onyx Brass, Francesca Massey and Paul Mealor in 2021, this year's second Series focuses on developing composers' skills in choral composition.

JAM will collaborate with one of the great vocal groups, **VOCES8** to create an eight-month composition course led by the VOCES8 Foundation, including Apollo 5, VOCES8 and the VOCES8 Scholars alongside JAM's President, Paul Mealor. The arc of this Series began last month when JAM filmed 'top tips' for writing for choirs with Apollo 5. It will continue with an open call for 50-bar musical 'sketches', leading to a workshop day for selected composers, with VOCES8 and Paul Mealor in Kent during JAM on the Marsh in July, culminating with a concert in October of successful pieces created during the Series, performed by the VOCES8 Scholars, here at St Bride's.

This collaboration is one that JAM is truly proud of, creating some wonderful new music and a second President's Commission, which will be performed in next year's *Music of Our Time* concert.

Full details on how to be involved in the second Masterclass Series in Composition will be released soon at jamconcert.org.

JAM ON THE MARSH

7-17 JULY 2022 · 9TH FESTIVAL SEASON

JAM on the Marsh celebrates its 9th Festival Season from **7-17 July 2022**. As the JAM on the Marsh team, led by Festival Curator Anna Tilbrook, finalises the programming, we are excited to announce several highlights of this vibrant festival.

The festival opens with the return of the Kent-based theatre group, Changeling Theatre, performing the farcical comedy, Oscar Wilde's *The Importance of Being Earnest*. Changeling's reputation for funny, irreverent performances guarantees a lively, hysterical festival launch.

Returning after their sell-out 2018 performance, VOCES8 bring both an open, education workshop for composers from our Masterclass Series followed by a concert showcasing the brilliant vocal style that takes them around the world.

Helping to nurture the next generation of musicians, JAM on the Marsh is providing the brilliant Fibonacci Quartet the opportunity for a day of mentoring and two concerts with top international professional performers, including Festival Curator and pianist Anna Tilbrook; music includes Mendelssohn's *Octet in E^b Major* and Mahler's *Piano Quintet in A minor*.



Primary School education projects



Fibonacci Quartet



Changeling Theatre



As a part of a larger, ongoing education project culminating in 2023, JAM on the Marsh is working with two primary schools on Romney Marsh, leading to an exciting performance of *Opening Night* by Timothy Jackson with the acclaimed brass quintet, Onyx Brass.

We celebrate 'significant birthdays' of both composer Judith Bingham and world-renowned clarinettist Michael Collins with a 2022 Festival Commission of a *Clarinet Concerto* from Judith premiered in the festival by Michael and the London Mozart Players.

The final performance of the festival features five musicians drawn together by a love of the tango. The superb London Tango Quintet includes chart topping guitar virtuoso, Craig Ogden; extraordinary accordionist, Miloš Milivojević; jazz pianist, David Gordon; renowned bassist, Richard Pryce; violinist and founder of the quintet, David Juritz.

Also included are poetry recitals and a lecture by Gawain Douglas and Jonty Driver as well as eight exhibitions and installations, involving all 14 of the mediaeval churches with the Marsh Churches Mosaics Trail. The events, installations and exhibitions will reach from Hythe to Dungeness and Snargate to New Romney. Please keep in touch with festival announcements via JAM's website: www.jamconcert.org.

PAUL MEALOR

PRESIDENT OF JAM



Paul Mealor leading the Masterclass Series



Paul Mealor conducting in JAM on the Marsh

As part of JAM's 20th anniversary year in 2020, **Paul Mealor** agreed to become JAM's President. This would have been announced at our season opening concert in March of that year. Sadly, due to Covid, this did not happen along with so many other celebrations planned. Two years on, JAM is delighted to formally recognise this appointment.

Paul and JAM have a long history together, reaching back to 2002 when he successfully submitted to our first *Call for Music*. In 2010, JAM commissioned Paul's *Now Sleeps the Crimson Petal* song cycle, a piece that would transform his life as a composer. Kate Middleton, as she was known then, heard this cycle and asked for a new version of the piece setting the well-known *Ubi caritas* text. This was heard at her wedding to Prince William by millions across the world. A new star was born in the composition firmament, which still burns brightly today. JAM has continued to commission and perform Paul's music regularly, including most recently his *Piano Concerto*, which was part of 2020's JAM on the Marsh: VIRTUAL festival.

One of the reasons that JAM asked Paul to be its President is his tireless energy, support and ideas. At a time when many arts organisations were on pause, Paul founded two important ways of recognising excellence within JAM: the **President's Commission** and the **President's Award**. Both are in evidence at tonight's concert. Firstly, we present the world premiere of *Up in the Morning Early* by Janet Wheeler, the first President's Commission. Janet's piece is a direct result of JAM's Masterclass Series, led by Paul, which she won. Secondly, we celebrate someone who has given endless support to JAM over the last twenty years. The first President's Award will be presented at the end of the first half of the concert, before the interval.

Whilst welcoming Paul to JAM seems ridiculous given his long involvement with both JAM and JAM on the Marsh, we would like to publicly welcome him into his new role. It is an absolute thrill to have him as such an integral part of JAM. Welcome Paul and thank you for your continuing support.

MUSIC OF OUR TIME

FEATURING 6 WORLD PREMIERES

PHILIP LANCASTER *Carol of the Passion*

CHRISTOPHER BEST *Clarion Song, Op.59*

KATHRYN ROSE *The Hand that Made Us Is Divine*

RICHARD PEAT *In Drifts of Sleep*

I. Thou Little Tiny Child
II. The Rescue
III. Tread Softly

WILL HARMER *The Lord is my Light*

JANET WHEELER *Up in the Morning Early*

Variations on a Scots Song
(First winner of the President's Commission)

Presentation of the President's Awards
by Paul Mealor

INTERVAL
(15 minutes)

JACK OADES *Between the Stormclouds and the Sea*

with poetry by Grahame Davies

I. Prelude
II. Seeking
III. Distance
IV. Lesson
V. The Churches
VI. Homecoming
VII. Benediction

(JAM on the Marsh Festival Commission 2021)

Selwyn College Chapel Choir, Cambridge
(Prepared by Sarah MacDonald, Director of Music)

Onyx Brass

Simon Hogan, organ

Mark Le Brocq, tenor

Jane Shearsmith, narrator

Michael Bawtree, conductor

CAROL OF THE PASSION

PHILIP LANCASTER

Carol of the Passion began life amongst the rolling bookshelves of a library basement. Amongst some music books that now too rarely see the light of day, I found a 1935 volume of *Early English Carols*. I am of too gloomy a disposition to be attracted to Christmas carols, but I was fascinated to see the various 14th-16th century carols for other seasons and occasions.

Amongst them, in several versions, was this 15th century *Carol of the Passion*. Its refrain of 'Nowel' — a word so closely associated with Christmas — was followed by 15 written repetitions of its final syllable, 'el, el, el...', from the outset relaying the urgency with which the singers are bringing news of the crucifixion to Mary. The music of the refrain suggested itself immediately to me, on the train home.

After the urgency of the messengers, and Mary's hastening to the Cross, the setting hopes to catch something of the love and concern of Mary, and of the peace of Christ on the Cross as he accepts his fate and binds mother and disciple together as mother and son. The carol ends with the haste turning to a near-triumphant celebration of the sacrifice and all that this bitter fate sought to achieve.

As a composer, **Philip Lancaster** (b.1977), finds particular inspiration in poetry, for both his vocal and choral works and his instrumental and chamber music. Philip's works have been performed at festivals and venues around the UK, including the première of a major chamber oratorio, *War Passion*, at the Three Choirs Festival in 2016. Recent works include a collaboration with poet John Greening, a song cycle for tenor and violin, *Fallen*, premièred at the Ludlow English Song Weekend in October 2021, and a cycle of Haiku for solo piano, *Encroaching Shadows*. Philip's short choral work, *Into the Tomb*, was published by Stainer & Bell in autumn 2019. Other works are published by The Maker's Press.

Philip is also a singer, a writer, and a textual and critical scholar specialising in 20th-century British music and poetry. He is a leading authority on the works of Ivor Gurney, whose music he has edited and orchestrated for performance, broadcast, recording and publication. He is also co-editor of both Gurney's *Complete Poetical Works*, published by Oxford University Press (vol.1, 2020) and *The Gurney Trust Song Edition*, and he is currently completing a major critical study of his work, *The Gathering Mind*. Philip's extended original poem, *Sonata: violare, col legno*, was published by Guillemot Press in June 2021.

15th Century: original spelling

Nowel!

'Mary moder cum and se:
Ni Sone is naylyd on a tre,
Hand and fot; he may not go;
His body is woundyn al in woo.

Nowel!

'Ni swete Sone that thu hast born
To saue mankynde that was forlorn,
His hed is wrethin in a thorn;
His blysful body is al to-torn.'

Nowel!

Quan he this tale began to telle,
Mary wold non lenger dwelle,
But hyid here faste to that hylle
Ner Jhesu his blod began to spyll.

Nowel!

'Myn swete Sone, that art me dere,
Qwy han men hangyd the here?
Ni hed is wrethin in a brere;
Myn louely Sone, qwer is thin chere?

Nowel!

'Nin swete body that in me rest,
Nin comely mowth that I haue kest,
Now on rode is mad thi nest;
Leue chylde, quat is me best?'

Nowel!

'Womman, to Jon I the betake;
Jon, kyp this womman for myn sake.
For synful sowlys my deth I take;
On rode I hange for manys sake.

Nowel!

'Nis game alone me muste play;
For synful sowles I deye today;
Ner is non wyght that goth be the way
Of myn peynys can wel say.'

CLARION SONG

CHRISTOPHER BEST

Clarion Song was completed in April 2019 and slightly abridged for JAM's annual *Call for Music*. It is scored for B^b or C trumpet and 3-manual organ. In taking an earlier work for mezzo-soprano as its starting point (*A Wedding Carol, Op.33*), *Clarion Song* celebrates the lyrical, vocalise-like possibilities of the trumpet and adopts a largely song-like structure, while at the same time calling upon the player to summon the organist in true clarion fashion.

Christopher Best is a freelance composer based in the South West of England writing mostly concert, stage and acousmatic music. Groups to have commissioned him include the Fisarchi Ensemble of Florence, the Malta Philharmonic Orchestra, Emilyn Claid & Co., Scottish Dance Theatre, Bimba Dance Theatre and Jamaican National Dance. Works have also been written for ensembles such as Aquarius, Jane's Minstrels, Kokoro, the choir of Selwyn College Cambridge and Onyx Brass.

In making new work, Chris takes particular pleasure in collaborating with performers and is grateful for having had the opportunity to do so with such distinguished

musicians as accordionist Miloš Milivojević, cellist Rohan de Saram, flautist William Sleath, harpist Ruth Wall, guitarist Matthew Marshall and organist Daniel Moulton. His music has received widespread critical acclaim and been performed and broadcast internationally.

Since 2010 Chris has held a senior lectureship at Falmouth University, having formerly been Reader in music composition at Dartington College of Arts in Devon. He has taught extensively throughout the UK and abroad, and co-directed residential music and dance exchanges in Devon, London and Madrid.

Current projects include *Worlds*, a series of extended ambient fixed media works that will ultimately build into a single listening experience spanning several hours. Other recent works include *Hawaiki*; *Six Conceptions* for chorus and orchestra, *Odes and Episodes* and *Echoes of a Lost Music*, both for electric guitar; *They Fall*, *They Dance* for flute and string quartet and *Scending* for flutes and accordion. His last piece to be heard at JAM was *How Great, How Fall'n* in 2004.

For more information, please visit: chrisbestmusic.com

Alan Thomas and Andrew Sutton with Onyx Brass
JAM Celebration Concert, St Bride's Church, Fleet Street



THE HAND THAT MADE US IS DIVINE

KATHRYN ROSE

The Hand that Made Us Is Divine incorporates the harmonic series, the Fibonacci sequence, the fourth quarter of the Whittington clock chime tune and the hymn tune ADDISON'S by J. Sheeles (1688-1761).

In the Latin sections of the piece, the organist plays a low pedal note throughout, and in the left hand on a 16' stop, a very slow rendition of parts of the chime tune Whittington. The two soloists sing a duet of the Latin text of Psalm 19, limited to those notes that are in the harmonic series for both notes that are sounding. In the sections in English, the choir sing a paraphrase of Psalm 19 by Joseph Addison, exploring various different transformations of the Whittington chime tune along the way.

Throughout these sections, the organist also plays an elaboration of the hymn tune ADDISON'S by Sheeles, commonly used for the text "The spacious firmament on high". This elaboration uses the Fibonacci sequence and the degree of the scale that the starting note is on to determine the number of notes in each flourish.

In the final section of the piece these concepts collide, with the lower voices of the choir singing the descending scale that is a fragment of the Whittington chime tune, while sopranos initially sing in Latin; for the last phrase of the piece, everyone sings "The hand that made us is Divine!".

Most people do not consciously hear harmonics or overtones when listening to music. One exception is when listening to large bells or chimes, where there is

often a very loud second harmonic, or the overtones may be at different intervals than usual (due to the shape of the bell), and this was part of my reason for using a chime tune for this piece. Whittington is the tune my grandfather's clock played when I was a child. He, and also my father, nurtured in me a love of the stars and heavens, and so that also makes this tune personally resonant with the subject of astronomy generally for me. One of my earliest childhood memories is of hearing the clock chime while looking out of the window at Halley's Comet, which on that visit was indistinguishable from an ordinary star with the naked eye. The Whittington chime tune itself is named for Richard Whittington, thrice Lord Mayor of London.

Kathryn Rose is a composer, pianist, organist, horn player and serpentist who was born in Moose Jaw, Canada, and now lives in the UK. From 2010 to 2016 she was organist and choirmistress at St Andrew's Church, Leytonstone, where several of her works have been sung; other works have been performed at St Paul's Cathedral, London, Southwark Cathedral, St Thomas's 5th Avenue, New York, and at a service with the congregation of St George's Cathedral, Jerusalem, on the banks of the River Jordan. In choral composition, she strives to create music that supports, explores, and illuminates its text.

Kathryn is currently a PhD candidate in contemporary sacred choral composition at the University of Aberdeen, studying with Professor Paul Mealor and Professor Philip Cooke.

Psalm 19:1-4:
*Caeli enarrant gloriam Dei,
et opera manuum ejus annuntiat firmamentum.
Dies diei eructat verbum,
et nox nocti indicat scientiam.
Non sunt loquelaе, neque sermones,
quorum non audiantur voces eorum.
In omnem terram exivit sonus eorum,
et in fines orbis terrae verba eorum.*

Paraphrase by Joseph Addison (1672-1719):

1. *The spacious firmament on high,
With all the blue ethereal sky,
And spangled heav'ns, a shining frame
Their great Original proclaim.
Th'unwearied sun from day to day,
Does his Creator's powers display,
And publishes to every land
The work of an almighty hand.*

3. *What though in solemn silence all
Move round this dark terrestrial ball?
What though no real voice nor sound
Amidst their radiant orbs be found?
In reason's ear they all rejoice,
And utter forth a glorious voice,
Forever singing, as they shine,
'The hand that made us is divine.'*

2. *Soon as the evening shades prevail
The moon takes up the wondrous tale,
And nightly to the list'ning earth
Repeats the story of her birth;
While all the stars that round her burn
And all the planets in their turn,
Confirm the tidings as they roll,
And spread the truth from pole to pole.*

IN DRIFTS OF SLEEP

RICHARD PEAT

In this short cycle setting poems about love, sleep and dreams, these choral pieces move from a fully awake state of drama to the mysterious world of sleep and dreams. The lullaby at the heart of the Coventry Carol in *Thou little tiny child* is interrupted and forever changed by the darkness unfolding in the outside world. The idea of waking up is explored in the setting of Heaney's *The Rescue*. In the musical realisation of Yeats' *He Wishes for the Cloths of Heaven*, the faintly surreal imagery of different colours of light and half-light is reflected in music of quiet delicacy.

Richard Peat studied with Sir Peter Maxwell Davies, Nico Muhly, Rhian Samuel and Paul Max Edlin, completing his composition doctorate in 2007. His music has been broadcast on BBC Radio 3 and performed by leading artists including the London Sinfonietta, the Kreutzer Quartet, Onyx Brass, Icebreaker, Martyn Brabbins, Nicholas Cleobury and Stephen Layton. The Choir of Selwyn College Cambridge and Ely Cathedral Girls' Choir, conducted by Sarah MacDonald, have recorded a full-length CD of Peat's choral music for release later this year. His music is published by Encore Publications.

Coventry Carol

Pageant of the Shearman and Tailors, 15th Century

*Lully, lulla, thou little tiny Child,
By, by, lully, lullay.
Lully, lulla, thou little tiny Child,
By, by, lully, lullay.*

*O sisters too, how may we do,
For to preserve this day
This poor youngling for whom we do sing
By, by, lully, lullay.*

*Herod, the king, in his raging,
Chargèd he hath this day
His men of might, in his own sight,
All children young to slay.*

*That woe is me, poor child for thee!
And ever morn and day,
For thy parting neither say nor sing,
By, by, lully, lullay.*

The Rescue

Seamus Heaney

*In drifts of sleep I came upon you
Buried to your waist in snow.
You reached your arms out: I came to
Like water in a dream of thaw.*

He Wishes for the Cloths of Heaven

W.B. Yeats

*Had I the heavens' embroidered cloths,
Enwrought with golden and silver light,
The blue and the dim and the dark cloths
Of night and light and the half-light,
I would spread the cloths under your feet:
But I, being poor, have only my dreams;
I have spread my dreams under your feet;
Tread softly because you tread on my dreams.*



Selwyn College Chapel Choir, Cambridge
JAM Music of Our Time, St Bride's Church, Fleet Street

THE LORD IS MY LIGHT

WILL HARMER

The Lord is my Light is a setting taken from Psalm 27. Two of the main themes explored in this work is the triumph of God as the Lord of light and, secondly, the peaceful dwelling place of the Lord's house. Throughout this piece, the organ develops effervescent motifs evoking the brightness and brilliance of this light. The cluster chords created by these motifs resonate through much of the lush choral harmony surrounding it.

In addition to the loud, fervent faith of the psalmist, there are also moments of intimate reflection as he marvels at the mystery and beauty of God in his holy temple. As the psalmist calls out 'Hear, hear O Lord', the choir joins in unison in a full cry to God to answer the psalmist's prayer, building towards a climax as the opening line of the psalm is reiterated. The final episode is inspired by the space of 'waiting on the Lord', and in particular the wonder and anticipation of prayer.

Will Harmer is a composer and pianist who recently graduated from Worcester College, Oxford, studying piano with Anna Tilbrook and composition with Robert Saxton. In 2017, Will won the BBC Proms Inspire Competition and was subsequently commissioned by the BBC Singers to compose *Voyage of the Soul*, a piece commemorating the Apollo 11 Moon Landings which was broadcast on Radio 3 in 2019. In 2020, Will's piece for French Horn, *Cetus*, was performed on BBC radio and television by Annemarie Federle as part of the BBC Young Musician. Will also won the Association of English Singers & Speakers Composition Competition 2021 and participated in the 2021 Cheltenham Composers Festival Academy. This year, he looks forward to commencing postgraduate study in composition at the Royal Academy of Music.



from Psalm 27:

*The Lord is my light and salvation;
whom shall I fear?*

*The Lord is the strength of my life;
of whom shall I be afraid?*

*Though an host should encamp against me,
my heart shall not fear:
though war should rise against me,
in this will I be confident*

*One thing have I desired of the Lord,
that I may dwell in the house of the Lord
all the days of my life,
to behold the beauty of the Lord,
and to enquire in his temple.*

*Hear, O Lord, when I cry with my voice:
have mercy also upon me, and answer me.*

*When thou saidst, Seek ye my face;
my heart said unto thee,
Thy face, Lord, will I seek.*

*The Lord is my light and salvation;
Wait on the Lord.*

UP IN THE MORNING EARLY

VARIATIONS ON A SCOTS SONG

JANET WHEELER

2021 Masterclass Winner World Premiere

I have always enjoyed variations, both as a pianist and composer, and having decided to use the form for this commission, I began searching for a fruitful theme. When producing 'Singing Together' for BBC School Radio, I had included the lovely Scots song *Up in the morning early*, and as a night owl myself, I identify strongly with its sentiments:

*Cold blows the wind frae north to south,
The drift is driving sairly,
Sae loud and shrill's I hear the blast -
I'm sure it's winter fairly.*

*Then up in the morning's no for me,
Up in the morning early,
I'd rather go supperless to my bed
Than rise in the morning early.*

Its verse/chorus structure, lovely lilting dorian mode melody and climactic pause near the end of the chorus make it ideally suited to variation form, and I've superimposed a storyline on my variations.

A short introduction suggests a deep sleeper with howling winds outside which eventually wake the sleeper up. The theme follows on the lower instruments. The trumpets begin a variation setting the melody against steady descending scales. At the end of this I imagined the sleeper falling asleep again. The next dreamlike variation turns rather nightmarish at the chorus, again waking the sleeper, whose alarm clock interrupts a return to sleep, only to be silenced.

A relaxed jazzy variation follows - perhaps the radio is playing through light sleep. The final variation has a livelier mood with hemiolas in the accompaniment. At its climactic pause, the introductory music breaks in, before the full quintet finish the tune with complete certainty.

Throughout her career **Janet Wheeler** has worn various musical hats: teacher, music producer for BBC Schools Radio, and MD of choirs from choral societies to small ensembles. Although continually writing and arranging music in all these roles, it is only over the last ten years that she has reached a wider audience. Her music has been performed at Wigmore Hall by I Fagiolini, at Saffron Hall, in cathedrals and college chapels across the UK and abroad, at the Three Choirs Festival, and broadcast on BBC Radio 3.

Recent commissions include pieces for ORA Singers, NYCGB, Sonoro, Papagena, and the London International Choral Conducting Competition. Her larger choral/orchestral works include *The Ceaseless Round of Circling Planets*, commissioned for Thaxted Festival and *I Sing and Ever Shall* in celebration of singing. Last Saturday she conducted the premiere of her latest large-scale work *The Measure of a Tree* at Saffron Hall, given by Saffron Walden Choral Society with Chameleon Arts Orchestra. Ongoing commissions include an anthem for the London Festival of Contemporary Church Music for live broadcast on Radio 3 and a set of evening canticles for Ely Cathedral.



Edward Armitage, Janet Wheeler, John Frederick Hudson (left to right)
JAM Celebration Concert, St Bride's Church, Fleet Street



Onyx Brass in rehearsal
JAM Celebration Concert, St Bride's Church, Fleet Street
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BETWEEN THE STORMCLOUDS AND THE SEA

JACK OADES

I was absolutely delighted to be asked by Edward Armitage to compose the Festival Commission for JAM on the Marsh 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 is a multi-award winning composer from Exeter, UK, based in Dublin, Ireland. While predominantly a choral composer, he has written for variety of forces, from full symphony orchestra, to piano and synthesizer. His works have been broadcast on Radio 3, and performed all over the world, with highlights including King's College, Cambridge, Notre-Dame Cathedral, Paris, and the Edington Music Festival.

Born in 1994, Jack began learning the piano and the violin from an early age, and took up the organ aged 16. He read music at Pembroke College, Cambridge, with an Organ Scholarship at St Edmund's College, Cambridge, and graduated in 2015. From there, he held positions in St German's Cathedral, Isle of Man, Croydon Minster and St Patrick's Cathedral, Dublin. He is currently the Organist and Assistant Director of Music at Christ Church Cathedral, Dublin, and is a Fellow of the Royal College of Organists.

Composers Jack Oades and Paul Meallor



Grahame Davies, poet



Jack Oades, composer





Poetry by **Grahame Davies**
Photography by **Susan Pilcher**

Prelude

When God made Romney Marsh, he said:
I made the land and sky and sea,
but nowhere have I made a place
so strangely from the three.

When God made Romney Marsh, he said:
I made the land and sea and sky,
but nowhere have I made a place
where they more lonely lie.

When God made Romney Marsh, he said:
I made the sea and sky and land,
but nowhere have I made a place
so hard to understand.

But when God walked in Romney Marsh,
one morning when the sun was high,
he said I know now - this is why:
I made the land and sea and sky.^w



Seeking

This is why you came,
because here you can run no further,
because here, you feel, each morning,
the horizon's invitation,
because, each day,
you see the open secret of the sky,
because here you listen each night
to the sea's insistent catechism,
because, if there are no answers,
you know, at least,
you have not hidden from the questions.

Distance

When clouds are on the inland ridge,
the skies above are clear.
Between the stormclouds and the sea,
we make our own weather here.

Lesson

I used to think the words we sang were true.
And then I learned to doubt them as I grew.
But now that faith, like doubt, has gone its way,
I see those words were wiser than I knew.



The Churches

You do not need faith to come here.
You do not need to know before you lift the iron latch
and feel, as you step inside,
the sacred chill.
Believer, unbeliever,
the silence that awaits will be the same
and always will.

The light through the leaded panes,
the same;
the birdsong in the cemetery,
the same.
And this is comfort should you wish:
that there is nothing you can say or do
can make this place do less than welcome you.

Your faith, your failings ...
do you think they care,
the silent saints whose names these
churches bear?



Homecoming

I wanted wealth when I was young.
I do not want it now.
I only want what the day may bring,
like the bird behind the plough.

I left behind the ones I loved
and now that they are gone,
I search for them in silence,
like the cygnet seeks the swan.

I made a vow to make my name,
and now my name is made,
I take the road that takes me home,
like a sheep will seek the shade.

The music of the marshes
stays with me in the street,
like the surf upon the shingle,
like the wind among the wheat.



Benediction

If you were born on Romney Marsh,
one thing you always know:
you stand upon the level ground
no matter where you go.

If you should come to Romney Marsh
from hell or heaven on high
remember that we share a bond
who share the Kentish sky.

If you should die in Romney Marsh,
then count it as a grace
that you have found a holy ground
to be your resting place.

For when God walked in Romney Marsh,
one morning when the sun was high,
he said I know now - this is why:
I made the land and sea and sky.

ARTISTIC BIOGRAPHIES

SELWYN COLLEGE CHAPEL CHOIR

CAMBRIDGE



Selwyn College Chapel Choir has led worship in the college chapel since its foundation. For the first two thirds of the twentieth century, chapel attendance was compulsory for all students and the all-male choir of undergraduates was directed by the Organ Scholars and sang Choral Evensong every day. For occasional larger works, and on Sundays, the men borrowed sopranos and altos from Newnham College, the women's College across the road from Selwyn. The mixed choir, formed in 1976 with the admission of women to Selwyn, now consists of up to twenty-six singers, Choral Scholars (called Choral Exhibitioners) and volunteers, and the choir's link with Newnham continues to the present day. Most of the choir members are undergraduates or graduates at Selwyn or Newnham, with a few volunteers from other colleges, and they read a wide variety of subjects including Music, Classics, English, Physics, and Biochemistry.

During term, the choir sings three services per week in the chapel, as well as concerts and services throughout the UK, recently in venues including Westminster Abbey, Lincoln, Ely, Edinburgh, and St Paul's Cathedrals. Its repertoire ranges from the 10th to the 21st century. They have broadcast services for BBC Radio, have sung live on television, and every year undertake an international tour (in the recent past destinations have included Canada, the States,

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

The choir has made many critically acclaimed recordings, for labels including Priory, Herald, URM, Kevin Mayhew, and Regent Records, with whom they work most frequently. They have made something of a niche for themselves recording single-living-composer discs, and have released several recently, including discs of works by Colin Mawby, Paul Spicer, Paul Edwards, Gary Higginson, two Alan Bullard discs, Phillip Cooke, Ben Ponniah, Mark Gotham, John Hosking, Iain Quinn, Ben Parry, and Paul Ayres. Discs for composers Stuart Turnbull and Rick Peat, as well as the complete volume 1 of the ground-breaking anthology "Multitude of Voyces: sacred choral music by women composers" are currently in production. The choir's release on the Regent label, *The Eternal Ecstasy*, a selection of British and American music by Paul Mealor, Eric Whitacre, Morten Lauridsen, John Tavener, and James MacMillan, and other proponents of the so-called Choral Ecstatic Style, was featured as Classic FM recording of the week and spent three weeks in the Top Ten of the specialist charts.

SARAH MACDONALD

DIRECTOR OF MUSIC



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

Sarah has played numerous recitals and conducted choirs throughout the UK, North America, the Middle East, New Zealand, and much of mainland Europe. She has made over 35 recordings, variously in the guises of pianist, organist, conductor, and producer, and currently works most frequently with Regent Records. Sarah is a winner of the Royal College of Organists' (RCO) coveted Limpus Prize, and she has taught organ and conducting for Rodolfus Choral Courses, Oundle for Organists, the Jennifer Bate Organ Academy, and courses run by the RCO. For its first decade, she was a Director of the annual Girl Chorister Course at St Thomas Church Fifth Avenue, in New York City. Sarah holds the Fellowship

diploma of the RCO, and is a teacher and examiner for the University of Cambridge and the RCO.

She has had numerous choral compositions published in the UK, and she is series editor for 'The Sarah MacDonald Choral Series' with Selah Publishing in Pittsburgh. Her liturgical music is performed regularly throughout the world. Sarah also writes a popular monthly column for the American Guild of Organists' magazine *The American Organist*, called 'UK Report'. She is a Patron of the Society of Women Organists, and an Honorary Patron of the Herbert Howells Society. In 2018 Sarah received the honorary ARSCM in recognition of her contribution to choral music in the UK and Canada, and the citation made particular mention of her support of contemporary British composers. In 2021, she completed her first solo recording, Bach's Goldberg Variations on the Steinway-D in Ely Cathedral. It will be released in 2022 on the Regent label.

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 seven years he was Assistant Music Director of the Lyrique-en-Mer summer opera festival in Brittany. He joined the music staff at Glyndebourne for their 2018 production of Debussy's *Pelleas et Melisande*, and has worked as guest chorus master for the BBC Singers, Danish National Opera (Michael Kohlhaas, Eugene Onegin) and St Endellion Festival (*Death in Venice*).

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

A keen advocate of contemporary music, Michael Bawtree has conducted world premieres of operatic, symphonic and choral works by Judith Bingham, Paul Mealor,

Cecilia McDowall and Rory Boyle; he works regularly with Scotland's foremost composers including the late Sir Peter Maxwell Davies, Sir James MacMillan, Thea Musgrave and Sally Beamish. Bawtree studied music and the organ at Christ's College, Cambridge University, and conducting at the Royal Conservatoire of Scotland (formerly the RSAMD). As organist and continuo player, he has performed with many orchestras including the London Symphony, Swedish Radio, Bergen Philharmonic, BBC Symphony, BBC Scottish Symphony, Scottish Chamber and the RSNO, including concerts at the Concertgebouw in Amsterdam, the BBC Proms and the Edinburgh International Festival. Organ recital invitations have taken Bawtree to all the major British cathedrals, Notre-Dame de Paris, Washington National Cathedral, Auckland Town Hall and to Bermuda, New England, California and across Scandinavia. He is Lecturer in Conducting at the Royal Conservatoire of Scotland in Glasgow.

Twitter: @michaeljbawtree

ONYX BRASS

ALAN THOMAS, TRUMPET
RYAN LINHAN, TRUMPET
ANDREW SUTTON, HORN
AMOS MILLER, TROMBONE
DAVID GORDON-SHUTE, TUBA



Celebrating its 30th anniversary season in 2023, **Onyx Brass** continues to be the leading light in establishing the brass quintet as a medium for serious chamber music, combining "staggering virtuosity" (Sarah Walker, BBC Radio 3) with the entertaining and

articulate style that has become the group's trademark.

The group's extensive discography (16 albums, and counting!) is regularly featured on BBC R3 and has received huge critical acclaim, Gramophone hailing "some of the most thrilling chamber brass-playing of its kind" and Record Review describing the group as a "wonderful, virtuosic brass quintet".

New music and education are both at the heart of the ensemble's remit: it has commissioned and premiered over 200 new works, and has led workshops and masterclasses from primary schools through to the Juilliard School; Onyx has held several residencies, including 15 years at Imperial College, London. The group also specialises in Continuous Professional Development (CPD) for professional musicians, and has led several sessions for British Army Music in this area.

Work with singers also forms a central part of Onyx's work, often under the auspices of JAM, with whom Onyx Brass has been affiliated since its inception.

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.

Simon was a chorister at St Mary Redcliffe, Bristol, and it was during this time that he started learning the piano

and organ, developing a passion for cathedral music which has stayed with him to this day. Following organ scholarships at Bristol and Salisbury Cathedrals, he moved to London in 2008 to study organ performance at the Royal College of Music, where he subsequently graduated with first class honours. During his final year at the RCM Simon was Organ Scholar at St Paul's Cathedral, where he regularly accompanied and directed the world-famous choir, and gave recitals on the renowned Willis organ. In 2012 Simon moved to Southwell, Nottinghamshire, where he spent seven years as Assistant Director of Music at Southwell Minster. Here he directed the Minster's girls' choir and the Minster Chorale, and played the organ for all services, recordings, tours and broadcasts. In 2019 Simon spent a term as Sub-Organist at Christ Church Cathedral Oxford, before beginning his freelance career in January 2020.

As a soloist Simon has given recitals in venues across the UK, including the cathedrals of Durham, Hereford and Westminster, The Albert Hall, Nottingham, and Rochdale Town Hall. Recent notable performances include the complete organ symphonies of Louis Vierne in a single day, the première of a new work for eight organs and electronics by Wolfgang Mitterer for Karlsruhe's 300th anniversary, and a performance of the Poulenc Organ Concerto with the Orchestra of the Kolobov Novaya Opera Theatre, Moscow, directed by Jan Latham-Koenig.

Simon has studied organ performance with Sophie-Véronique Cauchefer-Choplin, Daniel Cook, David Graham, Robert Quinney and Colin Walsh. He studied conducting with Paul Brough and Peter Stark and harpsichord with Terrance Charlston. Simon is the principal organist for JAM - an organisation which commissions and

performs new music for brass, organ and choir by leading contemporary composers - and as such he has enjoyed working with some of the country's finest ensembles, including the BBC Singers, the Chapel Choir of Selwyn College, Cambridge, the Gesualdo Six and Onyx Brass. Simon's solo recording from Southwell Minster on the Priory label was released in 2015, and has been met with critical acclaim.

MARK LE BROCCQ

TENOR



English tenor **Mark Le Brocq's** performances at the Royal Opera House have included in Will Tuckett's *The Seven Deadly Sins* for The Royal Ballet and Smee (*Peter Pan*), Sergeant Snell (*In Parenthesis*) and Bassanio (*The Merchant of Venice*) for Welsh National Opera.

Le Brocq studied at Cambridge University and the Royal Academy of Music. He joined English National Opera as a company principal after graduating from the National Opera Studio. Engagements with WNO include the world premieres of Iain Bell's *In Parenthesis* and A Christmas Carol and Painter/Client (*Lulu*), Aron (*Moses und Aron*), Le Medicin (*The Fall of the House of Usher*), Golitsyn (*Khovanshchina*) and Filka Morozov (*From the House of the Dead*). His many roles with Opera North include Bob Boles (*Peter Grimes*) and Šapkin (*From the House of the Dead*). Further engagements include Mephistopheles (*Doktor Faust*) for Semperoper Dresden, General Sir Philip Wingrave (*Owen Wingrave*) for

Opéra National de Lorraine, Nancy, and the title role in Šimon Voseček's *Biedermann und die Brandstifter* for Independent Opera (UK premiere). Engagements in Wagner repertory include Loge (*Das Rheingold*) for Longborough Festival and Siegmund (*Die Walküre*), Froh (*Das Rheingold*) and Steersman (*Der fliegende Holländer*) for Opera North.

Le Brocq's concert engagements include a programme of Janáček and Schoenberg with Orquestra Sinfónica do Porto Casa da Música, *Missa solemnis* at the Three Choirs Festival, *Carmina Burana* at the Royal Albert Hall, *St Matthew Passion* with the Academy of Ancient Music, *Saint Nicolas* for Opera North and *Serenade for Tenor, Horn and Strings* with Rambert.

JANE SHEARSMITH

NARRATOR



After graduating from Mountview Theatre School, **Jane Shearsmith** appeared in productions across Britain and Europe; at venues including the Gulbenkian, Newcastle and the Globe Museum Theatre, London (now the Sam Wanamaker Playhouse). She worked as a costume assistant for Cameron Mackintosh and at The Royal College of Music and danced the Charleston countless times for Iris Fenton's Masquerade Company. Recently, Jane has been voice and language coaching for PS English, together with working on a range of voice projects with Matinée Multilingual.

HISTORY OF JAM

JAM (John Armitage Memorial) was founded in 2000 in memory John Armitage, the father of Edward Armitage, Chariman 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 Church. 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.

JAM IN THE COMMUNITY

REACHING BEYOND THE CONCERT HALL

SINGING IN THE ROMNEY MARSH PRIMARY SCHOOLS

Did you know that JAM works with children throughout the year? With support from Kent organisations and councillors, developing creativity and arts experiences for all ages is an integral part of our cultural mission. As a part of a larger, ongoing education project culminating in 2023, JAM on the Marsh is teaching singing each week to eager children who have not had the opportunity to learn to sing or perform in public. This year's weekly singing will culminate in a vibrant performance with Onyx Brass in JAM on the Marsh.



RETROSPECTIVE SERIES



JAM is exhibiting FREE art across the year for our community, both online at jamconcert.org and at the Romney Marsh Leisure Centre. The **Retrospective Series** revisits previous JAM on the Marsh photography exhibitions from its inception in 2014 to present day. The photo on the left is taken from drone photographer, Carsten Birkebaek's exhibition of Jon Foreman's Beach Art, spanning over 100 meters in diameter.



QR Code to view

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