



JAM on the Marsh

4-16 July 2023

intimate - multi-arts - festival

JAMCONCERT.ORG



NICHOLAS CLEOBURY

WELCOME

JAM has been part of my life since its inception in 2000. Under the inspirational leadership of Edward and Sarah Armitage, it has contributed hugely to the musical life of this country, notably in the championing of new music and young artists. For me as a musician, not to be working with the composers of today would be unthinkable.

Starting JAM on the Marsh in 2013 was a masterstroke, and by impeccable care and planning, JAM brings to this very special part of Kent, with its magical landscape and stunning churches, festivals of imagination and variety, with a wonderful mix of local talent and international artists in a variety of stunning venues. Some pressure then, in following my good friends, all the previous Festival Curators.

There is no over-arching theme in this festival, but hopefully an appealing patchwork quilt of Music, Art and Drama, that is coherent and wide-ranging. One's own influences, alongside anniversaries, are inevitably building blocks for planning a programme. So, *Messiaen Unwrapped* (he was the first contemporary composer I heard who blew my mind away), opening *A Day in Paris*, and the inclusion of two works of Michael Tippett (my friend and colleague) chose themselves. The 110th anniversary of the Paris premiere of *The Rite of Spring* and Noel Coward's Kentish connections and 50th anniversary of his death, likewise. Our guest Oliver Soden, the outstanding biographer of both Tippett and Coward will join us in three events. Our international visitors, the Delaware Choral Scholars, bring a wonderful and diverse programme, also acknowledge the 400th anniversary of William Byrd's death in the Festival Eucharist at St Leonard's Church, Hythe.

JAM's largest ever commission is a community oratorio, *The Sky Engine*, composed by Richard Peat to words by Timothy Knapman. It tackles the important subject of climate change, following in the footsteps of Britten's *Noye's Fludde*, and builds on JAM's decade-long work with schools – a true Pro-Am collaboration. Sticking with JAM's ethos of enabling emerging talent, it is wonderful to welcome four composers to Romney Marsh for the duration of the festival in a new composition course. During the twelve days they will work with the Sacconi Quartet, under the leadership of Paul Mealor, to develop four new works for strings which will be premiered on the penultimate day of the festival.

Our orchestral concerts feature old friends, new friends and returning ones, as the London Mozart Players bring an exciting string orchestra programme featuring Barber, Tippett, Vaughan Williams, Elgar and a commission from James Aburn; the recently formed JAM Sinfonia star in the evening concert of our *Day in Paris* and Julian Perkins' Sounds Baroque return to offer an exhilarating Baroque festival finale.

Theatre is represented on the first three nights, with performances by the ever-enterprising Changeling Theatre, of *Love's Labour's Lost* and *The School for Scandal* with new music commissioned by JAM from James Aburn and Marginalia with a poignant new telling of Humperdinck's *Hansel and Gretel*.

Four contrasting art installations are displayed in four concert venues and the carriages of the Romney, Hythe and Dymchurch Railway. All the artists exhibiting are local, from New Romney, Lydd on Sea, Hythe and Folkestone. Before concerts by Joe Stilgoe (Ivychurch), JAM Sinfonia (Hythe), Craig Ogden (Old Romney) and Simon Blendis (Snargate) we will hold *Meet the Artist* sessions giving you the opportunity to hear from these creators, alongside art installations completing the array of performances.

We live in difficult times for the arts, but JAM on the Marsh holds its head high. Welcome to you all. Enjoy the wonderful performances and exhibitions, and meet old and make new friends.

NICHOLAS CLEOBURY

Festival Curator
2023 & 2024

“FIRST-RATE FESTIVAL – AN ABSOLUTE GEM! THE
CONCERTS WERE AMONG THE MOST MEMORABLE
MUSICAL PERFORMANCES I HAVE EVER ATTENDED.”
- FESTIVAL AUDIENCE MEMBER



2023 FESTIVAL EVENTS

4 JULY · TUESDAY

			PAGE
7:00pm	Love's Labour's Lost Changeling Theatre	Old School · New Romney	8

5 JULY · WEDNESDAY

7:00pm	Hansel and Gretel Marginalia	St George · Iychurch	11
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6 JULY · THURSDAY

5:30pm	Meet the Festival Curator Nicholas Cleobury	The Ship · New Romney	13
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7:00pm	The School for Scandal Changeling Theatre	Old School · New Romney	14
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7 JULY · FRIDAY

6:00pm	Meet the Artist: Wendy Carrig	St George · Iychurch	16
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7:00pm	The Joe Stilgoe Trio Entertains	St George · Iychurch	16
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8 JULY · SATURDAY

A DAY in PARIS

11:00am	Messiaen Unwrapped Tom Bell · organ	St Leonard · Hythe	19
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3:00pm	The Rite of Spring John Frederick Hudson · Cyrill Ibrahim	St Leonard · Hythe	20
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6:00pm	Meet the Artist: France Tetreault	St Leonard · Hythe	22
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7:00pm	Debussy, Poulenc and Berlioz JAM Sinfonia · Hanna Hipp Kudzanayi Chiwawa · Nicholas Cleobury	St Leonard · Hythe	22
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9 JULY · SUNDAY

10:30am	Festival Eucharist: Byrd 5-part Mass Delaware Choral Scholars	St Leonard · Hythe	25
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3:00pm	The Trout Quintet Sacconi Quartet · Anna Tilbrook	St George · Iychurch	26
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11 JULY · TUESDAY

6:00pm	Meet the Artist: John Ballard	St Dunstan · Snargate	30
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7:00pm	Max Jaffa's Violin Simon Blendis · Saoko Blendis	St Dunstan · Snargate	30
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12 JULY · WEDNESDAY

2:30pm	Open Choral Masterclass Nicholas Cleobury on Britten's <i>Rejoice in the Lamb</i>	St Leonard · Hythe	32
6:00pm	Meet the Artist: Penny Graham	St Clement · Old Romney	34
7:00pm	An Evening with Craig Ogden	St Clement · Old Romney	34

13 JULY · THURSDAY

7:00pm	America Meets Britten Delaware Choral Scholars · Paul Head	St Leonard · Hythe	37
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14 JULY · FRIDAY

5:30pm	The Sky Engine Under the Bonnet: meet the creative team	The Ship · New Romney	40
7:00pm	The Sky Engine Community Oratorio World Premiere	St Nicholas · New Romney	41

15 JULY · SATURDAY

12:00pm	Composers' Spotlight Sacconi Quartet · Paul Mealor · Nicholas Cleobury	St George · Iychurch	46
1:00pm	The Lives of Noël Coward Lunch with Oliver Soden	The Bell · Iychurch	50
3:00pm	The Best of Noël Coward Nicky Spence in concert	St George · Iychurch	52
7:00pm	London Mozart Players Nicholas Cleobury	St Nicholas · New Romney	54

16 JULY · SUNDAY

3:00pm	Sounds Baroque Julian Perkins · Anna Cavaliero · Katie Lodge	St Leonard · Hythe	58
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EXHIBITIONS

4-16 July, 10-5pm Daily

Washed Up Wendy Carrig	St George · Iychurch	62
A Day in Paris France Tetreault	St Leonard · Hythe	64
Turning Tides John Ballard	Cinemarsh · Marsh Academy Leisure Centre	66
Space from Space Penny Graham	St Clement · Old Romney	68

LOVE'S LABOUR'S LOST

SHAKESPEARE MEETS
BRIDGERTON IN FLAMBOYANT,
OPEN-AIR COMEDY

"CHANGELING OFFERS SOMETHING RARELY FOUND IN CONTEMPORARY THEATRE. THEY OFFER AUDIENCES A CHANCE TO BECOME PART OF THE ATMOSPHERE."

- DAME JANET SUZMAN, DBE

4 JULY · TUE · 7:00PM

OLD SCHOOL GARDEN
NEW ROMNEY
TN28 8ER

£20 · STANDARD

£25 · ENHANCED

UNDER 18S FREE

(155 MIN)

Changeling Theatre, Kent's premier touring company, returns to the festival with its unique take on one of Shakespeare's favourite comedies, *Love's Labour's Lost*. For this flamboyant and funny production – think Shakespeare meets *Bridgerton* – JAM on the Marsh has collaborated with Changeling by commissioning the show's music from JAM regular, James Aburn. Bring a picnic and a chair and enjoy theatre at its very best, under the vast Marsh sky.

"Love is familiar. Love is a devil."

The King and three friends take an oath, dedicating themselves to a life of study, avoiding the company of women for three years. As soon as they have made their vow, the Princess of France and her ladies-in-waiting arrive, presenting the men with a severe test of their high-minded resolve.

Widely believed to be the prequel to *Much Ado About Nothing*, this early Shakespeare promises luscious costumes and a few surprises. Four boys and four girls in a game of love – this is Shakespeare does *Bridgerton*. If you loved the Netflix series, then this show is perfect for you.

"I AM DELIGHTED TO BE WORKING WITH CHANGELING AS THE COMPOSER FOR ITS 2023 SEASON. LOVE'S LABOUR'S LOST PROVIDES THE PERFECT SUMMER ESCAPISM. PICTURING THE LUSCIOUS, BEAUTIFUL WISTERIA-FILLED SCENES OF NETFLIX'S HIT TV SHOW BRIDGETON HAS BEEN A HUGE INSPIRATION FOR THE APPROACH TO THE MUSIC FOR THIS PLAY. "

- JAMES ABURN, COMPOSER

CAST

Ferdinand, King of Navarre /
Sir Nathaniel

Jonathan Cobb

Berowne

Tom Dean

Longaville / Holofernes

Sam Claridge

Dumain / Moth

Brayden Emmanuel

Boyet / Don Adriano de Armado
Simon Yadoo

The Princess of France / Costard
Kathryn Perkins

Rosaline

Freya Stephenson

Maria / Jaquenetta

Millicent Bevan

Katharine / Dull

Annabelle Blake

COMPANY

Director Robert Forknall	Stage Management James Kiell Guy Benedict Jones	Photography Nic Dawkes	Tour Photographer Susan Pilcher
General Manager Dawn Archer	Choreography Kieran Parrott	Branding Jill Hogan	Wardrobe Deborah Wise
Design Alice McNicholas	Music James Aburn <i>(Commissioned by JAM)</i>	Marketing Colley Raine	
Graphic Design Dan Bull Vanessa Brown		Assistant Director Sam Butters	

CHANGELING THEATRE

Founded in 1997, Changeling Theatre produces high quality, entertaining theatre in non-traditional locations for community audiences across South East England. Its productions range from re-interpretations of Shakespearean classics to working with new writers and composers to create innovative new theatre.

Changeling Theatre takes theatre beyond the stage, creating site specific performances in public locations such as Upnor Castle, Biddenden Vineyard, Osborne and Boughton Monchelsea Place, as well as community parks, private homes and gardens.

Changeling Theatre is committed to nurturing young talent from all backgrounds, offering them the rare opportunity to work alongside established theatre professionals. It has helped launch the careers of numerous young writers, technicians, composers and performers.

JAMES ABURN



James Aburn is a Kent-born composer whose music has been performed across the globe including the USA, Poland, the Czech Republic and the UK. James achieved his undergraduate and postgraduate degrees at the University of Aberdeen, where he was also the assistant conductor of the University's ancient Chapel Choir, working with world-renowned musicians including composers Morten Lauridsen and Sir James MacMillan, and performing at the BBC Proms under the baton of Marin Alsop and Sir Donald Runnicles.

He has received multiple commissions, including from JAM on the Marsh, which commissioned *Silent Shadows*, a piece for string orchestra premiered by the London Mozart Players in July 2019, and programmed again for the 2023 festival.

James currently teaches music and composition as the Assistant Director of Music at Bede's Senior School in East Sussex, whilst concurrently working towards his PhD in composition at the University of Aberdeen under the supervision of the celebrated Royal Wedding, Coronation composer and JAM president, Professor Paul Mealar.

For more information please visit www.jamesaburn.com



5 JULY · WED · 7:00PM

ST GEORGE
IVYCHURCH
TN29 0AL

£20 · STANDARD
£25 · ENHANCED
UNDER 18S FREE

(60 MIN)

Marginalia presents a brand-new interpretation of a nineteenth-century classic: Humperdinck's opera is part charming children's songs and part Wagnerian drama. Singing a new English translation, Marginalia weave original fairy-tale narration into the composer's colourful musical fabric. This sparkling and high-energy production is perfect for children and adults alike, opera novices and experts: entertaining, innovative, and thought-provoking.

Nothing is right at home: the pressure just to get by is mounting every day and Daddy isn't around anymore to help. Worse than that, Mummy now hates music and has forgotten how to sing, even though the whole family used to love it so much.

When Hansel and Gretel are banished to the woods, they get to sing to their hearts' content and are ready for any adventure that might come their way. But in this enchanted forest, nothing is as it seems. Something dark lurks there: a wicked witch who craves to possess their lovely voices... With only their ingenuity to protect them, how will the pair escape her clutches? As they travel through a magical woodland world of flickers and echoes, Hansel and Gretel find that if you hang onto hope, even the darkest moments can be overcome.

SYNOPSIS

AT HOME

Hansel and Gretel are doing chores, but both are bored and hungry. To cheer themselves up, they start to dance. Their games are interrupted by their Mother, who is angry to find them singing instead of helping. In her exasperation, she tells them to leave her. When she realises that the children have run into the woods, she fears for their safety and goes to look for them.

THE WOODS

Hansel and Gretel gather and eat berries. As night falls, they realise they are lost and grow frightened. After saying their evening prayers, they fall asleep.

THE WITCH'S HOUSE

Hansel and Gretel awake and tell each other of the angels they saw in their dream. They discover a gingerbread house, but as they nibble at it, the Witch freezes them with a spell. She is intent on stealing the children's voices for her locked-up choir. Hansel and Gretel manage to outwit the Witch and send the voices she captured back to their owners. As they celebrate, their Mother finds them and they are reunited.

Extracts from Engelbert Humperdinck's *Hansel und Gretel*, translated into English by Chloë Allison, with original narration by Chloë Allison and Rebecca Hare.

CAST

Hansel

Chloë Allison

Director

Eleanor Burke

Gretel

Anna-Luise Wagner

Pianist

Luke Fitzgerald

Narrator/Mother/Witch

Evie Florence

MARGINALIA

Marginalia is an interdisciplinary performance collective bringing cutting-edge academic research to life in performance. We want to tell stories that have remained hidden on the margins of history and introduce original ideas to new audiences. We also shine new light on more familiar material, re-energising well-known repertoire by exploring it from different perspectives. We are passionate about bringing new histories, opera, and classical song to a wider audience – not just with our innovative programmes, but through workshops and performances devised specially for pupils and students.

www.marginalia-performance.com

A portrait of Nicholas Cleobury, a man with glasses, wearing a dark suit jacket over a pink shirt. He is looking directly at the camera with a slight smile. The background is dark and out of focus.

MEET THE FESTIVAL CURATOR

"I THINK FESTIVALS SHOULD BE ECLECTIC. THEY SHOULD ALSO BE A CHANCE TO MAKE FRIENDS AND MEET PEOPLE ... PERHAPS TO DO THINGS THAT YOU CANNOT DO THE REST OF THE YEAR."

- NICHOLAS CLEOBURY

6 JULY · THU · 5:30PM

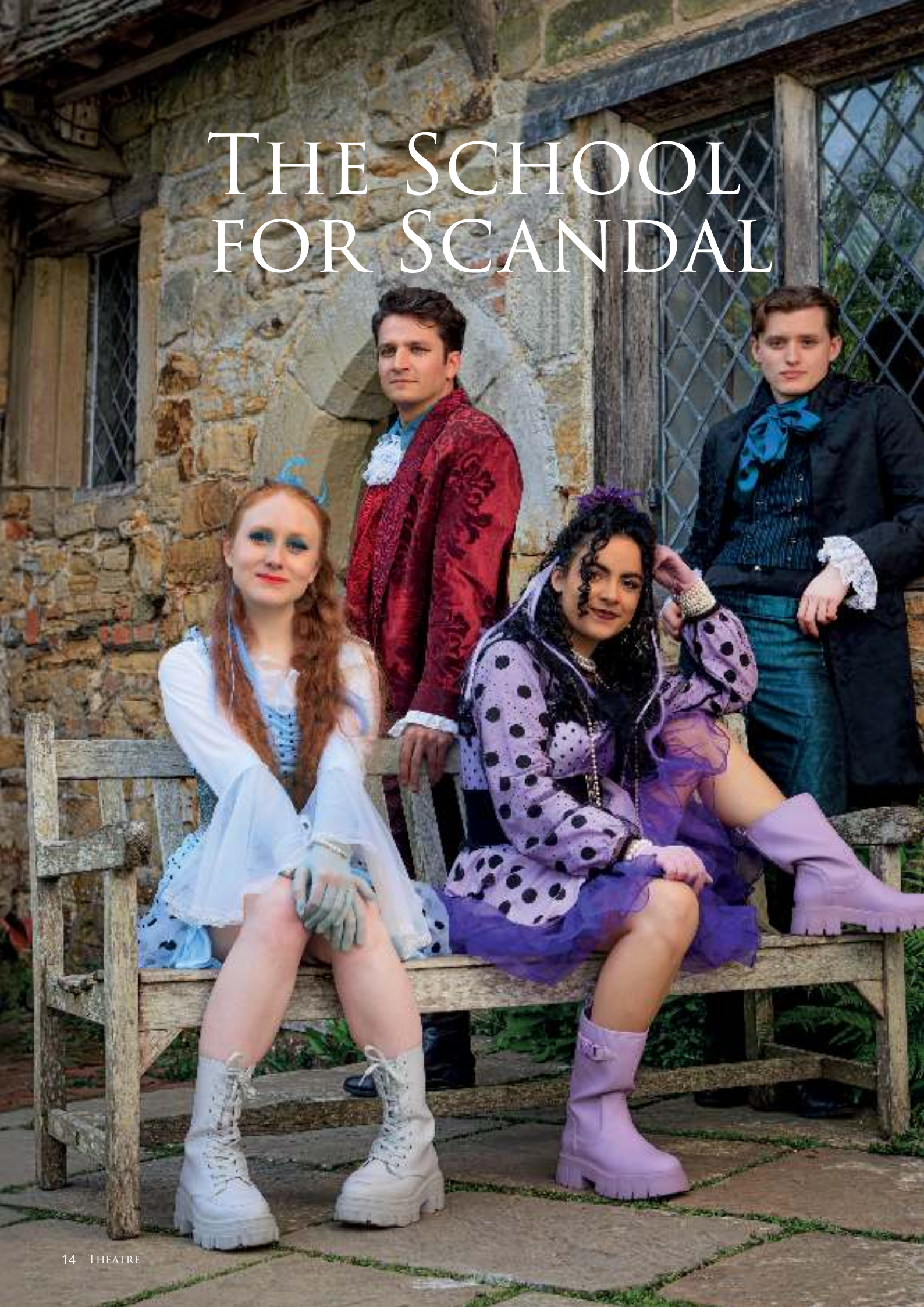
THE SHIP
NEW ROMNEY
TN28 8AZ

FREE EVENT
(30 MIN)

Come and meet the internationally renowned conductor and JAM on the Marsh Festival Curator, Nicholas Cleobury. This is an opportunity to learn about his vision for the 2023 festival and hear what inspired him in the programming. Discover why Nick is a notable champion and exponent of new music, having worked with many leading composers, notably Harrison Birtwistle, Peter Maxwell Davies, James Macmillan and Michael Tippett. Find out why he has conducted countless premieres and championed many younger composers' music across the UK and far beyond, many in collaboration with JAM.

This is a relaxed event; a chance for you to have a drink with Nick, meet and ask questions as well as make suggestions for the next year; it is equally a chance for Nick to meet his festival audience.

THE SCHOOL FOR SCANDAL





6 JULY · THU · 7:00PM

OLD SCHOOL GARDEN
NEW ROMNEY
TN28 8ER

£20 · STANDARD
£25 · ENHANCED
UNDER 18S FREE

(155 MIN)

Changeling Theatre produces high quality, entertaining theatre in non-traditional, outdoor locations for audiences across South East England. Productions range from re-interpretations of Shakespeare and modern classics to working with new writers and composers to create innovative new theatre. For their second visit in a week, Changeling bring a bold and irreverent performance of *The School Scandal*; another chance to bring a picnic and enjoy theatre of the highest quality under the vast Marsh sky. As with *Love's Labour's Lost*, JAM has collaborated with Changeling by commissioning the show's music from JAM regular, James Aburn.

"SMILE AT THE JEST WHICH PLANTS A THORN IN ANOTHER'S BREAST"

Lady Sneerwell is in love with Charles, who's in love with Maria. Joseph is in love with Maria who's in love with Charles. Clearly, all is not peachy on the romantic front. Would-be suitors Lady Sneerwell and Joseph devise a plot to ruin Charles and Maria's relationship through gossip and lies, creating a scandal of epic proportions.

Sheridan's meticulously crafted play is a razor sharp, highly entertaining satirical comedy. In the age of fake news this is the play to see. It will have you in stitches from beginning to end!

CAST

Sir Peter Teazle
Simon Yadoo

Sir Oliver Surface
Sam Claridge

Joseph Surface / Careless
Jonathan Cobb

Charles Surface / Crabtree
Tom Dean

Sir Benjamin Backbite / Snake
Brayden Emmanuel

Mrs Candour / Rowley
Annabelle Blake

Lady Teazle
Freya Stephenson

Lady Sneerwell / Moses
Kathryn Perkins

Maria
Millicent Bevan

Other parts played by members of the cast

See page 10 for Company names, Changeling Theatre biography and information about the music written by James Aburn and commissioned by JAM.

JOE STILGOE ENTERTAINS



MEET THE ARTIST:
WENDY CARRIG, PHOTOGRAPHER
EXHIBITION INFORMATION ON PAGE 62

6PM (BEFORE THE JOE STILGOE CONCERT)
FREE EVENT

7 JULY · FRI · 7:00PM

ST GEORGE
IVYCRUCH
TN29 0AL

£20 · STANDARD
£25 · ENHANCED
UNDER 18S FREE

(100 MIN)

Joe Stilgoe is an internationally acclaimed singer, pianist and songwriter. He has created a fresh sound for jazz in the 21st century, known for writing songs that feel like they have been around for years, and adapting classics that sound as though they were just written. He has released eight albums, five of which have topped the UK Jazz chart.

Over the course of his varied career he has become a true modern-day entertainer, known globally as a performer of wit, style and a level of musicianship which has seen him recognised as one of the best singer-pianists in the world. Always searching for a new way of bringing not only his own songs but those he loves from the past to a new audience, he is an enticing mix of his heroes Danny Kaye, Nat King Cole and Dudley Moore, and influenced by Harry Connick Jr, Peter Skellern, Cole Porter, Frank Sinatra, Stevie Wonder, Nancy Wilson, Ella Fitzgerald, The Beach Boys, Oscar Peterson, Hoagy Carmichael, Irving Berlin and Joni Mitchell.

This is an extraordinary chance to see one of the greats of modern-day jazz in such an intimate setting; up close and personal rather than at the back of a huge hall.

Joe Stilgoe will announce tonight's programme.

PERFORMERS

Joe Stilgoe
Ben Reynolds · drummer
Tom Farmer · double bass

JOE STILGOE

Joe Stilgoe is an internationally acclaimed singer, pianist and songwriter with a rich musical heritage (his father is lyricist and entertainer Richard; his mother the opera singer Annabel Hunt). His live shows are a mixture of virtuosic musicianship, breathtaking theatricality and witty interaction with the audience, combining on the spot improvisation and the quickest of wits. He is in constant demand around the world with his band and as a solo act, having appeared at Ronnie Scott's, the Royal Festival Hall, The Queen Elizabeth Hall, The Barbican, The London Jazz Festival, The Royal Albert Hall, Cheltenham Jazz Festival, Edinburgh Festival (Time Out award), Henley Festival, Melbourne Festival, Barbados Festival, Sardinia Jazz Festival, Sicily Jazz Festival, Montreux Jazz Festival, Dubai Jazz Festival and in jazz clubs from New York to Berlin to Kuala Lumpur.



A DAY IN PARIS

A day of 3 concerts – A Morning, Afternoon and Evening in Paris, JAM celebrates some of the best music to have come out of Paris, during the golden period of French music. From Berlioz to Messiaen, JAM presents some of the most daring music ever written; think *The Rite of Spring's* riotous first performance, be introduced to music that changed composition forever, indulge in a piece written for a summer evening, *Nuits d'Été* by Berlioz.

Discounted 3-concert ticket: £45 Standard; £50 Enhanced; Under 18s free

MESSIAEN UNWRAPPED

8 JULY · SAT · 11:00AM

ST LEONARD
HYTHE
CT21 5DN

£15 · STANDARD
£20 · ENHANCED
UNDER 18S FREE

(60 MIN)

This event explores the music of Olivier Messiaen via his extraordinary works for organ. It is a hybrid event, somewhere between a talk about, and a concert of Messiaen's astonishing musical language.

Messiaen's music is notable for its rich harmony, its exotic rhythms, the presence of birdsong, plainsong, the influence of Messiaen's faith, his synesthesia and so much more. Why and how does the music sound as it does? What influences and inspiration acted upon it? What was the role of organ improvisation in the composer's work – above all, the organ in Messiaen's church in Paris, Sainte-Trinité? Tom Bell will give a lively talk interspersed with performances of music by one of the greatest composers of the 20th century. Messiaen's music and its story will open new worlds for those unfamiliar with it and inspire and inform those already in love with it.

Works featured will include: *Le Banquet Céleste*, excerpts from *L'Ascension* and *La Nativité du Seigneur* (including *Dieu Parmi Nous*), *Messe de la Pentecôte* and *Livre de Saint-Sacrement*.

TOM BELL

Tom Bell's playing has been described as "invigorating" (Sunday Times), "compelling" (Organists' Review) and "brilliant" (American Record Guide). He has built a vibrant international portfolio of work as performer and educator which has taken him across Europe, to Asia, the USA and Australia. Tom is known as an innovator having worked with beatboxers, visual artists, poets, folk musicians and dancers, and his work has been broadcast worldwide. Current projects involve music by Messiaen and nineteenth century editions of Bach. His educational activities are centred on work with the Royal College of Organists; he is equally at ease leading workshops for children or teaching the next generation of professionals. His students have held prestigious scholarships in the UK. Tom is Artistic Director of the London Organ Day. For more information, please visit: www.tombell-organist.net

STRAVINSKY'S
THE RITE OF SPRING

8 JULY · SAT · 3:00PM

ST LEONARD
HYTHE
CT21 5DN

£20 · STANDARD
£25 · ENHANCED
UNDER 18s FREE

(60 MIN)

The centerpiece of this afternoon's concert is Stravinsky's *The Rite of Spring*. Here we hear a rare performance of the original version for 4-hand piano. The concert begins with one of Darius Milhaud's finest works, *La création du monde*, originally written as a ballet score for small orchestra and solo saxophone. A British imposter makes an appearance in Paris with the world premiere of Paul Mealor's *The Fading Banks of the Dee*, written for today's performers. This is a delicious sorbet between two great, jazz-influenced works of the 20th century.

The Rite of Spring was written as a ballet for the 1913 Paris season of Sergei Diaghilev's Ballets Russes company; the original choreography was by Vaslav Nijinsky with stage designs and costumes by Nicholas Roerich. When first performed at the Théâtre des Champs-Élysées on 29 May 1913, the avant-garde nature of the music and choreography caused a sensation; a riot or near-riot. Although designed as a work for the stage, with specific passages accompanying characters and action, the music achieved equal if not greater recognition as a concert piece and is widely considered to be one of the most influential musical works of the 20th century.

Darius Milhaud

La Création du monde, Op. 81a (*The Creation of the World*)

Paul Mealor

The Fading Banks of the Dee (*world premiere*)

Igor Stravinsky

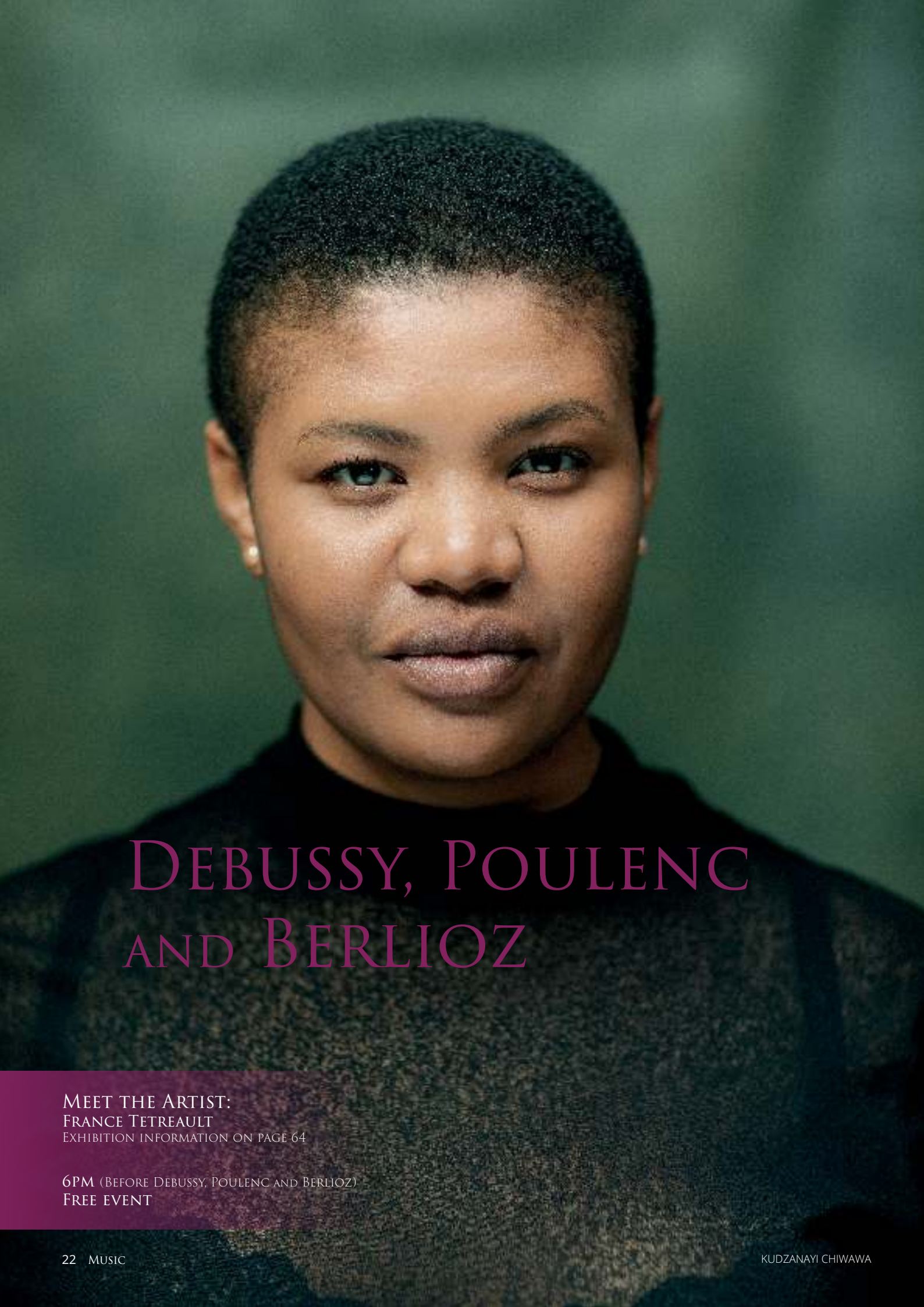
Le Sacre du printemps (*The Rite of Spring*)

JOHN FREDERICK HUDSON

John Frederick Hudson is an American conductor, composer and pianist based in London. Hudson recently conducted the Royal Scottish National Orchestra (RSNO) for a special concert celebrating the 30th anniversary of Classic FM in the presence of HM King Charles III on a live broadcast to 1 million listeners. Hudson has collaborated as the piano soloist premiering Paul Mealor's *Piano Concerto* with the London Mozart Players which was praised by the Financial Times saying: "...the premiere of Paul Mealor's *Piano Concerto*, a glittering conclusion, played with flair by John Frederick Hudson." (Richard Fairman, Financial Times). As composer, Hudson was commissioned by the Aix-en-Provence festival to set the Oscar Wilde text, *VITA NUOVA*, for orchestra, choir and soloist; the premiere received much acclaim. For more information, please visit: www.johnfrederickhudson.com

CYRILL IBRAHIM

Cyrill Ibrahim, a Royal College of Music graduate, is a British-Dutch pianist who has performed at a number of major venues including the Concertgebouw in Amsterdam, St John's Smith Square in London and the Philharmonie in Berlin. His CD, 'Dialogue', is played on Classic FM and BBC Radio 3. He has appeared on BBC's 'The One Show' and Radio 3's 'In Tune'. He has been featured on the cover of Gentleman's Journal as 'the future of British music', in Attitude magazine as a Rising Star and in Tatler in the 'Best Dressed in Britain' list of 2022. Cyrill has worked with renowned pianists such as Maria João Pires and Steven Osborne. For more information, please visit: www.cyrillibrahim.com

A close-up portrait of a Black woman with short, dark hair, looking directly at the camera with a neutral expression. She is wearing a dark, textured sweater. The background is a soft, out-of-focus green.

DEBUSSY, POULENC AND BERLIOZ

MEET THE ARTIST:
FRANCE TETREULT
EXHIBITION INFORMATION ON PAGE 64

6PM (BEFORE DEBUSSY, POULENC AND BERLIOZ)
FREE EVENT

8 JULY · SAT · 7:00PM

ST LEONARD
HYTHE
CT21 5DN

£20 · STANDARD
£25 · ENHANCED
UNDER 18S FREE

(60 MIN)

Festival Curator, Nicholas Cleobury, conducts a flamboyant concert of three of France's greatest composers' best works. The JAM Sinfonia, some of the finest players working in the UK today, are joined by the fabulous mezzo, Hanna Hipp and narrator, Kudzanayi Chiwawa.

In 1918 Arnold Schoenberg founded the "Society for Private Music Performance" in Vienna, with the intention of making carefully rehearsed and comprehensive performances of newly composed music in chamber versions.

Schoenberg's pupil Benno Sachs arranged Debussy's *Prelude a l'après midi d'un faune*, in Debussy's words: "a very free illustration of Mallarmé's beautiful poem (1876)...a succession of scenes through which pass the desires and dreams of the faun in the heat of the afternoon...tired of pursuing the timorous flight of nymphs and nyaiads, he succumbs to intoxicating sleep". Sachs' reduction uses three woodwinds, piano, harmonium, harp, percussion and strings.

In the summer of 1940, Poulenc was staying with cousins. The children of the house got bored with his piano playing and put Jean de Brunhoff's *The Story of Babar* on the piano and asked him to play the story. He improvised it, and subsequently wrote down the work we now know in 1945. Poulenc approved an orchestral version in 1962 by Jean Françaix, and in 1988 Nicholas Cleobury commissioned David Matthews to make a chamber version, which was premiered in Canterbury, with Richard Stilgoe as Narrator. David employs five woodwinds, piano, percussion and strings, with a dexterity worthy of Poulenc himself.

Les nuits d'été is a song cycle by Hector Berlioz. It is a setting of six poems by Théophile Gautier. The cycle, completed in 1841, was originally for soloist and piano accompaniment. Berlioz orchestrated the songs between 1843 and 1856. The theme of the work is the progress of love, from youthful innocence to loss and finally renewal. Tonight, we hear a chamber arrangement from 2005, again by David Matthews, for five woodwinds, strings and harp.

Claude Debussy

Prélude à l'après-midi d'un faune (*Prelude to the Afternoon of a Faun*)

Francis Poulenc

L'histoire de babar, le petit éléphant (*The story of Babar, the little elephant*)

– Interval –

Hector Berlioz

Les nuits d'été (*Summer Nights*)

PERFORMERS

Nicholas Cleobury · conductor

Hanna Hipp · mezzo-soprano

Kudzanayi Chiwawa · narrator

JAM Sinfonia

Simon Blendis · violin I (leader)

Joonas Pekonen · violin II

Lorena Cantó Woltèche · viola

Leo Popplewell · cello

Will Duerden · double bass

Dan Shao · flute

Lorraine Hart · oboe

Kath Lacy · clarinet

Ashley Myall · bassoon

Zoë Tweed · horn

Robin Walker · harmonium

Anna Tilbrook · piano

Rosanna Rolton · harp

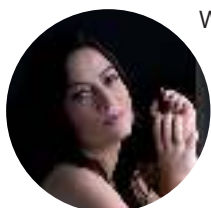
Jonny Raper · percussion

NICHOLAS CLEOBURY



See page 57 for biography.

HANNA HIPPI



With key role debuts in recent seasons including Dorabella (*Così fan tutte*) for Seattle Opera, *Der Komponist (Ariadne auf Naxos)* for Glyndebourne Festival Opera and wide acclaim for her first performances as Octavian (*Der Rosenkavalier*) for Garsington Opera, Hanna Hipp's ardent and impassioned singing make her a favourite for the leading lyric mezzo repertoire. In the 2022/23 season, Hanna takes on the challenging lead role of Offred in Poul Ruders' *A Handmaid's Tale*, in a new staging by John Fulljames for the Royal Danish Theatre, followed by a debut at Opera North as *Der Komponist* and New Zealand Opera as Dorabella. Hanna has a particular affinity with Berlioz's *Les nuits d'été*, having sung the work with BBC Symphony Orchestra, Orchestre de Chambre de Paris, City of Birmingham Symphony Orchestra and Oulu Symphony Orchestra. For more information, please visit: www.hannahipp.com

KUDZANAYI CHIWAWA



Kudzanayi trained at Drama Studio London (2013). Since then, she has worked extensively throughout the UK, including touring productions, as part of devising ensembles, being involved in new writing, and a great deal of Classical texts. A Two Gents devised production of *The Importance of Being Earnest* earned an Off West End Nomination (2019) for Best Ensemble. She has been part of Honey Tongued Productions ensembles, working between Dubrovnik and Bermuda. Kudzanayi can be heard in the BBC Radio 4 programme Gemma Arrowsmith's *Sketched Out*, alongside Paterson Joseph and Joanna Lumley. The show was nominated for a British Comedy Guide Award (2022).

SIMON BLENDIS



Simon Blendis enjoys a varied career as a chamber musician, soloist and orchestral leader. He was the violinist with the Schubert Ensemble for 23 years, from 1995 until it finished in 2018. With the Ensemble he performed over 1000 concerts in over thirty different countries, recorded over twenty CDs, made frequent broadcasts for BBC Radio 3, and created an extensive library of live performances on YouTube which is still available. Simon has been leader of the London Mozart Players since 2014 and is in constant demand as a guest leader, having led most of the major symphony and chamber orchestras in the UK. He regularly directs the LMP from the violin, and has guest-directed the Academy of St. Martin in the Fields, the ECO and the Scottish Ensemble. He has also shared the position of first concertmaster with Orchestra Ensemble Kanazawa in Japan since 1999. Since 2018, Simon has been a professor of violin at the Guildhall School of Music and Drama. For more information, please visit: www.simonblendis.com



FESTIVAL EUCHARIST

9 JULY · SUN · 10:30AM

ST LEONARD
HYTHE
CT21 5DN

FREE
(60 MIN)

JAM on the Marsh has a very close connection with St Leonard's Church, having held concerts here every year since the birth of the festival. The relationship developed still further when JAM 'moved in' for two weeks of filming, during the 2020 Covid pandemic. Without the church's warm welcome and support, JAM's ground-breaking and trend-setting Virtual Festival viewed by 25,000 people worldwide, would never have been made. For this, JAM remains truly grateful to all involved with the church.

For this Festival Eucharist service, JAM commemorates the 400th anniversary of William Byrd's death, by including his wonderful *Mass for Five Voices*. To sing this masterpiece we welcome 26 singers from the Delaware Choral Scholars and their conductor, Dr Paul Head. This service is a great taster for their concert on Thursday 13 July, when the full choir of 60 singers will be joined by Simon Hogan on the organ for an amazing programme of music from the US and the UK, including Britten's *Rejoice in the Lamb*, American Spirituals and music by Paul Mealor, Jonathan Dove, Morten Lauridsen and a world premiere by Christopher Churcher.

THE Q TROUT QUINTET



9 JULY · SUN · 3:00PM

ST GEORGE
IVYCHURCH
TN29 0AL

£20 · STANDARD
£25 · ENHANCED
UNDER 18S FREE

(70 MIN)

This afternoon's concert combines many JAM on the Marsh favourites – the return of former Festival Curator, Anna Tilbrook, the Sacconi Quartet and the music of Jonathan Dove – with one of the finest pieces of chamber music, Schubert's *The Trout Quintet*.

Jonathan Dove's *Piano Quintet* was written in 2009 and first performed on 11th June the same year in the Spitalfields Festival. It consists of three movements – Energetic, Very Spacious and Lively – with the work's vibrant outer branches neatly enfolding a slow movement of stunning warmth and beauty. Gramophone magazine says of *Piano Quintet*: "...With this delightful work, Dove has refreshed the piano quintet genre; it is worthy of admittance to the canon of great examples by Brahms, Dvořák and Elgar."

The Trout Quintet, the popular name for the *Piano Quintet in A major* by Franz Schubert, needs little introduction as it is one of the most famous pieces of chamber music. Rather than the usual piano quintet lineup of piano and string quartet, *The Trout* is written for piano, violin, viola, cello and double bass. It is known as *The Trout* because the fourth movement is a set of variations on Schubert's earlier *Die Forelle (The Trout)*.

Jonathan Dove
Piano Quintet

Franz Schubert
The Trout Quintet



PERFORMERS

Sacconi Quartet:

Ben Hancox · violin I

Hannah Dawson · violin II

Robin Ashwell · viola

Cara Berridge · cello

Anna Tilbrook · piano

Graham Mitchell · double bass

SACCONI QUARTET



For over 20 years, the Sacconi Quartet have been captivating audiences with their unanimous and compelling ensemble, consistently communicating with a fresh and imaginative approach. Formed in 2001, the four founder members continue to demonstrate a shared passion for string quartet repertoire, infectiously reaching out to audiences with their energy and enthusiasm.

The Sacconi enjoy a busy international career, and are Quartet in Association at the Royal College of Music and Quartet in Residence in Folkestone. The Sacconi's prolific recording career covers a broad swathe of repertoire from Haydn to present day. Their latest album features world premiere recordings of works by Roxanna Panufnik; other releases of recent years include premiere recordings of works by Jonathan Dove, Graham Fitkin and John McCabe. In Damascus, their CD of music by Jonathan Dove, hit the Classical Top Ten, and was chosen as one of Gramophone Magazine's Recordings of the Year. For their 20th birthday, the Quartet commissioned their latest piece from Jonathan Dove, *On the Streets and In the Sky*, shortly to be released on Signum Records. Their film of Dove's first quartet *Out of Time* was released on Amazon in 2021. They also continue to tour with Beethoven in the Dark, their immersive performance of Beethoven's op.131 quartet entirely from memory, in almost complete darkness.

The Sacconi Quartet is Quartet in Residence for the town of Folkestone and its surrounding areas, enabling creative collaborations with local artists and projects, and an embedded outreach programme. Recent performances of Beethoven on the Beach and Glass on the Warren seafront have attracted large audiences, many of them experiencing the energy of chamber music for the very first time. Their Sacconi Chamber Music Festival in Folkestone is firmly established among the UK's major chamber music festivals and attracts audiences from far and near for its vibrant atmosphere and dynamic programming.

The Quartet is indebted to the Royal Society of Musicians and Ellen Solomon for the use of their instruments.

ANNA TILBROOK



Anna Tilbrook returns to JAM on the Marsh having been Festival Curator for 2021 and 2022. She has collaborated with many leading singers and instrumentalists including Lucy Crowe, James Gilchrist, Ian Bostridge, Mary Bevan, Sophie Bevan, Barbara Hannigan, Sir John Tomlinson, Nicholas Daniel, Michael Collins, Natalie Clein, Philip Dukes, Jack Liebeck, Chloe Hanslip, Guy Johnston, Laura van der Heijden, Jess Gilliam and the Fitzwilliam, Carducci, Sacconi, Elias, Navarra and Barbirolli string quartets. Since her debut at Wigmore Hall in 1999 she has become a regular artist at all the major concert halls and festivals and frequently broadcasts for BBC Radio 3. She has also accompanied José Carreras, Angela Gheorghiu and Bryn Terfel in televised concerts.

Recent performances include at Concertgebouw Amsterdam and Carnegie Hall New York, Wigmore Hall, St John's Smith Square, deSingel Antwerp, Alte Oper Frankfurt, Anima Mundi Pisa, Wrocław Cantans, appearances at the Edinburgh, Aldeburgh, Cheltenham, Oxford Lieder, West Cork and Savannah (Georgia) Chamber Music festivals and curating a number of series of concerts for the BBC.

In 2022 Anna and James Gilchrist celebrated 25 years as a duo partnership. They have made a series of acclaimed recordings of English song for Linn and Chandos, the Schubert song cycles for Orchid, Schumann's cycles, the songs and chamber music of Vaughan Williams with Philip Dukes and most recently *Solitude*, settings of Purcell, Schubert, Barber and a cycle written for James and Anna by Jonathan Dove.

GRAHAM MITCHELL



Graham Mitchell was appointed as the Head of Strings at the Royal Academy of Music in August 2022. He is also the Serge Koussevitzky Senior Professor of Double Bass at the Royal Academy and the Double Bassist with the Nash Ensemble.

He was Principal Bass with the English National Opera Orchestra from 2011-2023 and a member of the Philharmonia Orchestra from 1998- 2011. He is a regular guest with the Berlin Philharmonic Orchestra. As a guest principal bass, Graham has led the Scottish Chamber Orchestra, Royal Scottish National Orchestra, Royal Northern Sinfonia, BBC Scottish Symphony Orchestra, BBC National Orchestra of Wales, BBC Symphony Orchestra, Royal Philharmonic Orchestra, The Philharmonia and the London Symphony Orchestra. Abroad he has led the Royal Concertgebouw, Stuttgart Radio and the Chamber Orchestra of Europe.

Over the years Graham has performed and recorded for various radio and TV stations around the world with many soloists and chamber ensembles including Anthony Marwood, Steven Isserlis, James Crabb, Pekka Kuusisto, Matthew MacDonald and Imogen Cooper; the Florestan, Gould, and Kungsbacka Piano Trios, the Belcea and Takacs Quartets and the Aronowitz Ensemble.

Graham plays on a 1750 double bass attributed to Testore. He is extremely thankful to the Stradivari Trust for their support.



MEET THE ARTIST:
JOHN BALLARD, PAINTER
EXHIBITION INFORMATION ON PAGE 66

6PM (BEFORE THE MAX JAFFA CONCERT)
FREE EVENT

MAX JAFFA'S VIOLIN

11 JULY · TUE · 7:00PM

ST DUNSTAN
SNARGATE
TN29 0EW

£20 · STANDARD
£25 · ENHANCED
UNDER 18S FREE

(60 MIN)

JAM on the Marsh regulars will recognise Simon Blendis from his many visits to the festival as Leader of the London Mozart Players; one of the most admired violinists of his generation. Tonight's programme is a very different flavour from Simon: Max Jaffa (1911-1991) was the pre-eminent light music violinist of his generation, a universally popular figure with a career spanning seventy years. He was famous as both leader of the Palm Court Orchestra and of his trio, and he became a household favourite through his regular BBC radio broadcasts.

Jaffa's extraordinary legacy has lain dormant for two generations. About three years ago Simon was offered Jaffa's sheet music library by his family. During the first Coronavirus lockdown in 2020 he and his wife, Saoko, combed through the violin and piano pieces, discovering and performing online concerts of a huge number of gorgeous salon pieces, some well-known but many forgotten or undiscovered. Their resulting CD, *Love is like a Violin*, has already had over two million streams.

Simon and Saoko have brought the music back to life with a delightful, nostalgic programme of rediscovered salon music; a mixture of gorgeous melodies, soulful ballads and electrifying gypsy dances from the Max Jaffa archive. Since 2000 Simon has played a wonderful Peter Guarnerius violin that previously belonged to Max Jaffa, so this concert reunites the music with the violin that first performed it.

Simon and Saoko will announce this evening's concert.

SIMON BLENDIS

See page 24 for biography.

SAOKO BLENDIS

Saoko Blendis was born in Tokyo, and graduated from Sophia University in Tokyo with a degree in journalism. In 1998 she moved to London to study piano as a post-graduate at the Royal Academy of Music. Since then, she has developed a career as a piano accompanist and duo partner, specialising in repertoire for violin and piano. She frequently performs with her son, Aki and her husband, Simon. Last July they released a critically acclaimed CD of violin and piano salon pieces called 'Love is Like a Violin', which has had over two million streams since its release.

For more information, please visit: www.saokoblendis.com

OPEN CHORAL MASTERCLASS

12 JULY · WED · 2:30PM

ST LEONARD
HYTHE
CT21 5DN

FREE EVENT
(60 MIN)

In his role as Festival Curator, Nicholas Cleobury leads the Delaware Choral Scholars in an open masterclass on Britten's masterpiece, *Rejoice in the Lamb*. This is a work that Nicholas has performed many times, so he brings very British experiences of the piece to one of the United States' finest choirs.

Nicholas Cleobury has conducted a wealth of choirs and choruses, including the BBC Singers, City of Birmingham Symphony Chorus and Glyndebourne Festival Chorus, with repertoires ranging from early music to some of today's most challenging and notable contemporary vocal scores. This makes him one of the most experienced conductors of choral repertoire in the UK.

As Principal Conductor of JAM, he had conducted numerous premieres including works by Judith Bingham, Philip Cashian, Jonathan Dove, Adam Gorb, John McCabe, Paul Meallor, Thea Musgrave and Julian Philips, as well as numerous new works from the submission scheme.

Delaware Choral Scholars
Nicholas Cleobury · conductor
Simon Hogan · organist





AN EVENING WITH CRAIG OGDEN



MEET THE ARTIST:
PENNY GRAHAM, CERAMIST
EXHIBITION INFORMATION ON PAGE 68

6PM (BEFORE THE CRAIG OGDEN CONCERT)
FREE EVENT

12 JULY · WED · 7:00PM

ST CLEMENT
OLD ROMNEY
TN29 0HP

£20 · STANDARD
£25 · ENHANCED
UNDER 18S FREE

(60 MIN)

Craig Ogden, one of the most exciting artists of his generation, returns to the festival having been part of the London Tango Quintet that closed last year's JAM on the Marsh on such a high. In tonight's wide-reaching and eclectic programme, Craig brings music from the late 16th to the late 20th centuries.

This is an extraordinary opportunity to hear one of the UK's most recorded guitarists, including six chart-topping albums for Classic FM, in one of the Romney Marsh's most intimate venues.

Antonio Vivaldi (arr John Williams)

Concerto op.3 no.9

1. Grand
2. Larghetto
3. Allegro

John Dowland

Lachrimae Pavane Fantasia no.7

Michael Tippett

The Blue Guitar

1. Transforming
2. Juggling
3. Dreaming

Heitor Villa-Lobos

Choros no.1

Django Reinhardt (arr Roland Dyens)

Nuages

Isaac Albeñiz

Sevilla

PROGRAMME NOTES

Concerto Op. 3, No. 9 comes from Vivaldi's set of 12 concertos *L'estro armonico* ("The Harmonic Inspiration"), which was probably the most important collection of concertos published during the period. Vivaldi adopted the newer fast-slow-fast pattern which remained standard for concertos well into the 20th century. The first movement of *Op. 3, No. 9*, with its dotted opening, moves from a slow introduction into the Allegro proper. The Adagio gives way to a simple but affecting melody and the buoyant final Allegro completes the work with a flourish.

John Dowland was considered to be the greatest lutenist of his age. Like many of his contemporaries, Dowland's music reflected the culture of introspection which often manifested as melancholy. His *Lachrimae* (Tears) was one of the most popular pieces of the day. It was in the form of a pavane, a stately dance.

PROGRAMME NOTES CONTINUED

Dating from about 1610, *Fantasia No. 7* is based on two principal ideas, a ground bass consisting largely of repeated notes, and an active counter melody. It gives the performer an opportunity to demonstrate a facility in a large number of textures and techniques.

In 1934, the poet Wallace Stevens went to view a Cubist exhibition including some of Picassos in Hartford, Connecticut. Wallace was struck by a Picasso painting featuring a guitar-player and wrote a poem entitled, *The Man with the Blue Guitar*. Reading the poem acted for Tippett what the sight of Picasso's picture did for Stevens. All that remained from the poem in Tippett's *The Blue Guitar* are three moods, or gestures, which are suggested titles for the movements. This is one of the guitar's 20th century masterpieces.

Heitor Villa-Lobos composed *Chôros No. 1*, for solo guitar, in 1920. Many years later, he was asked to explain what the title meant. He replied: "These chôros are popular music. Chôros in Brazil are made by musicians playing together... or making music for their own pleasure, often at night, improvising, and the musician demonstrates his skill and his technique."

Django Reinhardt composed *Nuages* in 1940, and it was first performed and recorded by Reinhardt's Quintet of the Hot Club of France towards the end of that year. Michael Dregni, Reinhardt's biographer wrote that *Nuages*, in its graceful and eloquent melody, evoked the woes of the war that weighed on people's souls – and then transcended it all.

One of the most esteemed composers of the 19th century, Isaac Albéniz wrote in a completely Spanish idiom, both in rhythm and melody. *Sevilla* is in the form of a Sevillanas, a flamenco style dance from Andalusia. It exhibits particular grace with a typical rhythm underlying a lyrical melody in the main sections and a recitative-like melody in the contrasting sections.

CRAIG OGDEN



Described by BBC Music Magazine as "A worthy successor to Julian Bream", Australian born guitarist Craig Ogden is one of the most exciting artists of his generation. Craig has performed concertos with many of the world's leading orchestras. He regularly appears as soloist and chamber musician at major venues and collaborates with the UK's top artists and ensembles. One of the UK's most recorded

guitarists, he has accumulated an acclaimed discography for Chandos, Virgin/EMI, Nimbus, Hyperion, Sony and six chart-topping albums for Classic FM. His most recent recordings are a solo recital disc for Chandos, *Craig Ogden in Concert* and a new arrangement of the *Goldberg Variations* by J.S. Bach with violinist David Juritz and cellist Tim Hugh for Nimbus. He frequently records for film and has presented programmes for BBC Radio 3, BBC Northern Ireland, and ABC Classic FM in Australia. Craig Ogden is Director of Guitar at the Royal Northern College of Music in Manchester, Adjunct Fellow of the University of Western Australia, Associate Artist at The Bridgewater Hall in Manchester, and Director of the Dean & Chadlington Summer Music Festival. Craig Ogden plays a 2011 Greg Smallman guitar and strings made by D'Addario.

For more information, please visit: www.craigogden.com



AMERICA MEETS BRITTEN

13 JULY · THU · 7:00PM

ST LEONARD
HYTHE
CT21 5DN

£20 · STANDARD
£25 · ENHANCED
UNDER 18S FREE

(60 MIN)

Bringing an international flavour to the festival, the Delaware Choral Scholars and their renowned conductor Dr Paul Head bring a brilliant programme that truly 'crosses the pond' from one of the United States' finest composers Morten Lauridsen to contemporary Brits, Paul Mealor and Jonathan Dove, via one of the great choral masterpieces, Britten's *Rejoice in the Lamb* and American Spirituals.

Jonathan Dove

Seek Him that Maketh the Seven Stars

Paul Mealor

Shakespeare Songs

Morten Lauridsen

Nocturnes

Christopher Churcher

Evening Star (JAM Festival Commission)

Benjamin Britten

Rejoice in the Lamb, Op.30

Selection of American Spirituals and Gospel Songs

PROGRAMME NOTES

Dove's *Seek Him that Maketh the Seven Stars* is a piece all about light and stars. The anthem begins with a musical image of the night sky that sets the choir wondering who made them. The refrain 'Seek him' starts in devotional longing but is eventually released into a joyful dance, finally coming to rest in serenity.

Mealor's *Three Shakespeare Songs* were commissioned by the Voices of Shakespeare Festival, Brecon to mark the 400th anniversary of Shakespeare's death. This beautiful unaccompanied setting has a haunting melody and forlornness expressed in rich harmonic moments and two soloists.

Morten Lauridsen's *Nocturnes* addresses aspects of the common theme of 'Night'. His setting of Rilke's impassioned and atmospheric *Sa Nuit d'ete* is rich with dense, colourful harmonies, while *Soneto de la noche* is quiet, serene and fold-like, reflecting the eloquence with which the poet Pablo Neruda speaks of everlasting eternal love. *Sure on the shining night* is a lyrical, beautiful setting of James Agee's well-loved poem. Rilke is the source of the epilogue, *Voici le soir*, bringing the Nocturnes to a quiet end as darkness arrives.

Evening Star serves as a reflection on the themes conveyed in Louise Glück's poem. Dividing the choir into two parts - a chorus and a smaller semi-chorus - the piece embarks on a journey of constant transformation. It traverses moments of uncertain rapture, oscillating between them and prematurely reaching a climactic point. The introduction of this singular hope, referred to as "the light of death," emanates from a pair of solo sopranos, gradually growing in the distance until it culminates in a radiant pinnacle. The voices of the choir unite in a refrain of "Venus." As the ecstasy subsides, the composition concludes with the intimate ambiance, reminiscent of its opening measures.

Written in 1943, Britten's Festival Cantata *Rejoice in the Lamb* was written for the 50th anniversary of the consecration of St Matthew's, Northampton. It was commissioned by the then Vicar, the Reverend Walter Hussey, a significant commissioner of art, such as: a Henry Moore *Madonna and Child* and a Graham Sutherland painting of the *Crucifixion* for St Matthews and a window by Chagall, a tapestry by John Piper, a further painting by Graham Sutherland and commissioned Bernstein's *Chichester Psalms*, all for Chichester Cathedral. The text for Britten's cantata consists of excerpts from Christopher Smart's poem 'Jubilate Agno', written in the grim conditions of an 18th century mental asylum.

DELAWARE CHORAL SCHOLARS

The Delaware Choral Scholars project was launched in 2014 as a small conducting symposium held in the South of France. Over the next six years, the programme attracted hundreds of singers from all over the United States seeking opportunities to sing in a high-calibre choir while experiencing the beauty and grandeur of one of the world's most beautiful places. With the post-pandemic return of global travel, the 2022 symposium brought the choir back to the world stage in Croatia, with future endeavours on the drawing board for Asia and Eastern Europe. While the group consists mainly of students and alumni associated with the University of Delaware, most projects are open to any accomplished singer who possesses an unbridled passion for choral singing along with an insatiable curiosity for experiencing other peoples and cultures firsthand.

PAUL D HEAD



Paul D Head serves as the Director of Choral Studies at the University of Delaware as well as the founder and director of the Delaware Choral Scholars. He has conducted honor choirs and clinics in seven countries and 25 states, is a published author with GIA and Oxford University Press, and has led nearly two dozen international choral endeavours since he began teaching at high school in 1987.

SIMON HOGAN



Simon Hogan is the Sub-Organist and Assistant Director of Music at Southwark Cathedral, a post which he combines with being Organist to the Cathedral Singers of Christ Church Cathedral, Oxford, and a portfolio of freelance work in and around London. 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.

LORI GECKLE



Lori Geckle has been accompanying for various choirs, soloists and instrumentalists throughout Maryland and Delaware since the mid-1970s. A graduate of West Chester University (PA), Lori has been a collaborative pianist at the University of Delaware for the past eight years. Lori is also the pianist for the Delaware Choral Scholars who perform internationally each year.

SOPRANOS

Bridgett Baker
Alyssa Bernstein
Elyse Blaier
Rachel Clark
Emily Denler
Jenna Fabiano
Danielle Gover
Abigail Greenberg
Sarah Hughes
Sofia Kachianos
Bri Keller
Zoe Lipkin
Bri Loughlin
Tara O'Connor
Sarah Scatena
Polly Taylor
Sarah Wojcik

ALTOS

Makynzie Barton
Leia Gibson
Julia Grossmann
Jody Hagler
Genna Hahn
Lauren Johnson
Kaitlyn Mummert
Lucas O'Farrell
Aimee Pearsall
Kathryn Quay
Tricia Reilly
Rachel Shapiro
Arden Titus
Megan Woodring

TENORS

Austin Abraham
Nathan Bischoff
Gabe Castro
Chase Correll
Leon DeShields
Dan Enoch
Ross Forney
Owen Fresalone
Shaun Gibbons
Nicholas Gomez-Colon
Ben Gonczi
Adam Good
Arreon Harley-Emerson
Thomas Waggner

BASSES

Jay Besch
Ryan Boody
Jeremiah Epting
Jack Granite
Tom Kuchler
Jason Lambros
Eric Liu
Andrew Maggio
Gio Malcolm
Thomas Maloney
Kevin Romano
Keith Schwartz
Cole Walker
Philip Wetzel
Luke Williams



RICHARD PEAT

THE SKY ENGINE: UNDER THE BONNET

14 JULY · FRI · 5:30PM

THE SHIP
NEW ROMNEY
TN28 8AZ

FREE EVENT
(45 MIN)

The Sky Engine is JAM's largest ever commission, involving children and adults, amateurs and professionals.

Get 'under the bonnet' of *The Sky Engine* and hear Richard Peat (composer) and Timothy Knapman (librettist) discuss their new work with Festival Curator Nicholas Cleobury. Hear how the story came about, how the music was created and how the number of performers grew to over 150. Performers include professionals – London Mozart Players, opera singers Rebecca Afonwy-Jones and Julian Close, actor Kudzanayi Chiwawa – alongside the Canterbury Cathedral Choir, community players and over 100 Marsh Primary School children from Brookland and St Nicholas schools.

This will be a fascinating insight into *The Sky Engine*, just before its world premiere.

Richard Peat · composer
Timothy Knapman · librettist
Interviewed by Nicholas Cleobury

THE SKY ENGINE

14 JULY · FRI · 7:00PM

ST NICHOLAS
NEW ROMNEY
TN28 8EU

£20 · STANDARD
£25 · ENHANCED
UNDER 18S FREE

(60 MIN)

The Sky Engine is JAM's largest-ever commission. JAM and all the performers are grateful to John Parke Wright IV for funding this vibrant community project. *The Sky Engine* brings together a broad, diverse community of all ages and abilities, from all backgrounds, to benefit from this poignant, significant musical work.

ABOUT THE MUSIC BY RICHARD PEAT:

The overarching philosophy behind the score of *The Sky Engine* is that all the musicians involved play a meaningful and integral part in bringing Timothy Knapman's wonderful story to life. As a composer, it is such a privilege to write a piece specifically for our local musicians and primary school choirs, choristers from Canterbury Cathedral, Rebecca Afonwy-Jones, Julian Close, Kudzanayi Chiwawa, Michael Bawtree and the London Mozart Players.

The oratorio has a cast of colourful characters, with our singers and musicians called upon to bring the many different parts to life. As well as our heroine Flora (sung by a mezzo-soprano) and her father (sung by a bass), the primary school choirs become the chorus of animals while the Canterbury Cathedral choristers are called upon in one scene to portray the Bluebird of Happiness. During the interludes, our bass soloist steps out of character to be the voice of the earth, underpinning the ethereal chorale-like music sung by the choir.

At the heart of the story is the Sky Engine itself and much of the music has a machine-like quality based on propulsive percussion rhythms and motoring ostinatos. Throughout the score there are nods to a variety of different musical styles but the music is unified by key themes embedded in the piece. The hymn tune Picardy, traditionally sung to the words 'Let all mortal flesh keep silent' but here given new words by Timothy Knapman, is sung at crucial moments in the story – this is a melody with an apocalyptic quality perfectly suited to this story. The sky has its own leitmotif, a lyrical descending melody, which is mostly heard in a pure modal form sung by Flora but can also be heard in a more strident version as screamed by the saxophone in the Prologue. A Morse code rhythm sounds out a persistent warning, underpinning choruses and arias throughout the oratorio. Rather than having a traditional overture, instead the different themes come together in the Epilogue.

Throughout the piece, our local musicians play side-by-side with members of the London Mozart Players. The strings are often called upon to provide long sustained chords that comment on the drama but at other times become part of the machine music with rapid pizzicato motifs. The winds also contribute to the machine music with their own independent repeated patterns and also play a variety of different roles, at one point announcing the animals. The harp, piano, electric bass and two percussionists help propel the music forward and all the instrumentalists come together in the middle of the piece to evoke the mighty storm.

I so enjoyed writing this piece and hope the music draws you into the world of this modern fairytale.

SYNOPSIS BY TIMOTHY KNAPMAN:

Flora lives with her inventor father in a tall house on a tall hill. One morning, she wakes to find the world outside her window transformed into a waste land, and all she can hear is the relentless sound of hammering.

Then Flora wakes up. It has all been a terrible nightmare. She and her father go out into a lush green world to fly their kites. Flora's father tells her he's had an idea for an invention. Flora is used to his inventions failing but her father insists that this time his idea will work. He built his new machine the night before – he hoped the sound of hammering didn't wake her.

Flora's father gets her to pull the lever that turns the machine on. At once, its gears start to grind and it pulls the sky itself down into its mechanical belly, turning it into clean energy that will never run out because the sky goes on forever, right?

For once, Flora's father has invented something that works. Powered by the Sky Engine, their house grows warm and bright. But outside, rumours spread of floods and fires. What can be causing them?

The doorbell rings. It's the polar bears, seeking a safe home because their own has melted. The house is warm and bright, and father invites them to stay. Then the monkeys come, and the kangaroos, and a steady stream of animals whose habitats have been destroyed in the disaster. It looks like father built the Sky Engine just in time! They dig down into the tall hill to expand the warm, bright house, so that there is room – and safety – for everyone.

But deep in the heart of the house, Flora can hear the stolen sky hammering to be let out of the Sky Engine. She has to find out what has caused the disaster and opens the door. The world beyond it is a waste land for real this time. A wild wind picks Flora up and carries her like a kite through the torn and ragged sky until she tangles in the branches of the very last tree.

There the Blue Bird perches. He was once the Blue Bird of Happiness, but now he is just blue. His cooing song tells Flora about the beginning of the disaster: the day the sky cracked and tore. Flora realises that it is her father's machine that has ruined the world. She and the Blue Bird race home in the desperate hope that there is still time to turn off the Sky Engine and save everything.

Father can't believe it, but he trusts his daughter. They turn off the Sky Engine just in time. The sky floods back up into the air, turning the heavens blue again. Wrapping itself around the world like loving arms.

And Flora and her father go back to flying their kites. Flora tells her father not to be sad, and he's not – he's just had another wonderful idea...

PERFORMERS

St Nicholas & Brookland Primary Schools
(prepared by Rebecca Lodge Birkebaek)

Canterbury Boys Choir
(David Newsholme, conductor)

London Mozart Players
Ruth Rogers · leader
Community Players

Rebecca Afonwy-Jones · mezzo-soprano
Julian Close · bass
Kudzanayi Chiwawa · narrator
Michael Bawtree · conductor

CANTERBURY CATHEDRAL BOYS CHOIR



The Boy Choristers of Canterbury Cathedral is one of the most prestigious ensembles in the world. 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.

LONDON MOZART PLAYERS



Founded in 1949 by Harry Blech to delight audiences with the works of Mozart and Haydn, London Mozart Players are one of the world's finest chamber ensembles, dedicated to harnessing the passion and talent of our musicians so our audiences can revel in the joy of world-class live performance. LMP have a unique musical pedigree; its rich history connects it to the greatest names in classical music, while its pioneering approach to music-making marks the orchestra as a leader in terms of outreach, education and diversity. LMP are a versatile chamber orchestra of the 21st century, dedicated to reaching new audiences with classical music.

REBECCA AFONWY-JONES



Rebecca Afonwy-Jones began her career at Scottish Opera as Carmen and made her company debut with Welsh National Opera as Countess Geschwitz Lulu, later returning as an Associate Artist. Her concert engagements have included performances with The BBC SSO, The Philharmonia Orchestra, The Royal Philharmonic Orchestra, The Norwegian Kringkastingssorkestret, Britten Sinfonia and The RTÉ Orchestra, Dublin. Engagements this season include *Messiah* with the Norwegian Wind Ensemble, *Mother/Witch Hansel & Gretel* for Mid Wales Opera and *Wellgunde Götterdämmerung* for Longborough Festival. For more information, please visit: www.rebeccaafonwyjones.com

JULIAN CLOSE



Julian began his career reading for a PhD in applied Physics at the University of Leeds before studying at the Royal Northern College. He stands as one of the most critically acclaimed basses in the UK, having performed in international opera houses and venues throughout his career including The Metropolitan Opera, The Royal Opera House, Washington National Opera, Lyric Opera Chicago, Teatro Colon Buenos Aires, Dutch National Opera, English National Opera, Welsh National Opera, Opera Montreal, Minnesota Opera, Pacific Symphony, Bayreuth Festspiele, Royal Albert Hall, Barbican Centre, Bridgewater Hall, Opera North, Scottish Opera and Garsington.

KUDZANAYI CHIWAWA



See page 24 for biography.

MICHAEL BAWTREE



A musician with a wide-ranging international career, British conductor and organist Michael Bawtree was appointed Principal Conductor of JAM 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 and St Endellion Festival. He is Lecturer in Conducting at the Royal Conservatoire of Scotland in Glasgow. Twitter: @michaeljbawtree

COMMUNITY PLAYERS

Violin

Sandra Goodsell
Alison White
Cai Jones
Catherine Langley
Imogen Smith
Susannah Pallot
Daisy Shallcross-Dokulilova
Carole Collins-Biggs

Viola

Elizabeth Winters
Elaine Scott

Cello

Caroline Humphries
Fiona Fisk

Double Bass

Kaye Colyer
Beryl Chalk

Oboe

David Montague

Clarinet

Rosa Smith
Nathan Winters
Edward Winters
Diane Francis
Catherine Newcombe

Bassoon

Emma Coggins

E^b Tenor Horn

Paul Driscoll

Trombone / Bass Trombone

Patrick Armitage

Trumpet

Rafe Buxton

THIS PROJECT HAS BEEN SUPPORTED BY:

JOHN PARKE WRIGHT IV, ORCHESTRAS LIVE, THE ROGER DE HAAN CHARITABLE TRUST, FRANK BRAKE COMMUNITY FUND, THE WILLIAM BRAKE FOUNDATION, THE MAYOR OF NEW ROMNEY'S CHARITABLE FUND AND COUNCILLOR IAN MEYERS.

COMPOSERS' SPOTLIGHT

15 JULY · SAT · 12:00PM

ST GEORGE
IVYCHURCH
TN29 0AL

FREE EVENT

(60 MIN)

We are excited to offer our first in-residence summer school during the festival to composers who want to take their musical skills and composition to a higher level. Within this vibrant multi-arts festival on the Kent coastline, composers will find themselves immersed in an exciting and intensive composition experience, composing during, having their music performed in the festival with a resulting commission prize awarded. This free course gives access to tutoring and all events within the festival. JAM has been supporting emerging composers in the UK since 2000.

JAM has offered four composers a residency in the festival, focusing on writing for string quartet in collaboration with the inspirational Sacconi Quartet, international composer Paul Mealor and other guest tutors. During the festival summer school, composers will compose a short piece for string quartet (c. 5-10 minutes). This event is the culmination of their residency. Listen to four new strings quartets performed by the Sacconi Quartet, which will be introduced by Paul Mealor and the composers.

Following the performance of the works, one composer will be awarded a £500 commission for performance in JAM on the Marsh 2024.

PERFORMERS

Sacconi Quartet

Ben Hancox · violin I

Hannah Dawson · violin II

Robin Ashwell · viola

Cara Berridge · cello

Introduced by Paul Mealor, leader of course



CAMERON BILES-LIDDELL



Cameron Biles-Liddell is an award-winning composer and pianist based in North Wales, studying for a PhD in composition at the University of Manchester, under the expert tutelage of Camden Reeves, and is supported through the Victor Sayer Award. Cameron's music is fascinated with musical narratives, shimmering textures, and timbres, and exploring the role and function of melodic lines in music. He has been able to refine these concepts through performances across the UK, from the Cheltenham and Barnes Music Festival, to broadcasts on BBC Radio 3 and Radio Cymru. For more information, please visit: www.cameronbiles-liddell.com

CHRISTOPHER CHURCHER



Christopher Churcher is one of Britain's most prolific and exciting young composers. Described as 'a remarkable talent' by David Hill, his varied body of works has become increasingly recognised across the United Kingdom for its open, expressive musical language and striking aesthetics. Christopher has rapidly established an impressive portfolio working with some of Europe's leading choirs, orchestras and chamber ensembles, including VOCES8, The Bach Choir, the Consone Quartet and the Southbank Sinfonia. For more information, please visit: www.christopherchurcher.com

ISABELLE RYDER



A former earthquake scientist with a first degree in music, Isabelle Ryder is now a pianist-composer and a Visiting Professional in piano at the Liverpool Institute of Performing Arts. Her wide-ranging and colourful music straddles classical, choral, jazz, and soundtrack, and is often influenced in more or less abstract ways by the natural world. Recent creations to have been premiered include an orchestral piece based on a Wilfred Owen war poem, a memorial brass quintet, a rhapsody for string sextet, music for *A Midsummer Night's Dream*, and Congolese-inspired music for a contemporary theatre production. For more information, please visit: www.isabellerydermusic.weebly.com

JAGO THORNTON



Jago Thornton is a composer, teacher and performer based in London, UK. Jago's music has been performed internationally by ensembles such as BCMG, de Doelen Kwartet, Britten Sinfonia and including on radio/TV for BBC Young Musician of the Year. Jago was recently commissioned to create the HyperCollective, an open-ended audience-driven audio space by Gaudeamus Musicweek/Screendive. He is currently Teacher of Composition at Westminster School and of Music Technology at Kings College School. For more information, please visit: www.jagothornton.com



PAUL MEALOR



JOHN FREDERICK HUDSON



GABRIEL JACKSON



RUTH ROGERS



NICHOLAS CLEOBURY



SACCONI QUARTET



THE LIVES OF NOËL COWARD

15 JULY · SAT · 1:00PM

THE BELL
IVYCHURCH
TN29 0AL

£30 · STANDARD
£35 · ENHANCED

(105 MIN)

Oliver Soden's biography of Noël Coward, *Masquerade*, is the first in nearly thirty years and has been unanimously acclaimed as definitive. "This is the biography", wrote the Telegraph, "truthful, sympathetic and thorough - that Coward deserves." His first book, *Michael Tippett: The Biography*, won the Somerset Maugham Award for Storytelling and with his expertise in both music and words he is perfectly placed to discuss Coward's many achievements - plays; songs; films; and a secret career of wartime espionage which he was the first to outline in full. Noël Coward's life, in many ways, was both a party and a performance - and now a whole new audience is invited.

During this sold-out lunch, Oliver Soden will discuss his new book, released in March. This is a truly unique experience before joining Nicky Spence singing *The Best of Noël Coward*, hosted by Soden.

OLIVER SODEN

Oliver Soden is a writer and broadcaster, and the critically acclaimed author of *Michael Tippett: The Biography* (2019); *Jeoffry: The Poet's Cat* (2020); and *Masquerade: The Lives of Noël Coward* (2023). Oliver's writing - on art, music and literature - has appeared in the Guardian, Spectator, London Review of Books and Times Literary Supplement; he is a frequent guest speaker on BBC Radios 3 and 4, and for Times Radio and ABC Radio National. He has worked on award-winning television documentaries such as *Janet Baker: In Her Own Words* and for BBC Radio 3's long-running programme *Private Passions*. He was educated at Lancing College in Sussex, and at Clare College, Cambridge, where he took a double first in English. Born in 1990, he grew up in Bath and Sussex, and lives in London.

For more information, please visit: www.oliversoden.co.uk

THE BEST OF NOËL COWARD



15 JULY · SAT · 3:00PM

ST GEORGE
IVYCRUCH
TN29 0AL

£20 · STANDARD
£25 · ENHANCED
UNDER 18S FREE

(75 MIN)

This year marks the fiftieth anniversary of Noël Coward's death and a superb time to reevaluate his astonishing achievements, in music and words. Among the major celebrations have been Oliver Soden's acclaimed recent biography, *Masquerade*, and a new recording of his sparkling songs by award-winning tenor Nicky Spence. Only at JAM on the Marsh have these two projects been brought together, with a concert celebrating Coward in all his many musical guises, interweaving his most famous numbers with some that are less familiar. Blues, operetta, jazz, parlour song, Broadway musicals, parody: Coward could do it all – luckily, so can Nicky Spence. With Oliver Soden as compère and host, reading from Coward's sparkling poetry and witty correspondence, the afternoon promises to be a truly marvellous party.

PERFORMERS

Nicky Spence · tenor
Dylan Perez · piano
Oliver Soden · biographer

NICKY SPENCE



Scottish-born Nicky Spence trained at the GSMD and the National Opera studio. Hailed by the Daily Telegraph as 'a voice of real distinction,' Nicky Spence is 'one of our brightest young tenors.' An artist of great integrity, Nicky's unique skills as a singing actor, and the rare honesty of his musicianship, have earned him a place at the top of the profession. In 2022, Nicky was awarded the BBC Music Magazine Personality of the Year award. Nicky is also a keen charity worker which encompasses his position as patron for both Blackheath Halls in London and Scottish Opera's Young Company, as an ambassador for Help Musicians UK, and proud president of Dumfries' own Musical Theatre Company. For more information, please visit: www.nickyspence.com

DYLAN PEREZ



Pianist Dylan Perez is highly in demand as a recitalist, chamber musician and coach specialising in vocal repertoire. His recent and upcoming appearances include Wigmore Hall, Milton Court, Cadogan Hall, the Birmingham Conservatoire of Music, La Monnaie and the Copenhagen Opera Festival and artists with whom he collaborates regularly include sopranos Mary Bevan and Soraya Mafi, mezzo-sopranos Jess Dandy, Ema Nikolovska and Kitty Whately, tenor Nicky Spence and bass William Thomas. Dylan began his studies at the University of Michigan with Louis Nagel and Martin Katz before moving to London to study at the Guildhall School of Music and Drama, from where he graduated in 2018 with Distinction. Dylan was recently appointed to the Vocal Coach faculty at Trinity Laban Conservatoire in London. For more information, please visit: www.dylanjohnperez.com



LONDON MOZART PLAYERS

15 JULY · SAT · 7:00PM

ST NICHOLAS
NEW ROMNEY
TN28 8EU

£20 · STANDARD
£25 · ENHANCED
UNDER 18\$ FREE
(90 MIN)

When Nicholas Cleobury became Curator of the festival, his first request was that “we perform Tippett’s *Fantasia Concertante on a theme of Corelli*. It’s a deal-breaker.” Building a riveting programme around this piece, this concert includes works by Barber, Elgar, Vaughan Williams and a JAM commission from James Aburn.

This concert has been supported by Orchestras Live.

Edward Elgar
Serenade for Strings

Samuel Barber
Adagio for Strings

Ralph Vaughan Williams
Fantasia on a Theme by Thomas Tallis

President’s Commission Awarded by Paul Meador

– Interval –

James Aburn
Silent Shadows (JAM Commission 2019)

Michael Tippett
Fantasia Concertante on a Theme of Corelli
Introduced by Oliver Soden

PERFORMERS

London Mozart Players
Simon Blendis · leader
Nicholas Cleobury · conductor

PROGRAMME NOTES

Elgar's *Serenade for Strings* is one of the most mature of his earlier works, showing an impeccable control of form and mastery of string writing. The first movement lives up to its marking of "piacevole" (pleasant/agreeable) and the slow movement can stand alongside any slow movement he wrote, with its nostalgic yearning. The third movement has typical Elgarian swagger, bringing the main theme of the first movement to conclude this miniature symphony.

Barber's *Adagio for Strings* is arguably his best-known work. The *Adagio* is the middle movement of his String Quartet of 1936, which Barber arranged for string orchestra the same year. It was first performed by the NBC Symphony Orchestra under Toscanini in 1938. It has become a staple in American mourning, and as such was performed at the funeral of President Roosevelt. The musicologist Bill McGlaughlin compares its role in American music to the role that Elgar's *Nimrod* holds for the British.

Vaughan Williams' *Fantasia on a Theme by Thomas Tallis* is another early work that made its indelible impression from the word go when it was premiered at the Gloucester 3 Choirs Festival of 1910. Kentish-born Thomas Tallis wrote the tune for a Psalter of 1567 for the Archbishop of Canterbury. The *Fantasia* employs two string orchestras and a solo quartet. It wonderfully fuses up to date techniques with old-fashioned modes in a wonderful new sound world, which seems to call across the centuries. It was immediately well received – Herbert Howells and Ivor Gurney were so impressed at its premiere that they walked the streets of Gloucester discussing it all night – though the cathedral organist of the time, Herbert Brewer, called it "a queer mad work, by an odd fellow from Chelsea".

Silent Shadows was commissioned by JAM in 2019, from the Kent-born composer, James Aburn. It takes its inspiration from the varied folk stories surrounding the natural marshland phenomena of the 'will-o'-the-wisp'. This occurrence can be observed where an ethereal and enticing light can be seen floating above the ground. Over the centuries this light has been the demise of many lost travelers hoping to seek refuge at the source of the light only to be led further from their path and silenced forever, thus becoming the silent shadow of the 'will-o'-the-wisp'. The piece begins with the violins setting an ethereal glassy sound world. The cellos then use this sound-bed to introduce their melody, which is inspired by folk tunes from English, Scottish and Eastern European Slavic sources. An intensely rhythmic section bursts into the fray before relinquishing back into a meditative final section.

Like Vaughan Williams, Michael Tippett also went back in time for his *Fantasia Concertante on a Theme of Corelli*. Commissioned by the Edinburgh Festival to commemorate the 300th Anniversary of Corelli's birth, it is based on an Adagio and Vivace from his *Concerto Grosso Op. 6 No. 2* and features a Bach fugue on a theme of Corelli. It is scored for concertino trio, main orchestra and a third acting as a continuo. Like many of his first performances, they were not very good. Nicholas Cleobury remembers Tippett telling him that "it would take a new generation of performers to understand his work." It is a glorious, overwhelming outpouring of invention, with overtones of his beloved Purcell and Monteverdi, in a series of variations; a celebration of virtuoso string writing, moving from darkness to light to the glorious sound world of his recent opera *The Midsummer Marriage*.

NICHOLAS CLEOBURY



Nicholas Cleobury was a Chorister at Worcester Cathedral, Organ Scholar of Worcester College, Oxford and Assistant Organist at Christ Church, Oxford. He has conducted all the major UK orchestras, opera companies and choirs, appeared at many leading Festivals, including the Proms, worked extensively for the BBC and Classic FM and has a wide recording catalogue. He has conducted widely across Europe, notably for many years at Zurich Opera, extensively in Scandinavia and in Australia, Hong Kong, Singapore, South Africa and the USA. Posts he has held, include Conductor/Schola Cantorum of Oxford, Assistant Director/BBC Singers, Chief Opera Conductor/Royal Academy of Music, Principal Conductor/Fires of London, Director/Cambridge Festival, Founder Conductor/Britten Sinfonia, Founder Director/Sounds New (Major Contemporary Music Festival in Kent), Principal Conductor of JAM and Mid Wales Opera, and Head of Opera at the Queensland Conservatorium in Brisbane. He is a notable champion and exponent of New Music, has worked with many leading composers, notably Harrison Birtwistle, Peter Maxwell Davies, James Macmillan and Michael Tippett, conducted countless Premieres and championed many younger composers. He is a compelling lecturer and works widely in education, Conducting and Teaching at the RAM, RCM, National Opera Studio and Jette Parker/ROH programme, Birmingham Conservatoire, RWCMD/Cardiff and RCS/Glasgow.

For more information, please visit: www.nicholascleobury.net

LONDON MOZART PLAYERS



See page 43 for biography.

SIMON BLENDIS



See page 24 for biography.

SOUNDS BAROQUE



16 JULY · SUN · 3:00PM

ST LEONARD
HYTHE
CT21 5DN

£20 · STANDARD
£25 · ENHANCED
UNDER 18S FREE

(60 MIN)

This year's festival concludes with the rich combination of trumpet, soprano and strings featuring Bach, Handel, Purcell and Vivaldi. Sounds Baroque with Julian Perkins, Anna Cavaliero (soprano) and Katie Lodge (trumpet) provide a bright and jubilant finale of Baroque highlights, performed by a group that is often heard on Radio 3, across the UK and beyond.

Henry Purcell (arr Julian Perkins)

Celebrate this festival

Trumpet · strings · continuo

Johann Sebastian Bach

Brandenburg Concerto no. 3 in G major, BWV 1048 (1721)

Strings · continuo

George Frideric Handel

Gloria in excelsis deo, HWV deest

Soprano · violins · continuo

Antonio Vivaldi

**Concerto for 2 violins in A minor, op. 3, no. 8, RV 550
from l'estro armonico (Amsterdam, 1711)**

Strings · continuo

Johann Sebastian Bach

Jauchzet Gott in allen Landen, BWV 51 (c1730)

Trumpet · soprano · strings · continuo

PERFORMERS

Julian Perkins · harpsichord and director

Anna Cavaliero · soprano

Katie Lodge · trumpet

Violin I

Sarah Moffatt

Asuka Sumi

Mark Seow

Ben Sansom

Violin II

Karin Björk

Bill Thorp

Oakki Lau

Viola

Emma Alter

George White

Ana Lamelas

Cello

Hetti Price

Claudine Cassidy

Martyna Jankowska

Double Bass

Rosie Moon

Theorbo / Guitar

Johan Lofving

PROGRAMME NOTES

This programme embraces works that span over 100 years of the Baroque era, from a snippet of Purcell's fifth *Birthday Ode for Queen Mary* to Bach's unbridled expression of joy with "Praise God in all lands".

If Italy was the cradle of the Renaissance, it was also the playground of the Baroque. Here, the unmistakable imprint of the *bel paese* shapes all of the works in our programme; instrumental brilliance is countered by vocal writing in which singer and strings are equal sparring partners. But it would be a mistake to assume that the Italian style is all about brilliance and exuberance. As with chiaroscuro paintings – where sudden contrasts of colour evoke strong emotions – we here encounter dark moments in which angst-ridden harmonies express raw emotions. There is surely some truth in stating that Wagner's music is almost as romantic as much of the music that we will be sharing with you today.

Instrumentally, Bach's *Brandenburg Concerto no. 3* takes after the Concerti Grossi of Arcangelo Corelli, in which a group of soloists is pitted against the full body of strings – referred to in culinary terms as *ripieno* or "stuffing"! Yet, being Bach, he develops this form with tasty reappearances of the *ripieno* in a variety of keys and forms. Unusually, the second movement comprises just two bars, thus allowing a soloist to indulge in lavish ornamentation before a rumbustious *gigue* in two sections closes proceedings.

Although Vivaldi is often considered to be the catalyst for the solo instrumental concerto, his famed set of *L'estro armonico* ("The Harmonic Inspiration") also spotlights varied cohorts of string soloists. Here, two solo violins are heard interweaving between assertive appearances from the orchestra. It's compelling how simple musical ingredients give rise to such theatrical music. The first movement is punctuated by three assertive chords in the orchestra, while a series of descending scales generates visceral energy in the final movement. An oasis is provided in the lyrical second movement, where a delicate solo line distils the emotion of a vocal lament. With such abundance of invention, it's small wonder that Bach arranged/re-arranged this double concerto for solo organ.

Today's cantatas by Bach and Handel are essentially Italianate concertos for the solo voice. It's amazing to think that Handel's youthful *Gloria* was only rediscovered in 2001, at the Royal Academy of Music in London. A bubbly opening is offset by reflective movements to express worldly sins and a plea for peace. Elsewhere, the instrumentalists energize the virtuosic vocal line, in which florid runs and crunchy dissonances are shared in equal measure. As Emma Kirkby said when making the work's premier recording, "the piece has individuality and charm, good bravura moments, and, more important, some moments of depth, beauty and poignancy".

Similarly, Bach's exuberant cantata shares dazzling lines between the vocal and instrumental parts in what the Bach scholar Klaus Hofmann describes as "overflowing jubilation and radiant beauty". It is unusual among Bach's cantatas both in its scoring and in not being tied to a particular liturgical date in the church year. We hope that its effect will be as arresting for you as it must have been for Bach's unsuspecting parishioners on its first performance in Leipzig.

- Julian Perkins

SOUNDS BAROQUE

Sounds Baroque delights in conveying the thrilling theatricality and intense passion of music in the seventeenth and eighteenth centuries. Praised for its “stylish aplomb” in the Sunday Times, Sounds Baroque has collaborated with many eminent performers including Simon Callow, Anna Dennis, Dame Emma Kirkby, Mark Padmore and Carolyn Sampson. The group is often heard on BBC Radio 3 and performs widely, with celebrated appearances at London’s Southbank Centre, Kings Place and St John’s Smith Square, and at international festivals in Bristol, Cheltenham, London, Northern Aldborough, Roman River, Ryedale, Tel Aviv, Two Moors and York.

ANNA CAVALIERO



British-Hungarian soprano Anna Cavaliero is a member of Opera Fuoco’s Atelier Lyrique. She trained in the opera studio of the Opéra de Lyon, at the Royal College of Music, Universität Mozarteum Salzburg, and artist schemes Samling, Handel House, Opera Prelude, Alvarez, City Music Foundation and Britten Pears. Anna and pianist Sebastian Issler were awarded the Jean Meikle Duo Prize in the Wigmore Hall International Song Competition 2022. For more information, please visit: www.annacavaliero.com

KATIE LODGE



Katie Lodge is a London-based freelance trumpeter with extensive recording, broadcast, and concert experience as a chamber musician, soloist and orchestral player. She has recorded sessions for Hollywood soundtracks at AIR and RAK studios, regularly broadcasts with the BBC Concert Orchestra, and recently performed a series of trumpet solos broadcast on BBC R3 and BBC R4’s as part of Wren’s 400th anniversary. She has appeared as principal with Orchestra of the Age of Enlightenment and with Ensemble Alia Mens (France) and Manchester Baroque.

JULIAN PERKINS



Dubbed “The Indiana Jones of Early Music” by BBC Radio 3, Julian Perkins is the new Artistic Director of the Portland Baroque Orchestra in Oregon, USA. Based in the UK, he is also Artistic Director of Sounds Baroque, and Cambridge Handel Opera. Julian Perkins performs regularly at the Salzburg Festival and has directed numerous groups ranging from the Academy of Ancient Music to the Orchestra of Welsh National Opera, and featured as soloist in concertos with groups such as the Royal Northern Sinfonia, Orchestra of the Age of Enlightenment, The Sixteen and Florilegium. For more information, please visit: www.julianperkins.com



MEET THE ARTIST:
WENDY CARRIG

7 JULY · FRI · 6:00PM

ST GEORGE
IVYCHURCH
TN29 0AL

FREE EVENT

WASHED UP

WENDY CARRIG

4-16 JULY · DAILY 10-5PM

ST GEORGE
IVYCHURCH
TN29 0AL

FREE EXHIBITION
WORKS ON SALE

Wendy Carrig's thought-provoking exhibition *Washed Up* brings attention to a significant topic of our time and provides an example of human impact on nature.

The beautiful but alarming photographs show items found and left on the beaches from Dungeness to Dymchurch. Wendy's exhibition is a powerful comment on our culture of waste, drawing the observer in with its beautiful compilation of discarded objects, ranging from plastic lighters to bottles and cartridges. At the same time, the photos confront and challenge the viewer, promoting reflection of and discussion about the status quo.

Wendy comments: "I moved to the coast about twenty years ago and soon became a passionate beachcomber, attracted to the manmade flotsam and jetsam of sea-worn metal and brightly coloured plastics. The quantities did of course bother me, but as most people back then, I was naïve and didn't consider the rubbish as an actual threat. It was always my intention to do something with my collection, and recent developments and realisations sparked an interest in me to use the objects in photographs, to illustrate this crisis. I knew I wanted to make a statement."

Find out more about Wendy's artwork, artistic process and inspiration in a special 'Meet the Artist' talk at 6pm on 7 July at St George's Church, Ivychurch.

WENDY CARRIG

Wendy Carrig's narrative-led images fuse fashion, portrait, lifestyle and documentary photography, creating pictures with purpose and encouraging emotional response from both subject and viewer. Throughout her career she has worked extensively with magazines, publications and brands, as well as charities and activist groups. Her work has been recognized at national and international photography awards and exhibitions. She is a two times winner of the AOP gold award, and her work has been selected for both the catalogue cover and poster campaign for the Taylor Wessing photographic Portrait Prize. Wendy is a photography mentor and an Associate Lecturer at Oxford Brookes University. For more information, please visit: www.wendycarrig.co.uk

MEET THE ARTIST:
FRANCE TETREALT

8 JULY · SAT · 6:00PM

ST LEONARD
HYTHE
CT21 5DL

FREE EVENT

A DAY IN PARIS

FRANCE TETREALT

4-16 JULY · DAILY 10-5PM

ST LEONARD
HYTHE
CT21 5DL

FREE EXHIBITION
WORKS ON SALE

Hythe artist, France Tetrealt is obsessed with music. Her exhibition, three huge canvasses that take over the North Transept of St Leonard's Church, Hythe, documents her reactions to three pieces of music from the **A Day in Paris** concerts on 8 July: Messiaen's *Dieu Parmi Nous*, Stravinsky's *The Rite of Spring* and Debussy's *Prelude a l'apres-midi d'un faune*. Also in the show is a special diptych celebrating *The Fading Banks of the Dee*, a new composition by Royal composer, Paul Mealor. This work was written for John Frederick Hudson and Cyrill Ibrahim who will premiere it during their concert on 8 July, when the diptych will be revealed for the first time. Having lived in Paris for many years while working in the music business, France is particularly suited to visually translating the experience of these ground-breaking pieces of 20th century French music into artworks. Painting intuitively with mixed media and unusual tools, she adds even more depth and personality by collaging the actual sheet music of each piece into the paintings. These are her largest works to date.

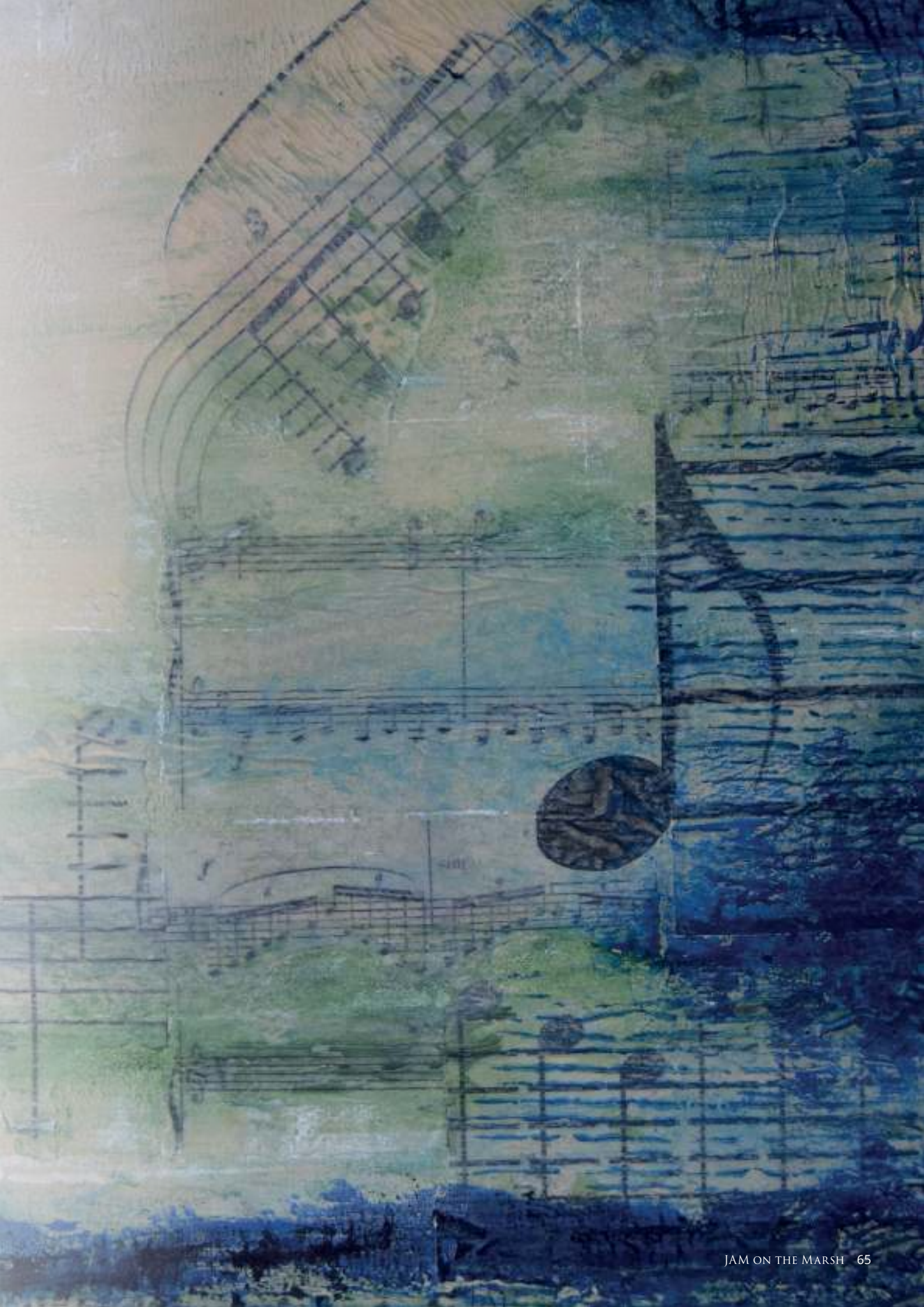
Throughout the festival you can reserve sections of canvas for purchase by visiting the artist and selecting your part. After the final concert of the festival, on Sunday 16 July **The Desecration of Paris** will occur, when France will cut into her canvas and give sections to their new owners. This will be an opportunity to own a section of 'Paris.'

Find out more about France's artwork, artistic process and inspiration in a special 'Meet the Artist' talk at 6pm on 8 July at St Leonard's Church, Hythe.

Supported by Little Greene

FRANCE TETREALT

Through experimentation with paint and collage, Canadian-born abstract artist France Tetrealt strives to portray the feelings we encounter when we connect with a piece of music. Sheet music, titles and lyrics play an important role in both the inspiration and creation of her paintings, often taking the spotlight. France spent 20 years in the music business. Becoming Canada's first female assistant recording engineer was only a stepping stone towards a colourful career spent in recording studios, record companies, music publishing, artist management, and concert promotion in Canada, England, France, and Italy. An intensive workshop with renowned French artist Lionel, in 1997, ignited a new-found desire to paint abstract. Based in Kent since 2004, her work now involves many layers which reflects on the manner that even one piece of music can reach us on many levels. Her work is present online through: www.facebook.com/france.the.artist and on Instagram: @francetheartist.



TURNING TIDES

JOHN BALLARD

4-16 JULY · DAILY 10-5PM

CINEMARSH
MARSH ACADEMY
LEISURE CENTRE
TN28 8BB

FREE EXHIBITION
WORKS ON SALE

Following last year's stunning abstract exhibition, John Ballard returns with a series of oil paintings portraying the groins and water-breaks of the Romney Marsh beaches. These spectacular pictures are significant works of art, measuring 5' x 4' (1530mm x 1220mm), that are glorious to indulge in and spend time with.

"I became interested in the groynes at Littlestone when walking on the beach at low tide. I was fascinated by the complexity of the shapes and how they had become twisted and distorted after fifty years of being battered by the sea. The massive vertical posts have split, broken apart, decayed and created shapes that are beyond images that one could invent which are further enhanced by the heavy growth of seaweed, barnacles and crustaceans that thrive on them. I start a seascape by taking photographic images of the most interesting timbers from various angles; there is only one hour time gap at low tide to capture them fully exposed, and taking special care not to get stuck in the mud.

I am now up to my sixteenth Seascape and hopefully the beach will offer me many more new ideas for future creations."

- John Ballard

Find out more about John's artwork, artistic process and inspiration in a special 'Meet the Artist' talk at 6pm on 11 July at St Dunstan's Church, Stargate.

JOHN BALLARD

In his early stages of commercial art, John Ballard produced 'chocolate box' style paintings for the home decor market (i.e harbour and street scenes) which sold in open air venues throughout London. In the 60's, he became a pavement artist in various cities in Europe before his career moved into the glass architecture and glass furniture market. This became his profession for the next 30 years. Since his retirement, John has been able to gladly return to his passion of painting and producing strong colour-orientated abstracts for modern, open plan living. For more information, please visit: johnballardartist.co.uk

MEET THE ARTIST:
JOHN BALLARD

11 JULY · TUE · 6:00PM

ST DUNSTAN
SNARGATE
TN29 0EW

FREE EVENT





SPACE FROM SPACE

PENNY GRAHAM

4-16 JULY · DAILY 10-5PM

ST CLEMENT
OLD ROMNEY
TN29 0HP

FREE EXHIBITION
WORKS ON SALE

After last year's successful exhibition *Earth From Space*, Penny Graham returns again to Old Romney with a new series of plates, platters and roundels, based on images of space from those marvellous telescopes, Hubble and James Webb as well as from the International Space Station.

Penny describes the inspiration for her exhibition: "For us to have glimpses of our universe formed millions of years ago is gob-smackingly awe-inspiring, humbling and simply amazing. This project has been decidedly more challenging than *Earth From Space*, given the nature of the subject. Nebulae are nebulous by definition. To attempt to capture the filmy nature of gas and the glory of galaxies with glaze is technically tricky, especially on a black background."

Ceramicists will appreciate that unfired glazes in any particular colour group look similar when unfired, so achieving subtlety is an interesting project. All pieces have been fired to stoneware (1230C) which renders them tough, so they are ovenproof, frost proof and also food safe if not glazed with a textured glaze.

Find out more about Penny's artwork, artistic process and inspiration in a special 'Meet the Artist' talk at 6pm on 12 July at St Clement's Church, Old Romney.

PENNY GRAHAM

Penny started to work with clay later in life, about twelve years ago at the Cube in Folkestone. This adventure started with a basic skills course in ceramics, supplemented by Raku workshops with master potters in the UK and also in Croatia. She loves the feel of clay and enjoys allowing it to have its wicked way when making pots. Penny remarks that: "...making a vessel is almost a meditative experience and the piece emerges with its organic form, really not dictated by me. Always, it is a one off."

Recent work includes a series of Raku Goddess pots, gourds and her current stoneware platters and bowls inspired by photos of Earth from space.

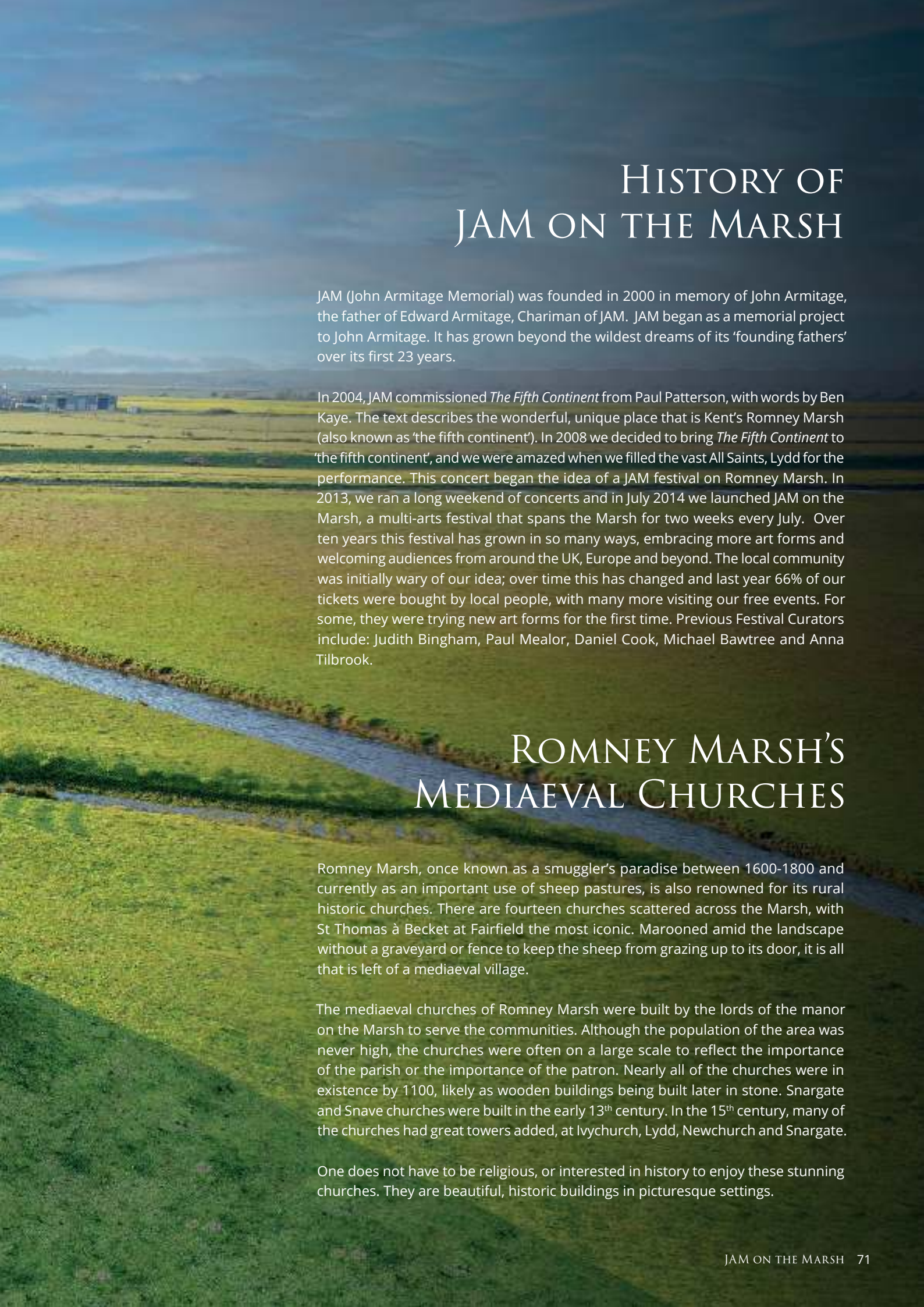
MEET THE ARTIST:
PENNY GRAHAM

12 JULY · WED · 6:00PM

ST CLEMENT
OLD ROMNEY
TN29 0HP

FREE EVENT





HISTORY OF JAM ON THE MARSH

JAM (John Armitage Memorial) was founded in 2000 in memory of John Armitage, the father of Edward Armitage, Chariman of JAM. JAM began as a memorial project to John Armitage. It has grown beyond the wildest dreams of its 'founding fathers' over its first 23 years.

In 2004, JAM commissioned *The Fifth Continent* from Paul Patterson, with words by Ben Kaye. The text describes the wonderful, unique place that is Kent's Romney Marsh (also known as 'the fifth continent'). In 2008 we decided to bring *The Fifth Continent* to 'the fifth continent', and we were amazed when we filled the vast All Saints, Lydd for the performance. This concert began the idea of a JAM festival on Romney Marsh. In 2013, we ran a long weekend of concerts and in July 2014 we launched JAM on the Marsh, a multi-arts festival that spans the Marsh for two weeks every July. Over ten years this festival has grown in so many ways, embracing more art forms and welcoming audiences from around the UK, Europe and beyond. The local community was initially wary of our idea; over time this has changed and last year 66% of our tickets were bought by local people, with many more visiting our free events. For some, they were trying new art forms for the first time. Previous Festival Curators include: Judith Bingham, Paul Mealor, Daniel Cook, Michael Bawtree and Anna Tilbrook.

ROMNEY MARSH'S MEDIAEVAL CHURCHES

Romney Marsh, once known as a smuggler's paradise between 1600-1800 and currently as an important use of sheep pastures, is also renowned for its rural historic churches. There are fourteen churches scattered across the Marsh, with St Thomas à Becket at Fairfield the most iconic. Marooned amid the landscape without a graveyard or fence to keep the sheep from grazing up to its door, it is all that is left of a mediaeval village.

The mediaeval churches of Romney Marsh were built by the lords of the manor on the Marsh to serve the communities. Although the population of the area was never high, the churches were often on a large scale to reflect the importance of the parish or the importance of the patron. Nearly all of the churches were in existence by 1100, likely as wooden buildings being built later in stone. Snargate and Snave churches were built in the early 13th century. In the 15th century, many of the churches had great towers added, at Ivychurch, Lydd, Newchurch and Snargate.

One does not have to be religious, or interested in history to enjoy these stunning churches. They are beautiful, historic buildings in picturesque settings.



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HOW TO BOOK TICKETS

ONLINE:
jamconcert.org

BY PHONE:
0800 988 7984

STANDARD TICKET

£15 · £20 · £30 and includes:

- Unreserved Seating

ENHANCED TICKET

£20 · £25 · £35 and includes:

- Unreserved Seating
- Festival Programme
- Return festival shuttle bus from Ashford International station to venue

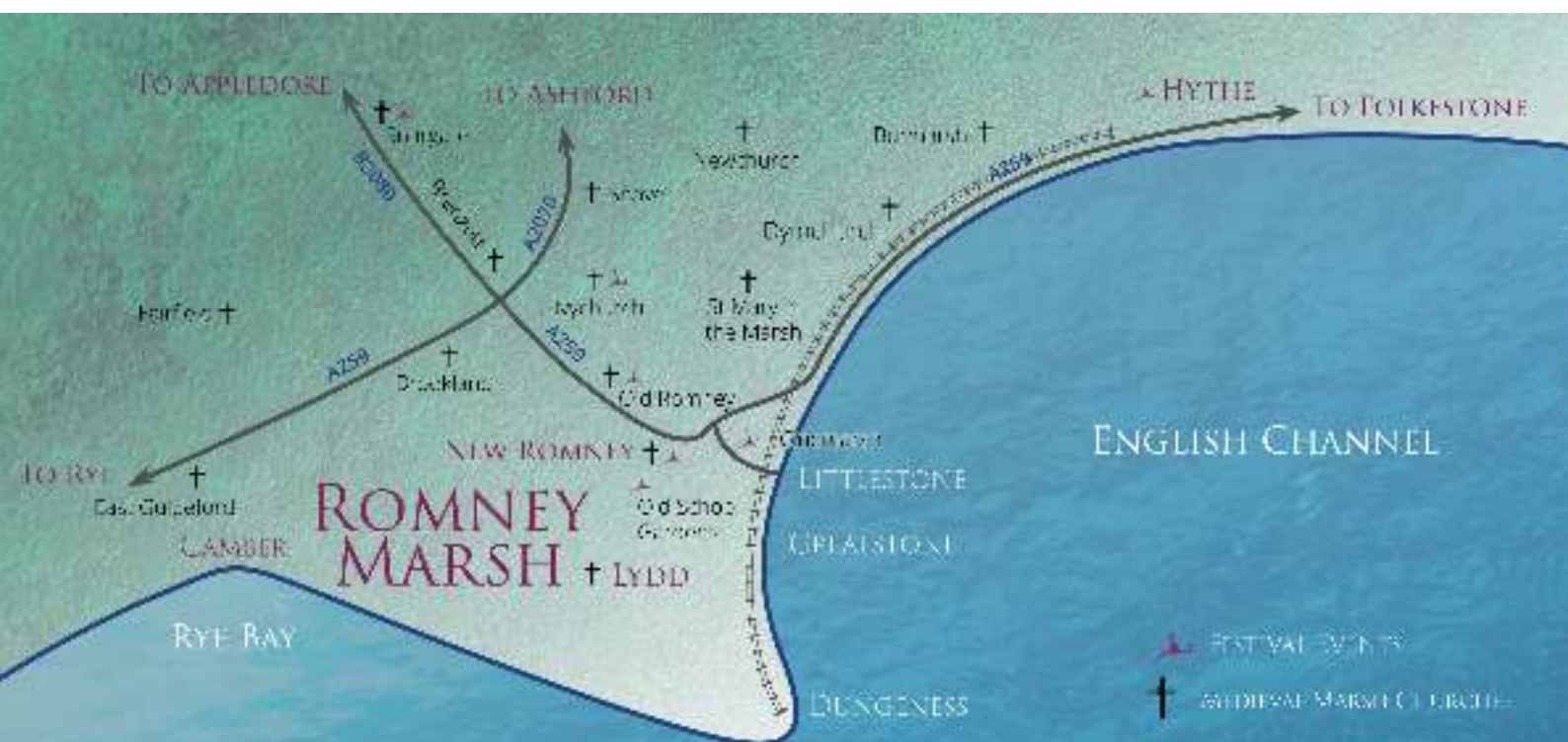
FESTIVAL SHUTTLE BUS

JAM on the Marsh is just one hour from London's St Pancras, including a Festival Shuttle Bus from Ashford International station. The festival takes place within easy reach of London and encourages its audience to choose a convenient, sustainable way to the venues.

FESTIVAL PASS

New for 2023 and at a 20% discount, the Festival Pass is for those who wish to be part of every event this year. This pass gives you entry to all parts of the festival, other than the lunch with Oliver Soden on Saturday 15th July. The Festival Pass offers you a discounted price of £232 on the 15 ticketed events. Experience every part of this amazing festival.

FESTIVAL MAP



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