



MUSIC OF OUR TIME

A CELEBRATION OF LEGACY & NEW MUSIC

21 MARCH 2023, 7:30PM

ST BRIDE'S CHURCH
FLEET STREET, LONDON



PRESIDENT'S GREETING

Welcome to St Bride's Church and to *Music of Our Time*, the opening event of JAM's exciting 2023 season.

JAM has been enabling new music since 2000, and remains wedded to the origins of the Trust, that of supporting and commissioning music in the UK. A significant part of this is our annual *Call for Music* and the resulting concert, *Music of Our Time*. Tonight's concert includes three JAM commissions and five submissions from our most recent *Call for Music*. Daniel Saleeb's *Soliloquy* was commissioned in 2019 and received its world premiere at St Leonard's Church, Hythe in JAM on the Marsh the same year.

In October last year, I was proud to award JAM's second President's Commission to Tara Creme. Tonight, we will hear the first performance of *The Song I Came to Sing*. Alongside these commissions, we have a fantastic spread of submissions from: Simon Beattie, Kerensa Briggs, David Knotts, James Mitchell and Pia Rose Scattergood.

Having been involved with JAM since I first submitted music in 2002, I am delighted to be here tonight to celebrate the 30th anniversary of Onyx Brass, having heard them play for over 20 years. They are an integral part of JAM and have been involved with almost all of its commissions. I am hugely looking forward to hearing Mark-Anthony Turnage's *ONYX 30*, co-commissioned by JAM and Onyx Brass.

All of us at JAM hope that you enjoy this wonderful programme of new music.

Paul Mealor CStJ CLJ OSS FRSA

PRESIDENT of JAM

MASTERCLASS SERIES

A NEW 2-WEEK RESIDENTIAL COURSE AT JAM ON THE MARSH 2023

JAM has been running its **Masterclass Series**, developing composition skills for two years. The first Series was on writing for brass quintet and organ, led by Onyx Brass, Francesca Massey and Paul Mealar; the second Series was writing for choirs with the VOCES8 Foundation, also led by Paul Mealar. The videos written and produced by John Frederick Hudson for these Masterclass Series have been viewed by more than 15,000 people across the world. This free resource remains viewable via JAM's website as a helpful composition tool for all.

JAM's 2023 Masterclass Series concentrates on writing for string quartet in collaboration with one of the UK's finest string groups, the Sacconi Quartet. Leading this Series alongside the Sacconi Quartet will be composers Paul Mealar and John Frederick Hudson, with guest sessions from Simon Blendis, Leader of the London Mozart Players, and conductor Nicholas Cleobury. The four month arc of this Series started last month when we filmed 23 videos of top tips for writing for strings with the Sacconi Quartet and John Frederick Hudson. Tonight, we open a call for composers to submit a sketch for a short string quartet. From this call, four talented composers will be offered a free 2-week residential course at JAM on the Marsh, in July. The composers will receive tutoring to develop their pieces and have free access to every festival event and concert. On the second Saturday of the festival, the pieces will be performed by the Sacconi Quartet and professionally recorded. One of the composers will then be awarded the third President's Commission by Paul Mealar for a piece to be performed in JAM on the Marsh 2024. JAM's Masterclass Series in writing for string quartet will be offered to emerging composers free of charge.

Please visit www.jamconcert.org for full details and on how to apply.

This collaboration with the Sacconi Quartet is one to be truly proud of. It puts JAM at the forefront of enabling new music in the UK.

"A QUARTET OF GENUINE SUBSTANCE"

THE DAILY TELEGRAPH



JAM ON THE MARSH

4-16 JULY 2023

WORLD CLASS • UP CLOSE
1 HOUR FROM LONDON

JAM on the Marsh is held in the 14 mediaeval churches of Kent's Romney Marsh, overlooking the English Channel. This unique multi-arts festival can be reached in only one hour from London St Pancras. JAM's festival shuttle bus will meet you at Ashford International Station and transfer you to a performance of your choice, after which it will return you to Ashford.

Come and join us: be part of something truly amazing.





NICHOLAS CLEOBURY FESTIVAL CURATOR 2023-24

Every two years, JAM invites a highly respected artist to curate JAM on the Marsh. This two-year position ensures that the festival remains dynamic, ever-developing and continuously changing. For 2023-24, esteemed conductor, Nicholas Cleobury, joins JAM on the Marsh as the 6th Festival Curator. Nick has been involved with JAM for nearly 20 years, having first conducted at JAM in 2004 and having been a Music Panel member ever since. He has significantly influenced JAM's renowned commissioning programme for many years, premiering many resulting works.

Not only is Nick a highly regarded conductor, but his service to music is vast having founded and led Canterbury's Sounds New Festival, founded the Britten Sinfonia, led Britten in Oxford, Oxford's response to Britten's centenary in 2013, and until recently been Head of Opera at the Queensland Conservatorium Griffith University, Brisbane.

FESTIVAL PREVIEW

As we celebrate our 10th festival anniversary, this programme is full of astonishing multi-arts events from photography by one of the UK's most important fashion, portrait, lifestyle and documentary photographers, Wendy Carrig, to the return of the fabulous, Kent-based theatre group, Changeling Theatre, performing *Love's Labour's Lost* and *The School for Scandal*, with music commissioned by JAM from James Aburn.

World-class music runs through our festival with artists such as the Joe Stilgoe Trio, guitarist Craig Ogden, the Sacconi Quartet with Anna Tilbrook, international guests The University of Delaware Chorale, the London Mozart Players, a day with some of the finest French music of the 20th century from Berlioz to Messiaen, and the 100th anniversary since the premiere of Stravinsky's *Rite of Spring* for 4-hand piano with Cyrill Ibrahim and John Frederick Hudson. We also commemorate the 50th anniversary of Noël Coward's death by inviting his biographer, Oliver Soden, to curate an afternoon of Coward's music and words performed by tenor Nicky Spence and Soden.

Primary School children join with Canterbury Cathedral Boys Choir

Changeling Theatre



London Mozart Players



University of Delaware Chorale



Craig Ogden, guitar



Hanna Hipp, mezzo-soprano



Nicky Spence, tenor

Among many Festival Commissions is a one-hour community oratorio by Richard Peat, the most successful submitter of music to JAM's *Call for Music*, and his librettist, Timothy Knapman.

The Sky Engine is scored for primary school children, two opera singers, narrator, Canterbury Cathedral Boys Choir and the London Mozart Players. The orchestra will be supplemented by players from the community, so if you know anyone who plays strings, brass or woodwind from grade 5, please ask them to apply to play 'side-by-side' with LMP, one of the UK's finest chamber orchestras, conducted by Michael Bawtree. Full details of how to take part are available via www.jamconcert.org.

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

Edward Armitage BEM
JAM ARTISTIC DIRECTOR and CHAIR

PRESIDENT'S AWARD



Paul Mealor and Sarah MacDonald



Sarah MacDonald and Edward Armitage

At *Music of Our Time* 2022, JAM was able to honour and recognise one of JAM's staunchest supporters, **Sarah MacDonald**, Director of Music in Chapel of Selwyn College, Cambridge.

Sarah has been involved with JAM for 20 years, preparing the choir for every concert that we have done together, before handing it over to conductors including Nicholas Cleobury, Stephen Layton, Christopher Robinson and Michael Bawtree. She has also directed multiple concerts for JAM herself in Cambridge, London and JAM on the Marsh. Additionally, Sarah has been a member of JAM's Music Panel since 2003. In recognition of her support of JAM, Sarah was presented with the first President's Award by JAM's President, Paul Mealor. This was a real and wonderful opportunity to say 'Thank You' to a true member of the JAMily.

Tonight, a second award will be announced and presented during the concert.

PROGRAMME

FEATURING 8 PREMIERES

TARA CREME	<i>The Song I Came to Sing</i> <i>VIII: The Lamp has not been lit</i> <i>XVIII: Why dost thou let me wait?</i> <i>LXVII: Thou art the sky</i>
KERENSA BRIGGS	<i>Severn Meadows</i>
DAVID KNOTTS	<i>- and know Him ours -</i>
PIA ROSE SCATTERGOOD	<i>folding, unfolding</i>
MARK-ANTHONY TURNAGE	<i>ONYX 30</i> <i>I. Fanfare 1</i> <i>II. Chorale</i> <i>III. Fanfare 2</i> <i>IV. Blues</i>
JAMES MITCHELL	<i>De Profundis</i>
SIMON BEATTIE	<i>The Angel and the Unicorn</i>
— PAUL MEALOR	<i>2023 President's Award —</i>
DANIEL SALEEB	<i>Soliloquy</i> <i>I. Fanfare</i> <i>II. Music Do I Hear?</i> <i>III. Fanfare</i> <i>IV. My Brain I'll Prove</i> <i>V. Fanfare</i> <i>VI. My Ragged Prison Walls</i> <i>VII. Fanfare</i>

Chapel Choir of Selwyn College, Cambridge
Prepared by Sarah MacDonald

Onyx Brass
Alan Thomas, trumpet
Niall Keatley, trumpet
Andrew Sutton, horn
Amos Miller, trombone
David Gordon-Shute, tuba

Simon Hogan, organ

Michael Bawtree, conductor

THE SONG I CAME TO SING

TARA CREME

JAM PRESIDENT'S COMMISSION 2023

The Song I Came to Sing is a line from Rabindranath Tagore's *Gitanjali*, or *Song Offerings* (published 1910), a Nobel Peace-winning collection with themes of self-realisation and atonement with God and all life. Each of the three movements sets words from a different poem by Tagore.

XIII: *The Lamp has not been lit*

The upbeat, dance-like nature of the first movement conveys a sense of expectation of something higher and a joyful sense of purpose – ‘the song that I came to sing’ – even though for the writer that purpose is not yet realised (*The lamp has not been lit*). The writer has not yet fully experienced God or his own soul but knows that he one day will.

XVIII: *Why dost thou let me wait?*

The more still and hushed second movement, *Why dost thou let me wait?* expresses the sense of loneliness and waiting of this poem and the writer's yearning for contact with his soul and with God. The movement begins with a solo horn; long-held and bending sung notes add to the sense of intense longing.

LXVII: *Thou art the sky*

The joyful third movement, *Thou art the sky*, depicts an experience of infinity and at-oneness with all life. The organ is more prominent here, especially for the celestial final section “where spreads the infinite sky for the soul to take her flight in”...



TARA CREME composes across a number of genres, including concert, film and theatre. Her music is direct and evocative, and is often inspired by other art forms, nature and spirituality. She has recently worked with Britten Sinfonia, Hebrides Ensemble, Charles Owen and Voces8 Scholars, with performances including at St Magnus International Festival, Leicester International Concert Series and Hackney Proms.

Her distinctive film music, which often fuses electronic sounds with acoustic instruments, includes soundtracks for the award-winning features *Seahorse* and *March for Dignity*. She has just scored renowned documentary maker Jeanie Finlay's latest film, to be released this summer. Tara has also composed for several theatre productions, as well as art/music crossover work. Her music has received broadcasts on BBC Radio 3 and is regularly featured on Mark Kermode's Scala Radio show.

A former secondary school music teacher, she is committed to the principle of music access to all, and still runs a community choir in north London. Tara is a graduate of the National Film and Television School, has attended COMA's Midwinter Composers' Course with Alasdair Nicholson and is currently studying privately with Morgan Hayes. In 2019 she received a Wild Plum Arts Made at the Red House composition residency, and a Britten-Pears Creative Retreat, to begin an oratorio about Joan of Arc.

From **Gitanjali**
Published 1910

XIII

*The song that I came to sing remains unsung to this day.
I have spent my days in stringing and in unstringing my instrument.
The time has not come true the words have not been rightly set; only there is the
agony of wishing in my heart.
The blossom has not opened; only the wind is sighing by.
I have not seen his face, nor have I listened to his voice; only I have heard his
gentle footsteps from the road before my house.
The livelong day has passed in spreading his seat on the floor; but the lamp has
not been lit and I cannot ask him into my house.
I live in the hope of meeting with him; but this meeting is not yet.*

XVIII

*Clouds heap upon clouds and it darkens. Ah love why dost thou let
me wait outside at the door all alone?
In the busy moments of the noontide work I am with the crowd,
but on this dark lonely day it is only for thee that I hope.
If thou showest me not thy face, if thou leavest me wholly aside,
I know not how I am to pass these long rainy hours.
I keep gazing on the far-away gloom of the sky, and my heart
wanders wailing with the restless wind.*

LXVII

*Thou art the sky and thou art the nest as well.
O thou beautiful, there in the nest is thy love that encloses the soul with colours
and sounds and odours.
There comes the morning with the golden basket in her right hand bearing the
wreath of beauty, silently to crown the earth.
And there comes the evening over the lonely meadows deserted by herds, through
trackless paths, carrying cool draughts of peace
in her golden pitcher from the western ocean of rest.
But there, where spreads the infinite sky for the soul to take her flight in, reigns
the stainless white radiance. There is no day nor night, nor form nor colour, and
never, never a word.*

— Rabindranath Tagore (1861-1941)

Paul Mealor, Tara Creme, Christopher Churcher, Edward Armitage, John Frederick Hudson (left to right)



SEVERN MEADOWS

KERENSA BRIGGS

Severn Meadows is a homage to fellow Gloucestershire composers, Ivor Gurney and Gerald Finzi. The original text is dated 'Caulaincourt, March 19 1917', which makes it likely to have been written in the trenches. This modern-day setting pays tribute to the above but is also reflective of my own love for Gloucestershire.



KERENSA BRIGGS is an award-winning composer based in London. Her music has been performed internationally at venues including St Paul's Cathedral and the Sistine Chapel, and has been broadcast on BBC Radio 3, Classic FM and BBC Radio Scotland by ensembles such as The Tallis Scholars and the BBC Singers. It also features on a number of CDs including 'Advent Carols from King's College London', 'All things are quite silent' by the Choir of Pembroke College, Cambridge and her forthcoming portrait disc 'Requiem' for Delphian Records (2023).

Kerensa was winner of the National Centre for Early Music Young Composers Award 2014 and is a member of the TheoArtistry Composers scheme at St Andrews' Institute for Theology and The Arts and the 'Illuminate' women's music project. Her love of choral music emanates from her background, singing in choirs including Gloucester Cathedral Youth and the choir of King's College, London, where she held a Choral Scholarship and undertook an MMus in Composition. Described as 'poignant, ambivalent, quietly devastating music' in the New York Times and 'quiet and curvaceous' in Gramophone magazine, selected works are published by Boosey & Hawkes and Stainer & Bell.

Severn Meadows

*Only the wanderer
Knows England's graces,
Or can anew see clear
Familiar faces.*

*And who loves joy as he
That dwells in shadows?
Do not forget me quite,
O Severn meadows.*

— Ivor Gurney (1890-1937)



Chapel Choir of Selwyn College, Cambridge

- AND KNOW HIM OURS -

DAVID KNOTTS

- *and know Him ours* - was commissioned by Junior King's Choir in Canterbury. The choir's conductor, Tim Frost, asked if I could write something which could be performed at a carol service but whose text would not be out of place if it were to be performed at other times of year. My hunt for a poem which was Christmassy, but not exclusively so, led me words by Robert Herrick which were originally conceived as part of a mid-winter pageant. The original was a collaboration with the composer Henry Lawes, and was to be 'sung to the King [James I] in his presence at Whitehall'. Herrick eschews the usual midwinter imagery for springtime showers, burgeoning flower meadows, freshly-mown meadows and fields of corn.



DAVID KNOTTS first came to public attention as a finalist in the first BBC Young Musician of the Composer Competition and has gone on to write music for many of the country's finest soloists, orchestras and chamber-music ensembles including the BBC Symphony Orchestra, the Scottish Chamber Orchestra, the Swedish Chamber Orchestra, the BBC Singers, the Endymion Ensemble, English National Opera, the Composers Ensemble, the Lawson Trio and the Schubert Ensemble.

In recent years, David Knotts has been working on a series of concerti: *From crystal heav'ns above* for violinist Simon Blendis, *Laments and Lullabies* for pianist Tom Poster and *The Rider from Artemision* for oboist Thomas Edmiston. His most recent concerto, *The Alabaster Chambers*, was inspired by the life and work of Emily Dickinson and was premiered at the Southbank Centre in March 2022 by Craig Ogden with the BBC Concert Orchestra and broadcast on BBC4. His arrangement of music from Ravel's *Daphnis and Chloe* for piano trio was released on the Somm label in November 2022 and his latest choral piece, *Una Sanosa Porfia*, was premiered by the choir of Canterbury Cathedral as part of the 2022 Canterbury festival and will be released on Signum records in 2023.

- *and know Him ours* -

*Dark and dull night fly hence away!
And give the honour to this day
That sees December turn'd to May.*

*We see Him come, and know Him ours,
Who with His sunshine and His showers
Turns all the patient ground to flowers.*

*If we may ask the reason, say
The why and wherefore all things here
Seem like the spring-time of the year.*

*We see Him come, and know Him ours,
Who with His sunshine and His showers
Turns all the patient ground to flowers.*

*Why does the chilling winter's morn
Smile like a field beset with corn?
Or smell like to a mead new shorn,
Thus on a sudden?*

*Come and see
The cause why things thus fragrant be:*

*'Tis He is born, whose quickening birth
Gives life and lustre, public mirth,
To heaven and the under-earth.*

*We see Him come, and know Him ours,
Who with His sunshine and His showers
Turns all the patient ground to flowers.*

*The darling of the world is come,
And fit it is we find a room
To welcome Him.*

— Robert Herrick (1591-1674)

FOLDING, UNFOLDING

PIA ROSE SCATTERGOOD

folding, unfolding was commissioned as part of *Choir & Organ's* New Music Series in 2020 for Graham Ross and the Choir of Clare College, Cambridge. I find it so joyous to think about all the different performers and historic instruments that have encountered it in the years since. Play has long been at the heart of my compositional practice. I am very fond of collaging material which slowly unravels, then resets, shifts, jerks, stutters and loops, never quite managing to fully unfold without interruption.



PIA ROSE SCATTERGOOD is a composer, sound designer and multi-instrumentalist based in London. She has written music for prestigious ensembles such as Britten Sinfonia, Orkest de Ereprijs and the Ligeti Quartet, and has embarked on cross-media collaborations with artists at the London Contemporary Dance School and Royal College of Art. Recent work for stage includes productions at the Almeida Theatre and Royal Central School of Speech and Drama. Performance highlights include live broadcasts on BBC Radio 3 and at the London Jazz Festival. In 2022, Pia was awarded a Masters in Composition with Distinction from the Guildhall School of Music and Drama, having previously read music at the University of Cambridge.

Chapel Choir of Selwyn College, Cambridge



ONYX 30

MARK-ANTHONY TURNAGE, CBE

ONYX BRASS AND JAM CO-COMMISSION 2023

ONYX 30 was commissioned jointly between Onyx Brass and JAM to commemorate the 30th anniversary of Onyx Brass in 2023. As a substantial and important new addition to the brass quintet repertoire, it is in four distinct movements.

The opening *Fanfare 1* is a jaunty and angular affair. Despite multiple changes of time signature, it retains a compelling sense of “groove”. *Chorale* shares a similar tempo with the opening *Fanfare 1* but is contrasting in mood, exploring the quieter sonorities of brass. Its wistful and lush soundworld, with only five voices, is a testament to Turnage’s harmonic expertise. *Fanfare 2* predominantly features the lower end of the group, opening in a declamatory fashion, then moving to a more “leggiero” and delicate conclusion.

Blues is the emotional epicentre of the piece. The tempo is that of a slow walk, with the trumpets illuminating the night sky with both high and plangent melodic lines. There is a world of history here, but within the framework of something excitingly new.



A composer of international stature, [MARK-ANTHONY TURNAGE](#) is indisputably among the most significant creative figures to have emerged in British music of the last three decades. His first opera, *Greek*, established Turnage’s reputation in 1988 as an artist who dared to forge his own path between modernism and tradition by means of a unique blend of jazz and classical styles. *Three Screaming Popes*, *Kai*, *Momentum* and *Drowned Out* were created during his time as Composer in Association in Birmingham with Simon Rattle between 1989 and 1993, followed by *Blood on the Floor*, his unique score written for the distinguished jazz musicians John Scofield and Peter Erskine, and Martin Robertson.

Turnage has been resident composer with the Chicago Symphony Orchestra, BBC Symphony Orchestra and London Philharmonic Orchestra. Collaborations with the London Symphony Orchestra have included two new works, *Speranza* premiered under Daniel Harding in 2013 and *Remembering* which Simon Rattle conducted with the London Symphony Orchestra and the Berlin Philharmonic Orchestra in 2017.

A *Piano Concerto* for Marc-André Hamelin and a drumkit concerto featuring jazz drummer Peter Erskine were premiered in 2013. Recent chamber works have included *Contusion* written for the Belcea Quartet and *Shroud* for the Emerson Quartet. Other recent scores include *Frieze* conducted by Vasily Petrenko at the BBC Proms, *Passchendaele* commemorating the centenary of the outbreak of the First World War, a setting of Ukrainian texts for soprano and orchestra, *Testament*, with first performances conducted by Kirill Karabits, the orchestral work *Time Flies* and a series of song cycles for leading artists including Gerald Finley, Allan Clayton and Sarah Connolly.

Much of Turnage’s music is recorded on Decca, Warner Classics, Chandos and the LPO and LSO labels, while *Scorched*, on Deutsche Grammophon, was nominated for a Grammy. Turnage is Research Fellow in Composition at the Royal College of Music, and is published by Boosey & Hawkes. He was awarded a CBE in the 2015 Queen’s Birthday honours.

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DE PROFUNDIS

JAMES MITCHELL

De Profundis was written in 2021 during the height of the COVID pandemic. I wanted to explore themes of grief and loss within the context of a church anthem, but with a focus on the raw emotions that many other anthems shy away from. The title *De Profundis* refers to Psalm 130 ("Out of the deep I cry to you O Lord", quoted in the middle of the piece). The melody from Luther's chorale meditation on this psalm ('Aus Tiefer Not') is a recurring motif throughout the piece and is stated in full towards the end.



JAMES MITCHELL is an organist and composer from Cridton, Devon. He is currently the Sub-Organist at Gloucester Cathedral, where he accompanies several services every week as well as directing the cathedral Middle Choir. As an organist, he has performed as part of the student showcase for the 2021 Royal College of Organists (RCO) Winter Conference, having won the 25 and Under category of the RCO 2020 composition competition; previously he has played for multiple CD recordings and for broadcasts on BBC Radio 4 and Cam FM.

He has a particular interest in new music and bringing the organ to a wider audience. He has previously collaborated with the composer and YouTuber David Bruce as part of his '5 Composers 1 Theme' series, where five composers of varying musical styles were commissioned to write one minute's worth of organ music. Currently, the video has over 70,000 views on YouTube, and the pieces have been taken up by international concert organists. He is currently also writing a book on composing for organ ("The Pipe Organ: A Composer's Guide"), due to be published by Oxford University Press in Summer 2023.

*The rain falls softly on the fresh earth,
The dusk light glances off the polished stone,
The breeze sighs, weary with new souls
Waiting for rest eternal
while I stand and weep.*

*Noli timere. Jugum meum suave est et onus
meum leve. Venite ad me.
Do not be afraid. My yoke is easy and my
burden light. Come to me.*

*Lord, you sent your son to die for us,
Like a lamb to the slaughter
He bore our sins on calvary
That whoever believes in him should not perish
But have everlasting life.*

*The rain keeps falling on the bare earth
The water lost in my tears.
The perpetual light feels dim and cold
Why must all men die, Lord?
Why must we weep?*

*Faciam planctum.
I will cry out.*

*My God, My God, why have you forsaken me?
I call to you but you do not answer.
Were you there when they crucified your son?
Was his sacrifice in vain?*

*Out of the deep, I cry to you, O Lord,
O Lord, hear my voice.
I come to you with fear and trembling.
Lord have mercy,
And let them rest in peace.*

*The rain falls, comforting the old earth,
The twilight glows with lucid darkness,
The breeze sighs, laden with passing souls
Ascending to the heavenly plane
Yet I must stay and weep.*

*Venite ad me omnes qui laboratis, et onerasti
estis, et ego reficiam vos.
Come to me all you who labour and who are
heavy laden, and I will give you rest.*

— James Mitchell

THE ANGEL AND THE UNICORN

SIMON BEATTIE

Simon Beattie is also a literary translator and, as here, often translates texts expressly for his compositions. One of his recent inspirations has been the German poet Rainer Maria Rilke; the text for *The Angel and the Unicorn* comes from *Das Marien-Leben*, the cycle on the life of the Virgin Mary which Rilke wrote just before he began work on what was to become the monumental *Duineser Elegien*. Simon's setting is available from Encore Publications.



SIMON BEATTIE studied modern languages at the University of Exeter, during which time he sang as a tenor choral scholar in Exeter Cathedral Choir. An antiquarian bookseller by profession, he began writing music in 2005, and is entirely self-taught. His highly-regarded setting of Rowan Williams' poem, 'Advent Calendar', was broadcast on BBC Radio 3 in 2008 as part of the Advent carol service from St John's College, Cambridge, and has since been performed on both sides of the Atlantic. When, in 2019, the Choir of Magdalene College, Cambridge performed it, the poet himself called it 'a wonderful setting' and of all the various musical settings out there, the closest in feeling to his original poem. A CD of Simon's choral music, performed by the Ulster Consort under Matthew Owens, is planned for later this year.

The Annunciation

*It was not the entrance of an angel, mark you,
that startled her. Any more than others start
when sun's rays or moon by night
intrude into a room,
she maintained to be affronted by
the form angels take;
she hardly guessed how onerous
that sojourn is. (O, if we knew
how pure she was. Had not a resting hind
once glimpsed her in the woods,
and lost itself in her such that,
unmated, it begat a unicorn,
the beast of purity and light?)
It was not the angel's entrance, but the closeness
of the youngling's face
as he bowed: her upward gaze and his
fused together as if outside
all at once was void
and what millions had seen and done and borne
compressed in her: just her and him;
beholder and beheld, eye and eye's delight
no otherwhere but here. Look:
it is startling. And it startled them both.*

Then the angel sang his song.

— Rainer Maria Rilke, tr. Simon Beattie

SOLILOQUY

DANIEL SALEEB

JAM COMMISSION 2019

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

In 2014, Chloe wrote a collection of texts that respond to fragments from Act V Scene V of Shakespeare's *Richard II* ("I have been studying how I may compare / This prison where I live unto the world..."). The idea was that I would set them to music, and that we would try to abstractly portray this speech in something like a cycle of choral anthems. In 2019, five years on, the perfect opportunity to set them presented itself with this JAM on the Marsh Festival Commission. This has been a rare chance to bring work that began with JAM back to its creative home, and to reflect on the time spent in between.

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

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

In *MUSIC DO I HEAR?* I have capitalised on the regularity of Chloe's three-line stanzas and rhyme scheme, setting it in an uneven, strophic form with successive transpositions and textural enrichment that increases the insistence of the text with each new stanza.

In *MY BRAIN I'LL PROVE THE FEMALE TO MY SOUL* I have taken up Chloe's offer of dance and canonic writing ("Catch hands for the dance! In the round, in the meadow"...), and have allowed the music to break up her written structure, splitting the upper and lower voices and driving from a playful dance towards something that momentarily disrupts the imagery of fertility and gaiety ("Give me children, or else I die...").

In *FOR MY RAGGED PRISON WALLS* Chloe nods back to our previous piece *PSALM* with call and response stanzas starting "For my .../Let my ...", but sets up a polarisation of character alternating pessimism and optimism, which I have reflected in the music.

SOLILOQUY was premiered by the Chapel Choir of Selwyn College, Cambridge, Onyx Brass and Simon Hogan, conducted by Michael Bawtree on Thursday 11th July 2019 at St Leonard's Church, Hythe as part of JAM on the Marsh.



DANIEL SALEEB is a British composer, born in 1985, who writes sacred and secular music for choir and organ, chamber music, and works for film and stage. He has received commissions from The BBC Singers; Westminster Abbey; The Chapel Choir of Lincoln's Inn; JAM: *Soliloquy* (2019) for the Chapel Choir of Selwyn, Cambridge, Onyx Brass and organist Simon Hogan; The Veronica Stewart Arts Trust: *Keepers of the Corallite* (2018) for Iestyn Davies, Liam Byrne and Jonas Nordberg; and BBC Radio 3: *hello, world* (2020) for Lise Aferiat. He has worked collaboratively with writers Chloe Stopa-Hunt (*Psalm* and *Soliloquy*), Oge Nwosu (*Occō's Eternal Act*) and Zoë Palmer (*Keepers of the Corallite*, and new work in development with The Royal Opera House), and his opera collaboration with director Lucy Bradley and writer Nicola Davies, *The Promise*, will be premiered in 2023.

Since 2020, he is avidly pursuing an interest in algorithmic methods of composition, and is working on PhD research into algorithmic composition and the role of analogy in composing at the University of York, supported by the White Rose College of the Arts & Humanities. He is also dedicated to music in education, teaching musicianship and composition at Sheffield Music Academy.

MUSIC DO I HEAR?

*Anthem of stone —
Softer than a dulcimer,
Safer than a throne.*

*Oil licked my brow
With majesty no vicious
Man may disallow.*

*The flames of Shene
Still give me up for ash —
Burning king, blithe queen.*

*O hymning flints,
Extravagant as smoke —
Retrieve me, prince.*

MY RAGGED PRISON WALLS

*For my prison walls
Let my canticle of longings be made in silver*

*For my nails torn with play
Let my regal garment like the spring grow bright
again*

*For my unheeded calls
Let my heart in its velvet box unwind time's coils*

*For my time danced away
Let my stripped self go lightly forth with music*

— Chloe Stopa-Hunt

MY BRAIN I'LL PROVE THE FEMALE TO MY SOUL

*Catch hands for the dance!
In the round, in the meadow
Bedecked by the May-time
Lilies dip their white heads
In the dance and the wind
Sings along:*

*Be willing, be fruitful,
Be friendly, be gentle, be witty,
Be lovely, be gay and be wise.
Give me children, or else I die:
Multiply, music, as the wind
Sings along.*

BIOGRAPHIES

SELWYN COLLEGE CHAPEL CHOIR

CAMBRIDGE



Selwyn College, one of the constituent colleges that makes up the University of Cambridge, was founded in 1882 in memory of George Augustus Selwyn, the first bishop of New Zealand. The Chapel Choir has led worship in the College Chapel since its foundation.

For the first two-thirds of the twentieth century, the all-male choir of undergraduates was directed by the Organ Scholars, and sang daily Choral Evensong. For occasional larger works, the men borrowed sopranos and altos from Newnham College, the women's College across the road from Selwyn. The mixed choir, formed in 1976 with the admission of women to Selwyn, now consists of up to twenty-eight singers, Choral Scholars (called Choral Exhibitioners) and volunteers, and the choir's link with Newnham continues to the present day. Most of the choir members are undergraduates or graduates at Selwyn or Newnham, with a few volunteers from other colleges, and they read a variety of subjects including Music, English, Natural Sciences, and Engineering. During term, the choir sings three services per week in the College Chapel, as well as concerts and services throughout the UK, recently in venues including Westminster Abbey, St Paul's Cathedral, and St Mary's Cathedral, Edinburgh. Its repertoire ranges from the 10th to the 21st century. They regularly broadcast services for BBC Radios 3 and 4, and every year undertake an international tour.

In their long-standing association with JAM, Selwyn Choir has premiered major new works by some of the UK's foremost composers, including Jonathan Dove, John McCabe, Gabriel Jackson, Paul Patterson, Judith Bingham, Steve Martland, and Adam Gorb. The choir has made over 20 commercial recordings under Sarah MacDonald's direction. They have made something of a niche for themselves recording single-living-composer discs, and have released several, including discs of works by Colin Mawby, Paul Spicer, Paul Edwards, Gary Higginson, Alan Bullard, and Phillip Cooke, John Hosking, Mark Gotham, Benjamin Ponniah, Iain Quinn, Paul Ayres and Richard Peat. Currently in production are discs of works by Joanna Gill and Stuart Turnbull, as well as the complete first volume of the ground-breaking Multitude of Voyces anthologies.

SARAH MACDONALD

DIRECTOR OF MUSIC



Sarah MacDonald is a Canadian-born conductor, organist, pianist, and composer, living in the UK. She holds the positions of Fellow and Director of Music at Selwyn College, Cambridge, and Director of Ely Cathedral's Girl Choristers. She has been at Selwyn

since 1999, and was the first woman to hold such a post in an Oxbridge Chapel. Sarah came to the UK from Canada in 1992 as Organ Scholar of Robinson College, Cambridge after studying piano, organ, and conducting at The Royal Conservatory of Music's Glenn Gould School in Toronto with Leon Fleisher, Marek Jablonski, and John Tuttle. At Cambridge she read for a degree in Music, and studied the organ with David Sanger. Sarah has played numerous recitals and conducted choirs throughout the UK, North America, the Middle East, New Zealand, and much of mainland Europe. She has made over 35 recordings, variously in the guises of pianist, organist, conductor, and producer, and currently works most frequently with Regent Records. Her first solo disc, a recording of Bach's Goldberg Variations on the Steinway-D in Ely Cathedral will be released in 2023.

Sarah is a Fellow and examiner for the Royal College of Organists, and an examiner and teacher for the University of Cambridge's Faculty of Music. She is well known internationally as a conductor and teacher, and her liturgical music (over 50 published titles) is performed regularly around the world. She is series editor of the 'The Sarah MacDonald Choral Series' with Selah Publishing in Pittsburgh. Sarah also writes a popular monthly column for the American Guild of Organists' magazine *The American Organist*, called 'UK Report'. A compiled volume of 12 years worth of her essays was published in November 2022. She is a Patron of the Society of Women Organists, an Honorary Patron of the Herbert Howells Society, and President of the School Organists' Association. She was recently appointed University Organist at Cambridge, and is the first woman to hold that prestigious ceremonial role, which dates back to 1670. In her spare time Sarah is a keen amateur photographer.

MICHAEL BAWTREE

CONDUCTOR



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 (*Michael Kohlhaas*, *Eugene Onegin*) and St Endellion Festival (*Death in Venice*).

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

A keen advocate of contemporary music, Michael Bawtree has conducted world premieres of operatic, symphonic and choral works by Judith Bingham, Paul Mealor, Cecilia McDowall and Rory Boyle; he works regularly with Scotland's foremost composers including the late Sir Peter Maxwell Davies, Sir James MacMillan, Thea Musgrave and Sally Beamish. Bawtree studied music and the organ at Christ's College, Cambridge University, and conducting

at the Royal Conservatoire of Scotland (formerly the RSAMD). As organist and continuo player, he has performed with many orchestras including the London Symphony, Swedish Radio, Bergen Philharmonic, BBC Symphony, BBC Scottish Symphony, Scottish Chamber and the RSNO, including concerts at the Concertgebouw in Amsterdam, the BBC Proms and the Edinburgh International Festival. Organ recital invitations have taken Bawtree to all the major British cathedrals, Notre-Dame de Paris, Washington National Cathedral, Auckland Town Hall and to Bermuda, New England, California and across Scandinavia. He is Lecturer in Conducting at the Royal Conservatoire of Scotland in Glasgow.

Twitter: @michaeljbawtree

ONYX BRASS

ALAN THOMAS, TRUMPET
NIAL KEATLEY, TRUMPET
ANDREW SUTTON, HORN
AMOS MILLER, TROMBONE
DAVID GORDON-SHUTE, TUBA



Celebrating its 30th anniversary season in 2023, Onyx Brass continues to be the leading light in establishing the brass quintet as a medium for serious chamber music, combining "staggering virtuosity" (Sarah Walker, BBC Radio 3) with the entertaining and articulate style that has become the group's trademark.

The group's extensive discography (16 albums, and counting!) is regularly featured on BBC Radio 3 and has received huge critical acclaim, Gramophone hailing "some of the most thrilling chamber brass-playing of its kind" and Record Review describing the group as a "wonderful, virtuosic brass quintet".

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

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

SIMON HOGAN

ORGAN



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.

Simon was a chorister at St Mary Redcliffe, Bristol, and it was during this time that he started learning the piano and organ, developing a passion for cathedral music which has stayed with him to this day. Following organ scholarships at Bristol and Salisbury Cathedrals, he moved to London in 2008 to study organ performance at the Royal College of Music, where he subsequently graduated with first class honours. During his final year at the RCM Simon was Organ Scholar at St Paul's Cathedral, where he regularly accompanied and directed the world-famous choir, and gave recitals on the renowned Willis organ. In 2012 Simon moved to Southwell, Nottinghamshire, where he spent seven years as Assistant Director of Music at Southwell Minster. Here he directed the Minster's girls' choir and the Minster Chorale, and played the organ for all services, recordings, tours and broadcasts.

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. Recent notable performances include the complete organ symphonies of Louis Vierne in a single day, the première of a new work for eight organs and electronics by Wolfgang Mitterer for Karlsruhe's 300th anniversary, and a performance of the Poulenc Organ Concerto with the Orchestra of the Kolobov Novaya Opera Theatre, Moscow, directed by Jan Latham-Koenig.

Simon has studied organ performance with Sophie-Véronique Cauchefer-Choplin, Daniel Cook, David Graham, Robert Quinney and Colin Walsh. He studied conducting with Paul Brough and Peter Stark and harpsichord with Terrance Charlston. Simon is the principal organist for JAM, with whom he has enjoyed working with some of the country's finest ensembles, including the BBC Singers, the Chapel Choir of Selwyn College, Cambridge, Gesualdo Six and Onyx Brass.





HISTORY OF JAM

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

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

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

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

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