



JAM on the Marsh



FRONT COVER:
Marshlands by James Norton

4-14 July 2024

JAM on the Marsh

multi-arts festival • world class • up close

The 11th Festival Season



WELCOME

NICHOLAS CLEOBURY

FESTIVAL CURATOR

The word 'festival' means so many things. Above all, a sense of place. The stark beauty of the Romney Marsh, with its stunning venues, gives all our events a unique intimacy. "World Class: Up Close" is our moto; a guide to me as the Curator and to all at JAM. Being asked to curate my second 11 days of events for JAM on the Marsh is a joy, backed up by the brilliant JAM team. There is no overarching theme, but there are several important threads running through the festival.

Anniversaries

Through German eyes, Britain had been "Das Land ohne Musik" (The Land without Music) since Purcell (d.1695). Elgar was the first internationally acclaimed composer to change this. His death in 1934 (90 years ago), was an important year in British Music as Holst and Delius died the same year and two important, revolutionary composers were born – Birtwistle and Maxwell Davies. All five are represented in concerts over the first weekend of the festival (From Holst to Hudson on 5th July and 1934: A Changing Sound World on 6th July). The new JAM Festival Orchestra features Vaughan Williams' *The Lark Ascending* in its 110th year on 12th July. The following evening, Canterbury Cathedral Choir sings music by Fauré (*Requiem*) and Stanford (*3 Latin Motets*), 100 years after their deaths.

Composition

New work has been at the heart of JAM, *ab initio*. John Frederick Hudson, JAM's Head of Operations and soon to be Artistic Director, and Jago Thornton, (winner of last year's President's Commission) have new works in the London Mozart Players concert on 5th July. Marisse Cato and Steve Richer had pieces selected for JAM's London Music of Our Time concert in March, and their works will be part of the Holst Singers programme on the 6th July. Cameron Biles-Liddell returns to the festival following his participation in last year's Composer Residency course, when the JAM Sinfonia performs his *Concerto for Flute and Chamber Orchestra* in the final concert on the 14th July. During the 11 days there will be 13 pieces performed by living composers, six of them world premieres.

Throughout the festival JAM's inspirational Composers' Residency returns, this year with a focus on Writing for Opera. Four composers, who are in residence during the festival, will write four short operas, setting libretti of Derek Jarman by Grahame Davies. Luminaries of British Music will tutor the composers, including Jonathan Dove, Shirley Thompson, John Frederick Hudson, myself and Grahame Davies, led by JAM President, Paul Mealar. The four operas will receive their world premieres by four singers from the Royal College of Music and American pianist Travis Bloom, on the penultimate day of the festival. Creativity at work!

Local

Local connection is a 'must' for any festival. We celebrate the life and work of Edith Nesbit (100 years after her death) and Derek Jarman (30th since his death), who spent much of their lives on Romney Marsh. The first day of the festival is dedicated to Nesbit as we welcome the Nesbit Society to give a talk about Edith, her writing and her life, followed by a showing of the 1970s film *The Railway Children*. Wednesday 10th July becomes 'Jarman Day', with visits to Prospect Cottage available via Creative Folkestone, a showing of his film *War Requiem* and a performance of *Jarman*, a one-man play by Mark Farrelly.

Kent's own Changeling Theatre perform *Present Laughter* by Noël Coward (a former Marsh resident) and Shakespeare's *Henry V* on two consecutive Thursdays. Local school children from New Romney and Brenzett primary schools join forces with the over 50s choir, The Sunflower Singers to present Bob Chilcott's *A Sporting Chance* with Onyx Brass and Rebecca Lodge Birkebæk. The JAM Festival Orchestra, made up of local players and LMP, makes its debut with a stunning programme of Vaughan Williams and Beethoven.

Of the five exhibitions that grace our festival, three of our artists are from Kent, with two from Romney Marsh.

Vienna

Probably the world's most important musical city. Schoenberg's 1918 "Society for Private Musical Performance" gave us countless arrangements of large works for small ensemble. An Afternoon in Vienna (7th July) gives an opportunity for us to visit the Austrian capital and hear what Salomon did with the late Haydn Symphonies, and Berg, Schoenberg and Webern did with Strauss' Waltzes. In the vein of reductions, the festival ends with a recent arrangement by Iain Farrington of Mahler's wonderful *Symphony No 4*; a first in JAM on the Marsh.

Exhibitions

Running throughout the festival there are five stunning exhibitions on display in churches, the Romney Marsh Leisure Centre and in the carriages of the Romney Hythe & Dymchurch Railway. These move through different visual arts including cyanotypes, prints and paintings; indeed, John Ballard's Triptych of Stone is an exhibition of photography, pen and ink drawing and pen and ink drawing with added colour wash. Ballard's work is displayed in six of the famous mediaeval churches of the Marsh, creating a churches trail.

Enjoy all that this festival has to offer, and please relish meeting old friends and making new ones during this wonderful ten days together.



NEW HORIZONS

EDWARD ARMITAGE
ARTISTIC DIRECTOR

One of the most interesting artistic positions at JAM on the Marsh is that of Festival Curator. Unlike other roles in JAM, the Festival Curator can only be in position for two years. So, at the end of this year's festival, we bid a very fond farewell to Nicholas Cleobury, after his time as Curator, which has produced two wonderful festival programmes. Nick has been involved with JAM for twenty years, having first conducted a JAM concert back in 2004. Since then, he has been a huge champion of all that we stand for and remains an integral part of JAM's Music Panel and our commissioning team. Looking forward, we very much look forward to welcoming Nick back to the festival.

Thank you, Nick, for your stunning leadership, for being a joy to work with and for creating two great seasons.

At the end of this festival, I will step down as Artistic Director of JAM, and be replaced by John Frederick Hudson. It is such a natural move for John to step into this role, having worked with JAM since 2020 and become my clear heir apparent. I am hugely proud of what John and I have achieved together over the last four years as Artistic Director and Head of Operations. We successfully navigated the festival through Covid creating JAM VIRTUAL, an unheard-of concept in the early months of 2020, and we have continued to deliver exciting festivals as we came out of the pandemic, whilst facing the ongoing struggle of arts funding in the UK. John, I and the whole JAM team remain incredibly grateful to all our funders and supporters, who are the life-blood of JAM on the Marsh.

2025 marks the 25th anniversary of JAM, and at such an exciting time of change, I will take over as Festival Curator for the next two years, ensuring continuity within the Artistic Team. It is thrilling to imagine how John will lead both JAM and JAM on the Marsh forward through the next years, and I cannot wait to see my festival programmes come to life. I really do feel like a 'kid in a candy store', having free rein to throw all my ideas into two festivals. At the same time, I feel the weight of the previous six fantastic Festival Curators on my shoulders, and only hope that I can deliver festivals of the same quality and imagination as they have.

So, once again, thank you Nick for being such a wonderful sixth Curator and good luck to John in his new role. I look forward to being the seventh Festival Curator and to hearing your ideas and suggestions for the next two years at the Festival Farewell on 14th July in the Old School Garden. Here's to the future!



EDWARD ARMITAGE

JOHN FREDERICK HUDSON

2024 FESTIVAL EVENTS

4 JULY · THURSDAY

1:30pm	Celebrating Edith Nesbit Edith Nesbit Society	Cinemarsh Marsh Academy Leisure Centre
3:00pm	The Railway Children 1970's film	Cinemarsh Marsh Academy Leisure Centre
5:30pm	Festival Launch Nicholas Cleobury, Festival Curator	The Assembly Rooms · New Romney
7:00pm	Present Laughter Changeling Theatre	Old School Garden · New Romney

5 JULY · FRIDAY

6:00pm	Meet the Composers John Frederick Hudson and Jago Thornton	The Assembly Rooms · New Romney
7:00pm	From Holst to Hudson London Mozart Players with Mark Padmore and Ben Goldscheider	St Nicholas · New Romney

6 JULY · SATURDAY

11:00am	12 Dragonetti Waltzes Rosie Moon, double bass	St Clement · Old Romney
3:00pm	1934: A Changing Sound World Chamber Music from Elgar to Maxwell Davies	St Dunstan · Snargate
6:00pm	Meet the Artist: James Norton	St Leonard · Hythe
7:00pm	A Choral Feast Stephen Layton and The Holst Singers	St Leonard · Hythe

7 JULY · SUNDAY

2:00pm	Meet the Artist: Michelle Keegan	St Leonard · Hythe
3:00pm	An Afternoon in Vienna Haydn symphony and waltzes by Johann Strauss	St Leonard · Hythe
4:30pm	Meet the Artist: John Ballard	St Leonard · Hythe

9 JULY · TUESDAY

2:00pm	Community Singing with Onyx Brass and Rebecca Lodge Birkebaek, conductor	St Nicholas · New Romney
7:00pm	Goldberg Variations Stephen Farr, harpsichord	St George · Iychurch

10 JULY · WEDNESDAY

DEREK JARMAN DAY

9:30-4pm	Prospect Cottage Visits	Dungeness
3:00pm	War Requiem a Derek Jarman film	Cinemarsh Marsh Academy Leisure Centre
4:45pm	Meet the Artists: Al Reffel & Paulo Gnecco	Marsh Academy Leisure Centre New Romney
7:00pm	Jarman Mark Farrelly, actor	The Marsh Academy Theatre New Romney

11 JULY · THURSDAY

7:00pm	Henry V Changeling Theatre	Old School Garden · New Romney
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12 JULY · FRIDAY

7:00pm	JAM Festival Orchestra London Mozart Players, Aki Blendis and Michael Bawtree	St Nicholas · New Romney
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13 JULY · SATURDAY

11:00am	The Blendis Trio Simon and Aki (violin), Saoko (piano)	St Leonard · Hythe
3:00pm	Four Short Operas about Derek Jarman	St Nicholas · New Romney
7:00pm	Fauré <i>Requiem</i> Canterbury Cathedral Choir and London Mozart Players	St Leonard · Hythe

14 JULY · SUNDAY

3:00pm	Mahler 4 JAM Sinfonia and Nicholas Cleobury	St Nicholas · New Romney
4:30pm	Festival Farewell Meet the 2025 Festival Curator	Old School Garden · New Romney

EXHIBITIONS 4-14 July

Voices in the Mirrors: Michelle Keegan	St Leonard · Hythe
Marshlands: James Norton	St Leonard · Hythe
Cyanotype Waves: Al Reffel	Marsh Academy Leisure Centre
Blue Hide and Seek: Paulo Gnecco	Marsh Academy Leisure Centre
Triptych of Stones: John Ballard	St Clement · Old Romney St Dunstan · Snargate St George · Iychurch St Leonard · Hythe St Nicholas · New Romney All Saints · Lydd



CELEBRATING EDITH NESBIT

4 JULY · THU · 1:30PM

Cinemarsh
New Romney · TN28 8BB

Free
(booking required)

(60 min)

Opening this year's festival, we welcome **The Edith Nesbit Society** to New Romney's Cinemarsh to remember one of the UK's finest writers, a former resident of Romney Marsh. Edith Nesbit died in May 1924. 100 years on, we celebrate her with a unique talk by those who know her lifetime the best, The Edith Nesbit Society. This event provides a unique insight into the writer, slanted towards *The Railway Children*, and is a preview for the film showing after the talk.

In her early years, Edith Nesbit loved to holiday in the Kentish countryside. Dymchurch was a particular favourite and for a number of years she would rent a cottage or house for all her family and friends to visit. Later in life, after she married Tommy Tucker in 1917, they built a home at St Mary's Bay, Dymchurch, where in May 1924 Edith Nesbit died. Her final resting place is in the churchyard of St Mary the Virgin Church at St Mary in the Marsh.

Presented by Margaret McCarthy and Marion Kennett from The Edith Nesbit Society.

With special thanks to Cinemarsh and Oliver Stally for their technical help.



THE RAILWAY CHILDREN

4 JULY · THU · 3:00PM

Cinemarsh
New Romney · TN28 8BB

£8 · STANDARD
(110 min, no interval)

Rating: U Universal

The 1970s film, *The Railway Children*, is widely considered one of the great family films of the twentieth century, starring many wonderful actors of the time, headed by Jenny Agutter.

In 1905, the Waterbury family lives in a luxurious villa in the London suburbs. Charles Waterbury, the father, works at the Foreign Office. The day after Christmas, he is arrested on suspicion of being a spy, a fact hidden from the rest of the family by his wife. Now impoverished, they move to a house called Three Chimneys in Yorkshire, near Oakworth railway station.

All the children know of their father's fate is that he is not dead, according to their mother, and that he will someday return to them when he is able. She demands that Bobbie and her two siblings do not ask questions about what happened to him. The three are now forced to find a way to occupy their time while Mother tries to earn money by writing and selling stories. Many of their activities are centred on the railway near their house and the railway tunnel a few miles from the village station. They learn to enjoy life in their new situation, which involves many adventures, and their bravery kindles friendship and admiration from many of the villagers. But one question lingers for the three children: what happened to Father?



PAUL MEALOR

FESTIVAL LAUNCH

4 JULY · THU · 5:30PM

The Assembly Rooms
New Romney · TN28 8BT

Free
(booking required)
(60 min)

Hosted by JAM President, Paul Mealor, come and learn about this year's festival and the inspiration behind the programming with Nicholas Cleobury (Festival Curator) and Edward Armitage (Artistic Director).

Nicholas Cleobury is the 6th Festival Curator of JAM on the Marsh. This position can only be held for two years, to enable regularly changing, fresh ideas to come into JAM's Artistic Team. Nick has been an inspired Curator, and in his second year has created another wonderful and varied programme of arts.

Historically JAM on the Marsh has never had over-arching themes but has always aimed at being an appealing patchwork quilt of music, arts and drama. There are some recurring themes in this year's programming. Last year we spent A Day in Paris, this year Vienna features in several concerts. The year 1934 is also a significant pillar, as are the anniversaries of two former Romney Marsh residents, Edith Nesbit and Derek Jarman. New work continues to be a vital ingredient of JAM on the Marsh, with 13 pieces by living composers, five visual artists exhibiting their works, one playwright performing a one-person show, four new operas being premiered to new libretti, and a set of poems being performed within Fauré's *Requiem*.

This launch will give Nick the opportunity to enlighten you on his thinking and how some of his passions are included.

A NEW PARTNERSHIP

JAM is thrilled to partner with Simpsons Wine Estate and Jukes Cordialities, bringing together organisations that share a passion for quality and world-class experiences. This collaboration creates a natural fusion of first-class drinks and the arts.



Established in 2012 by Ruth and Charles Simpson, Simpsons' Wine Estate is located in Barham, Kent, amid the pristine beauty of the Elham Valley. They believe that the finest wines convey a rich sense of provenance and integrity, firmly rooted in the characteristics and exquisite nuances of their terroir. Simpsons' produces a highly acclaimed range of English still and sparkling wines, garnering awards and recognition from around the globe, as well as hosting carefully curated visitor experiences throughout the year.



JUKES



Jukes is an award-winning brand founded by Matthew Jukes. The mission was to craft an alcohol-free drink that enhanced the dining experience - just like traditional wine. Today, Jukes is served in more than 20 Michelin-starred restaurants worldwide and recently won "World's Best Alcohol-Free Drinks Range" at the 2024 World Alcohol-Free Awards.

Jukes organic apple cider vinegar drinks are available in two formats: a concentrate, diluted with chilled still, sparkling, or tonic water, and a premixed sparkling drink, served over ice.



PRESENT LAUGHTER

4 JULY · THU · 7:00PM

Old School Garden
New Romney · TN28 8ER

£20 · STANDARD
U18s free

(180 min, with interval)

Changeling Theatre has become one of the most regular performing groups in the festival's first 10 years. In 2024 they make two visits, tonight opening the evening performances with *Present Laughter*, a light-hearted play by Noël Coward.

Garry Essendine is a superstar actor and personality, gracing the front covers of all the most fashionable magazines. A charismatic playboy, he is the toast of the town on both sides of the pond.

About to embark on another world tour, Garry is suddenly overwhelmed by an identity crisis. With everyone wanting a piece of him, Garry recognises his own toxic desire to be in the spotlight. Essendine, for the keen eye, is an anagram of neediness.

Present Laughter is a razor sharp and highly comic exploration of the ups and downs of celebrity life. Brought up to date in the Instagram age, the leading man struggles to present his genuine self above the magnitude of his stage, screen and social media persona. All of Coward's wit is on display in this new, flamboyant and funny production.

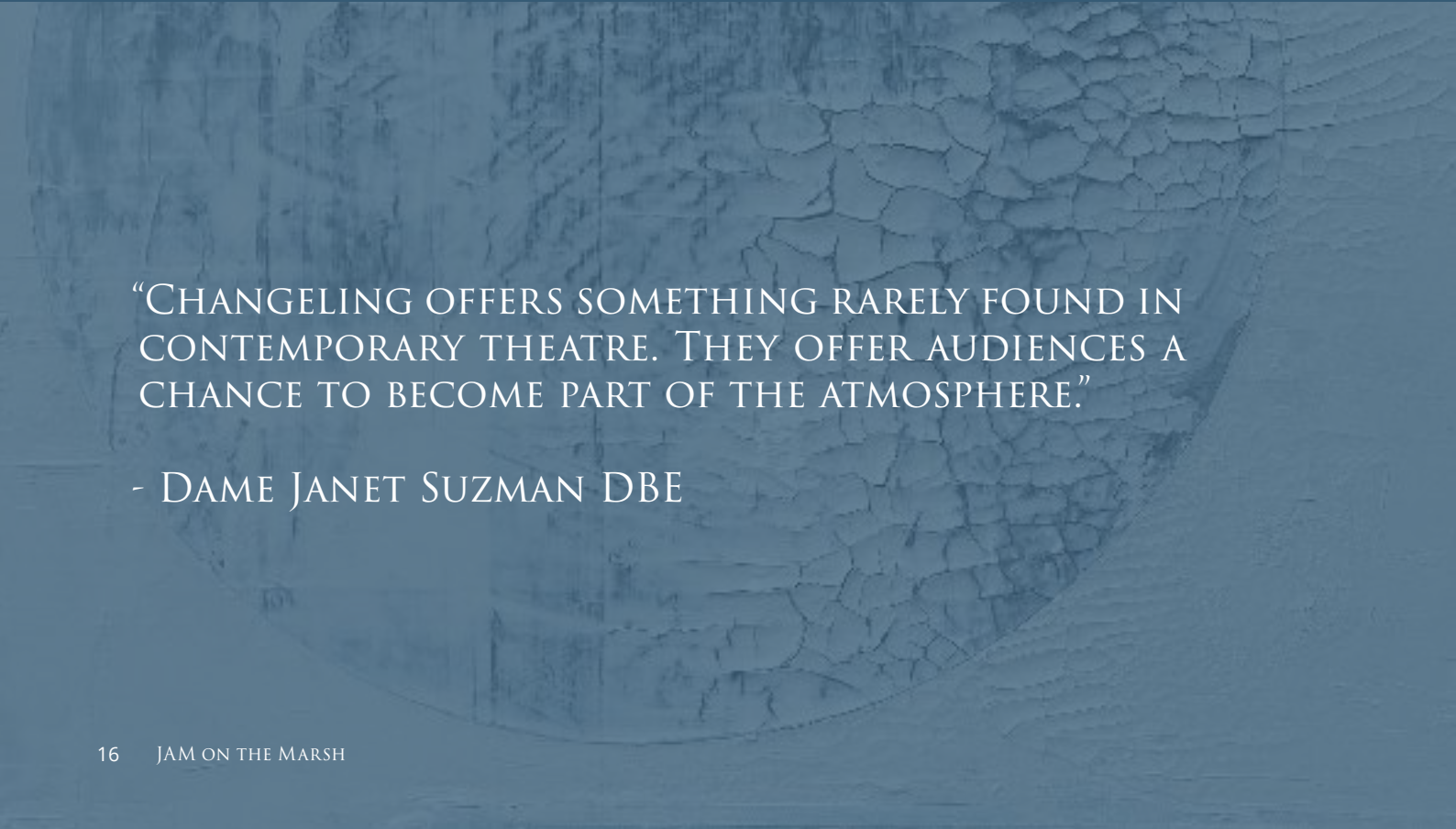
Bring a picnic and a chair and enjoy outdoor theatre at its best!

CAST

Garry George Naylor	Morris/Fred Johnny Allison
Henry Giles Malcolm	Monica Reed Lily Carr
Roland Maule Guy Van Onselen	Joanna Rosie Taylor-Ritson
Daphne Joanne McGarva	Liz Essendine Suzy Kohane

COMPANY

Director Robert Forknall	Graphic Design Dan Bull
General Manager Dawn Archer	Branding & Content Jill Hogan
Design Alice McNicholas	Tour Photographer Susan Pilcher



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

- DAME JANET SUZMAN DBE



JOHN FREDERICK HUDSON



JAGO THORNTON

MEET THE COMPOSERS

5 JULY · FRI · 6:00PM

The Assembly Rooms
New Romney · TN28 8BT

Free
(30 min)

JAM has been commissioning music for nearly 25 years, regularly bringing new works to Romney Marsh as Festival Commissions. In the first concert of 2024 there will be two world premieres, by John Frederick Hudson and Jago Thornton.

Hudson is a true polymath of the music world, having been seen across the world as a composer, pianist and conductor. His Festival Commission, *Wild Earth Blazing*, is for tenor (Mark Padmore CBE), horn (Ben Goldscheider) and strings (London Mozart Players), with significant parts for piano and percussion. This piece has a fascinating backstory that will be divulged by John, Esme Lloyd (librettist) and Edward Armitage (JAM Artistic Director).

Jago Thornton returns to the festival, having been one of four composers in residence last year. During this time, Jago wrote a very successful string quartet, and was subsequently awarded a President's Commission by Paul Mealor. Jago's new work, *Murmurations*, is for string orchestra.

Meet the Composers is a fascinating opportunity to hear from the main protagonists of these new works; both composers and librettist Esme Lloyd, prior to their first performances. This session will be led by JAM President, Paul Mealor.

Simpsons Wine and Jukes Cordials will be served.



MARK PADMORE CBE

FROM HOLST TO HUDSON



BEN GOLDSCHIEDER

5 JULY · FRI · 7:00PM

St Nicholas
New Romney · TN28 8EU

£20 · STANDARD
£25 · STANDARD + Festival Shuttle Bus
U18s free

(100 min, with interval)

Acclaimed horn player Ben Goldscheider and distinguished tenor Mark Padmore CBE join the London Mozart Players in a concert pairing favourite works by Holst, Delius and Elgar with world premieres by John Frederick Hudson and Jago Thornton.

Gustav Holst
St Paul's Suite

John Frederick Hudson
Wild Earth Blazing (JAM Festival Commission and world premiere)

– Interval –

Frederick Delius
Two Aquarelles

Jago Thornton
Mumurations (JAM President's Award Commission and world premiere)

Edward Elgar
Introduction and Allegro for Strings

PROGRAMME NOTES

Holst's *St Paul's Suite* for string orchestra, was finished in 1913. It takes its name from St Paul's Girls' School in London where Holst served as the school's "music master" from 1905 to 1934. The suite is one of many pieces he wrote for the school's students.

John Frederick Hudson's *Wild Earth Blazing*, is JAM's 2024 Festival Commission. It is a significant work for tenor, horn, strings, piano and percussion. The story for this work started at the funeral of Robin More-Gordon, grandfather of the librettist, Esme Lloyd, uncle of JAM's Artistic Director, Edward Armitage and friend of Mark Padmore. Many of Robin's loves find their way into Esme's stunning words, which touch on the seasons, colour, temperature, flora and fauna. The beady-eyed might notice a connection to the forces of Britten's infamous *Serenade for Tenor, Horn and Strings*, but Hudson approaches this sound world from a completely different direction, finding light and brilliance where Britten deploys the darkness of night. Hudson writes about his piece:

"*Wild Earth Blazing* explores one's connection to nature through the cyclical reoccurrence of the seasons. Debussy famously wrote: 'I am more and more convinced that music is not, in essence, a thing that can be cast into a traditional and fixed form. It is made up of colours and rhythms.' While seasons are often viewed in a set of four, my aim is to explore the blurred lines between the seasons with a strong emphasis on colours (from muted to bright) and rhythms (from static to pulsating) in this journey. Throughout, there are moments of reflection and nostalgia contrasted with rays of hope, with possibilities for new beginnings. While questioning "do you remember it yet?" throughout the piece, the evocative text and music call upon the listener to remember those different feelings and sensations as the seasons slowly pass."

Delius' *Two Aquarelles* began life as *Two Songs* to be sung of a summer night on the water; wordless works for a cappella choir. The songs were published in 1920 and first performed in 1921. The music was arranged for string orchestra by Eric Fenby in 1932. In tonight's concert they provide a little, light amuse bouche before the larger works of the second half.

The second world premiere tonight comes from Jago Thornton, who returns to the festival having been one of four composers in residence last year. During this time, Jago wrote a very successful string quartet, and was subsequently awarded a President's Commission. He writes of his new piece, *Murmurations*:

"Murmurations are the patterns formed by very large flocks of birds: they appear like huge, fluid shapes, ebbing and pulsating with mysterious consciousness. Murmurations most often occur at dusk or at sunrise when a huge burst of birds leave – or return to – their roosts.

My piece is inspired both by experiencing murmurations from afar and by the eerie power of a flock passing directly overhead – wingbeats become directly audible as a vast, wispy, papery texture and the sky becomes obscured with feathers. At points, I even imagine what it is like to be a bird inside the flock itself, darting quickly through expanding and contracting forces.

The structure of the piece is a reflection on environmental decay: a gradual process of 'loss of sound' unfolds throughout the piece, culminating in the loss of the players themselves. This was inspired by an experiment by the Sound Ecologist, Bernie Kraus: a recording of the natural soundscape made in the exact same spot of a Californian state park each year. In these recordings, there is a decay in the variety and volume of sound year-on-year, from a rich tapestry of birdsong and insects in 2000 to the point of almost complete silence in 2023."

Elgar's *Introduction and Allegro for Strings* was composed in 1905 for the newly formed London Symphony Orchestra. Scored for string quartet and string orchestra, Elgar composed it to show off the players' virtuosity. Now regarded as a masterpiece, the work is like a multi-layered symphonic poem for string orchestra, with several prominent themes.



Mark Padmore CBE
Tenor

Ben Goldscheider
Horn

London Mozart Players

Violin I
Simon Blendis, leader
Jessica Coleman
Ann Criscuolo
Martin Smith
Anna de Bruin

Violin II
Gemma Sharples
Oliver Cave
Jeremy Metcalfe
Lucy Waterhouse
Caroline Bishop

Anna Tilbrook
Piano

Owen Gunnell
Percussion

Nicholas Cleobury
Conductor

Viola
Sophia Durrant
Kate De Campos
Katie Perrin

Cello
Sebastian Comberti
Ben Chappell
Sarah Butcher

Double Bass
Benjamin Russell
Cathy Elliott







12 DRAGONETTI WALTZES

6 JULY · SAT · 11:00AM

St Clement
Old Romney · TN2 0HP

£15 · STANDARD

£20 · STANDARD + Festival Shuttle Bus
U18s free

(60 min)

This concert is an extraordinary opportunity to hear Rosie Moon perform some rarely heard music by Domenico Dragonetti (1763-1846) on a 3-string double bass made in 1732, that the composer is more than likely to have known. Sounding melodic, vibrant and lively, these pieces take you on an aural world tour.

Dragonetti was highly esteemed by Haydn, Rossini, Sechter and Beethoven. He demonstrated the full potential of the double bass through his work, especially in the orchestra, which proved to be particularly useful to the composers of his day, who exploited his technical improvements in their compositions. His ability on the instrument also demonstrated the relevance of writing scores for the double bass in the orchestra separate from that of the cello, which was the common rule at the time.

The “Paganini of the double bass” grew up in Venice and moved to London in 1794. It is there that he probably wrote the twelve waltzes. They are quite likely the earliest surviving works for double bass solo.

This concert is the first time that this Gagliano bass has been heard in public for over 100 years. The late, great Rinat Ibragimov recorded on the instrument in 2012, receiving 3.5million views on YouTube.

* Please note, there are no public toilets at this venue.

Rosie Moon
Double Bass



ANNA TILBROOK



DAVID CAMPBELL



MADELEINE MITCHELL

1934: A CHANGING SOUND WORLD

6 JULY · SAT · 3:00PM

St Dunstan
Snargate · TN29 0EW

£20 · STANDARD
£25 · STANDARD + Festival Shuttle Bus
U18s free

(70 min, no interval)

Five dates in 1934 signified a very different and changing sound world for British music:

22nd February: Elgar died

25th May: Holst died

10th June: Delius died

10th July: Birtwistle born

8th September: Maxwell Davies born

These dates marked a seismic change in music, both how it was written and in how it was heard.

All five composers ploughed their own furrows. Elgar's conservative approach, imbued with German Music, was very different from Delius' French and American influenced world, as was Holst, looking back to earlier styles and folk music. Harry and Max (Birtwistle and Maxwell Davies as they were known) were part of the Manchester School in the early 1950s, with Alexander Goehr, Elgar Howarth and John Ogden. A cauldron of invention, with the study of mediaeval music, serialism, Boulez and Messiaen, and much more. These composers stood the music world on its head.

In the first part of this concert, we hear the sound worlds of the 'old guard': Delius, Elgar and Holst. Following these, we venture far back in time to Johannes Ockeghem (c.1410-1497), whose music was to significantly influence both Birtwistle and Maxwell Davies. This musical example shows how much both 'new guard' composers looked back to early music to move it forward in their time. The final set of pieces are examples of the music of Birtwistle and Maxwell Davies, from their tough new language to the more lyrical.

Thanks to our quintet of composers who converged in 1934, Britain was emphatically no longer "Das Land ohne Musik".

Frederick Delius

On hearing the first Cuckoo in Spring (1912)

Gustav Holst

A Song of the Night (1905)

Edward Elgar

Salut d'Amour (1888)

Johannes Ockeghem

Ut Heremita Solus

Peter Maxwell Davies

Sub Tuam Protectionem (1969)

Harrison Birtwistle

Sad Song (1971)

Peter Maxwell Davies

Dances from "The Two Fiddlers" (1978)

Harrison Birtwistle

Verses (1968)

Peter Maxwell Davies

Mrs Linklater's Tune (1998)

Betty Freeman: Her Tango (2000)

Le Jongleur de Notre Dame (1978)

Farewell to Stromness (1980)

Arr by James Aburn (Commissioned by JAM)

PERFORMERS

Anna Tilbrook

Piano

David Campbell

Clarinet

Madeleine Mitchell

Violin



A CHORAL FEAST

6 JULY · SAT · 7:00PM

St Leonard
Hythe · CT21 5DL

£20 · STANDARD
£25 · STANDARD + Festival Shuttle Bus
U18s free

(110 min, with interval)

One of the great choral conductors of our time, Stephen Layton, makes his festival debut with his excellent Holst Singers returning after their wonderful performance in 2022. Whilst rooted in the UK, tonight's programme includes music from France and Estonia, and gives a special nod to St Cecilia, Patron Saint of Music. Some of the finest composers from the 20th century – Britten, Walton and Poulenc – are joined by one of the most revered living composers, Arvo Pärt, and two emerging composers, Marisse Cato and Steve Richer, who had their music performed in JAM's recent *Music of Our Time* concert earlier this year in London.

Herbert Howells
A hymn for St Cecilia

Benjamin Britten
Hymn to St Cecilia

Francis Poulenc
Litanies à la Vierge Noire

Francis Poulenc
Quatre petites prières de Saint François d'Assise

- Interval -

Arvo Pärt
Which was the son of...

Arvo Pärt
Seven Magnificat-Antiphons

Marisse Cato
The Earth Was Without Form

Steve Richer
First Light

William Walton
The Twelve

PROGRAMME NOTES

Herbert Howells: *A hymn for St Cecilia*

Not surprisingly, there are many musical works in honour of the patron saint of music. In 1960, Herbert Howells was commissioned to compose *A Hymn for St Cecilia* by the Worshipful Company of Musicians. The text chosen for Howells' piece is by poet and writer Ursula Vaughan Williams, the second wife of composer Ralph Vaughan Williams.

The work was first sung at Evensong at St Paul's Cathedral in London on St Cecilia's Day (November 22) in 1961. The descant heard in the third verse was added at the request of the cathedral organist. It is a brilliant evocation of "heaven's long delight"; the confident hope in the poem's final line.

Benjamin Britten: *Hymn to St Cecilia*

Benjamin Britten's choral masterpiece, *Hymn to St Cecilia*, was written on a boat travelling back to England from America, where he and Peter Pears had spent some of the first part of the Second World War. It is an achingly personal piece of music, setting a long poem by Britten's friend W. H. Auden, and can be read as a biographical reflection on Britten, the brilliant composer, whose comet-like appearance on the musical scene in the 1940s was counterbalanced by his personal vulnerability and anxiety.

There is a lilting quality in the refrain that seems to capture the ebb and flow of the Atlantic waves. At the heart of the piece, a passacaglia, a form that Britten used for some of the most meaningful music in his later works, expresses the complex search for artistic and personal fulfilment: 'O ear whose creatures cannot wish to fall'. Out of this, a stunning soprano solo floats the very aching lines 'O dear white children'. This really is one of the great pieces of English choral music.

Francis Poulenc: *Litanies à la Vierge Noire*

Francis Poulenc completed his *Litanies* in 1936, within a week of his pilgrimage to the Marian shrine of Rocamadour. He was deeply traumatised by the death of his composer-friend Pierre-Octave Ferroud, an experience that revived his Catholic faith. This composition, for three-part female chorus and organ, was the first of a steady stream of religious choral works, that continued throughout the rest of his life. The piece consists of a series of prayers to Mary; the deeply personal nature of the piece is immediately apparent with its humble and angst-ridden pleas.

Francis Poulenc: *Quatre petites prières de Saint François d'Assise*

Francis Poulenc wrote his *Four small prayers of St Francis of Assisi* for a cappella men's chorus in 1948. Poulenc's great-nephew Jérôme, who lived as a friar in the Franciscan monastery of Champfleury near Poissy, sent Poulenc French translations of four prayers attributed to Francis of Assisi, with the request that his great uncle set them to music.

Poulenc did so within a few weeks in his house in Noizay and dedicated the work to the Franciscans of Champfleury. The premiere was performed by the monastery choir in Champfleury as part of the liturgy. Poulenc wrote to the conductor that he appreciated the atmosphere of clarity and trust, which was more touching than the work with professionals who look at their watches during a concert.

Poulenc merges archaic elements of mediaeval monastic chanting with progressive harmonies typical of him. The four prayers display a great variety of style and form and show Poulenc's skilful unification of sacred and secular, ancient and modern sound worlds.

Arvo Pärt: *Which was the son of ...*

Which Was the Son of ... was commissioned by the city of Reykjavík for their European Capital of Culture 2000 programme, Voices of Europe. The composition is dedicated to Þorgerður Ingólfssdóttir, principal conductor of the youth choir Raddir Evrópu (Voices of Europe), who conducted it during its premiere in Reykjavík in August 2000. The choir was composed of young singers between the ages of 18 and 23 - ten singers from each of the nine cultural capitals from that year. Understandably, English was chosen as the language of the composition, being Europe's actual lingua franca.

Iceland's tradition of family names gave the composer an idea to use a passage from the Gospel of Luke, which provides a concrete order of Jesus' descent and his lineage. Pärt resolved the monotonicity and repetitions of the text using two different elements in music: chord and melody. The latter leads to the multi-voiced polyphony at the end of the composition, where Jesus' oldest patriarchs, the names of Adam and God are highlighted.

Arvo Pärt: *Seven Magnificat-Antiphons*

Seven Magnificat-Antiphons for mixed choir were composed in 1988. These are seven antiphons sung in the Roman Catholic liturgy during Evening Prayer on the seven days leading up to Christmas Eve (from 17 to 23 December): one antiphon with a Magnificat (the Song of Mary) each day. In many languages these are also known as the Greater Antiphons or O-Antiphons, because each of them begins with a respectful appeal to Christ: "O Wisdom", "O the Key of David", "O Morning Star" etc.

Arvo Pärt assembled these prayers into one comprehensive concert piece based on the German text of the antiphons. The work is composed in rigorous tintinnabuli style, but each part has its own complete form and individual character, which is why they are sometimes performed as separate miniatures at concerts. Consecutive antiphons often contrast with each other: a new key, a new dynamic, a changed texture, or the direction of the movement of the voices draws the listener's attention to the important image in the text, highlighting its essence.

The *Seven Magnificat-Antiphons* were commissioned by the RIAS chamber choir in Berlin in celebration of their 40th anniversary, and is also dedicated to the choir. The premiere of the composition, on 11 October 1998 in the Chamber Music Hall of the Berlin Philharmonie, was conducted by Marcus Creed.

Marisse Cato: *The Earth Was Without Form*

Recurring themes across these ancient texts regarding creation include the domestication of water and its separation from the land, the threat of serpent-like creatures and, chaos and order. The trajectory of the piece also draws from the Theology of Memphis' creation through speech as words move from their fragmented, whispered and heterogenous formats into more sonorous and unified timbres across the work, further mirroring the chaos-order theme.

A diverse set of vocal gestures and timbres create a wide-ranging, multi-layered sonic environment is threaded together using quartal harmonies and melodies, stacked and intersecting to create drama along with the use of register in a very suspended harmonic sound world. The combinations of textural gestures that characterise the harmonically driven material moment-to-moment guide the text setting at a moment-to-moment micro as well as macro-structural level for a new dimension of text interpretation beyond pitch material, contributing to a dynamic overall structure.

This text was compiled by Ella Jones, as a synthesis of various pieces of creation literature within the Old Testament and from the Ancient Near East. From the Old Testament, she has drawn on Genesis, Job, Proverbs, and Psalms, incorporating poetry and prose from across biblical history. Much of the creation literature in the Old Testament has its origins in the theologies of the Ancient Near East, and thus phrases are taken from the Repulsing of the Dragon, an Egyptian creation myth that seeks to explain the phenomenon of the rising sun, to pay homage to this historical genealogy.

Steve Richer: *First Light*

First Light is a celebration of the beauty and transformative power of the natural world, reminding us of the cyclical nature of life and the opportunity for renewal that comes with each dawn. The piece aims to transport the listener right into the midst of a beautiful spring sunrise.

The opening chords evoke a sense of stillness and anticipation, reminiscent of the calm before the sun appears. As the textures increase, mirroring the emergence of light on the horizon, the building complexity of the harmonies represents the gradual intensification of colours in the sky. The use of a solo soprano personalises the experience to that of the individual viewer, drawing the final conclusion that this wondrous spectacle of the senses was “a special moment just for me”.

William Walton: *The Twelve*

The Twelve was commissioned in 1965 by Christ Church, Oxford, where Walton had attended choir school years before, and with which he had maintained a professional relationship. The Dean of the school, Dr. Cuthbert Simpson, had long been dissatisfied with the anthems available for use in church services, and especially sensed a need for music appropriate for Apostolic feast days. He thus approached Walton and poet W.H. Auden with a request for such a piece. The work stands as one of the most distinctive in Walton’s repertoire, owing largely to its wide ranging palette of harmonic colours, its ambitious style of rhythm and articulation, and its evocative and expressive approach to vocal texture.

It was premiered at Christ Church in 1965, and is scored for SATB soloists and SATB chorus, with organ accompaniment. It is divided into three general sections, following Auden’s text.

PERFORMERS

Stephen Layton MBE
Director

Jeremy Cole
Organ

Holst Singers

SOPRANO

Katy Cooper
Catherine Cormack
Thalia Eley
Annabel Green
Jenny Jackson
Pippa Jackson
Fran Kelly
Helen Lilley
Martha Sykes
Louisa Unwin

ALTO

Dee Benians
Fiona Challacombe
Lydia Challen
Alice Fitzgerald
Sue Glaisher
Peter Hayward
Helen Roberts
Georgia Way

TENOR

Tom Cane
Declan Costello
Charlie Hibbert
Ben Rutt Howard
Barnaby Martin
Hugh Salimbeni
Matt Smith
James Williams

BASS

John Barber
Duncan Dragonetti
Damian Eley
Nick Gilbert
David Hayton
Charlie Jenkins
Sam Lipworth
Toby Matimong
Paul Suter
Duncan Tarboton





AN AFTERNOON IN VIENNA

7 JULY · SUN · 3:00PM

St Leonard
Hythe · CT21 5DL

£20 · STANDARD
£25 · STANDARD + Festival Shuttle Bus
U18s free

(90 min, no interval)

Great cities produce great music. Such is Vienna, often known as “The City of Music”. It would need a series of festivals to encompass its contribution. This concert provides a snapshot to embrace, with works by Haydn, Johann and Eduard Strauss. Other great Viennese composers, Mozart and Mahler appear later in the festival. We also use the “Society for Private Musical Performance” started by Schoenberg in 1918, which commissioned new work from a starry list of composers. Importantly for us, it also commissioned arrangements of large works for smaller forces. This gives us chamber versions of Strauss *Waltzes* by the great three of the Second Viennese School (Berg, Schoenberg and Webern), commissioned when the Society was about to close in 1921 because of hyper-inflation. A private society, it forbade critics, applause and demonstrations and insisted on careful rehearsal!

We start with Haydn's *London Symphony No. 104* in a sextet version by Haydn's sponsor – Salomon, first performed in 1765 in London's Kings Theatre.

Introduction by Nicholas Cleobury

Joseph Haydn/Salomon
Symphony No. 104

Eduard Strauss
Bahn Frei

Johann Strauss
Wein, Weib und Gesang
arr Berg

Schatzwaltz
arr Webern

Rosen aus den Suden
arr Schoenberg

Pizzicato Polka

PERFORMERS

Nicholas Cleobury · conductor

JAM Sinfonia

Simon Blendis · violin I (leader)
Joonas Pekonen · violin II
Lorena Cantó Woltèche · viola
Leo Popplewell · cello
Rosie Moon · double bass

Dan Shao · flute
Robin Walker · harmonium
Anna Tilbrook · piano



REBECCA LODGE BIRKEBAEK



COMMUNITY SINGING

9 JULY · TUE · 2:00PM

St Nicholas
New Romney · TN28 8EU

Free
(booking required)
(45 min, no interval)

JAM has worked with Primary Schools on Romney Marsh for many years, commissioning works like Timothy Jackson's *Opening Night*, heard in last year's festival, and larger works with children's choirs incorporated such as and Richard Peat's *The Sky Engine* premiered last year and Paul Mealor's *The Farthest Shore*.

For 2024, JAM has enlarged its work with Community Singing, by combining the children of St Nicholas and Brenzett Primary Schools with the over-50s choir, The Sunflower Singers, based at the New Romney Community Hub. Led by Rebecca Lodge Birkebæk, today we will hear this multi-generational choir for the first time, accompanied by Onyx Brass, who commissioned *A Sporting Chance* back in 2011.

A Sporting Chance, by Bob Chilcott, is written for unison upper voices and brass quintet. It is a fun and lively choral work on the theme of sport, games, and exercise. Each of the seven movements celebrates a different sport – you'll find running, soccer, weightlifting, and more. Words by the composer provide an entertaining narrative of each event. Look out for exciting choral effects, such as panting, rapping, and grunting, as well as a slow-motion race from the trumpet players. Get ready for both choir and audience cheering for their home team and willing athletes to 'run for gold'!

PERFORMERS

St Nicholas and Brenzett Primary Schools

The Sunflower Singers

Onyx Brass

Rebecca Lodge Birkebæk
Conductor



THE GOLDBERG VARIATIONS

9 JULY · TUE · 7:00PM

St George
Ivychurch · TN29 0AL

£15 · STANDARD
U18s free

(60 min, no interval)

When the *Goldberg Variations* were published in 1741 as *Book IV* of the *Clavier-Übung*, it was simply as “an aria with different variations for harpsichord with two manuals.” The keyboard virtuoso and composer Johann Gottlieb Goldberg (1727-1756) had his name attached to the work in 1802, when Johann Nikolaus Forkel published his groundbreaking biography of Bach.

According to Forkel, Count Keyserlingk, formerly the Russian ambassador to Saxony, often visited Leipzig. Among his servants there was a talented young harpsichordist, Johann Goldberg. The count had been suffering from insomnia and ill health and Goldberg had to stay in the room next door to soothe his master's suffering with music. The count asked Bach to compose some keyboard pieces for Goldberg, pieces of ‘mellowness and gaiety’ that would enliven his sleepless nights. Bach agreed to write a set of variations. In his masterly hands, an exemplary work of art was born. The count was so delighted with it, he called them ‘my variations’. He would often say: ‘My dear Goldberg, play me one of my variations.’

The aria which is the subject of the variations is an original creation, an elegantly serene sarabande which contains everything Bach needs for a vast universe of variation. Whilst the aria starts and finishes the work, Bach's variations are based on the bass line, making the *Goldberg* a sort of mega passacaglia or chaconne.

The 30 variations are divided into ten groups of three. Each group contains a brilliant virtuoso toccata-like piece, a gentle and elegant character piece, and a strictly polyphonic canon.

Stephen Farr
Harpsichord



PROSPECT COTTAGE

10 JULY · WED
9:30AM-4:00PM

Prospect Cottage
Dungeness · TN29 9NE

£18

Tickets must be purchased in advance
via Creative Folkestone: 01303 760750

Prospect Cottage is the former home and sanctuary of artist, filmmaker, gay rights activist and gardener Derek Jarman (1942-1994). Jarman moved to Dungeness and Prospect Cottage in 1986. It continues to represent the most complete distillation of his pioneering creativity. It was here that Jarman worked across film, art, writing and gardening: from his 1990 film *The Garden* starring Tilda Swinton, to his journal, *Modern Nature*, to poetry etched in the glass, to driftwood sculptures and the remarkable garden he created on the shingle beach.

More than 25 years after his death, Prospect Cottage remains a site of pilgrimage for people from all over the world who come to be inspired by Dungeness, Prospect Cottage and Jarman's legacy. The cottage remains an inspiration thanks to Keith Collins (1966-2018), Jarman's close companion in his final years, to whom he bequeathed the cottage. Following a successful campaign to save the cottage for the nation, you can now step inside the home and workspace of one of Britain's most iconic creative figures.

Thank you to Creative Folkestone for making this special Jarman Day possible.





WAR REQUIEM

10 JULY · WED · 3:00PM

Cinemarsh
New Romney · TN28 8BB

£8 · STANDARD

(92 min, no interval)

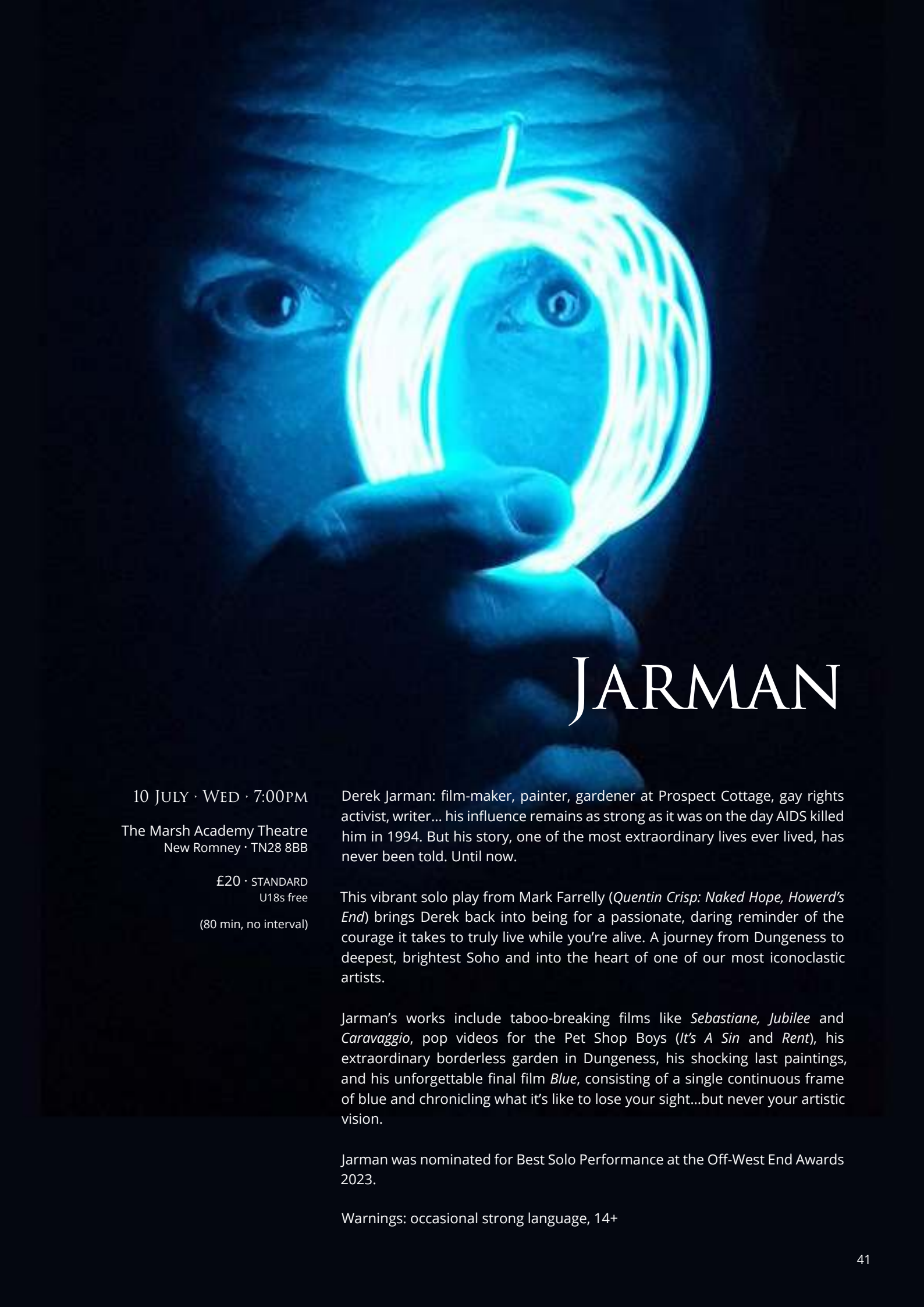
Rating: 12

Derek Jarman's experimental film synthesizes the poetry of Wilfred Owen, with wordless reenactments of events from Owen's life, stock footage of 20th-century wars and music by composer Benjamin Britten. Britten's masterpiece of the same name sets Wilfred Owen's famous World War I poems alongside the Latin Mass.

War Requiem was shot in 1988 and uses a 1963 recording of Britten's work as its soundtrack. This recording featured Galina Vishnevskaya, Dietrich Fischer-Dieskau and Peter Pears with the London Symphony Orchestra, the Melos Ensemble, The Bach Choir and the Highgate School Choir, and was conducted by Britten himself. Within five months of its release in May 1963 it sold 200,000 copies, an unheard-of number for a piece of contemporary classical music at that time. For the film, Decca Records required that the 1963 recording be heard on its own, with no overlaid soundtrack or sound effects.

During World War I, British soldier Owen (Nathaniel Parker) is mortified by the examples of cruelty that surround him in the trenches. He combats these terrifying images by maintaining hope in his love for an army nurse, Tilda Swinton. But he also begins to accept his fate as another battlefield sacrifice.

War Requiem starts with an old man, Laurence Olivier, being pushed in his wheelchair by a nurse, Tilda Swinton, while regaling her with tales of his experiences in World War I. On the surface, he is the subject of this film, as it follows him in a nonsequential fashion from basic training through the inhumanity he witnessed in the trenches.



JARMAN

10 JULY · WED · 7:00PM

The Marsh Academy Theatre
New Romney · TN28 8BB

£20 · STANDARD
U18s free

(80 min, no interval)

Derek Jarman: film-maker, painter, gardener at Prospect Cottage, gay rights activist, writer... his influence remains as strong as it was on the day AIDS killed him in 1994. But his story, one of the most extraordinary lives ever lived, has never been told. Until now.

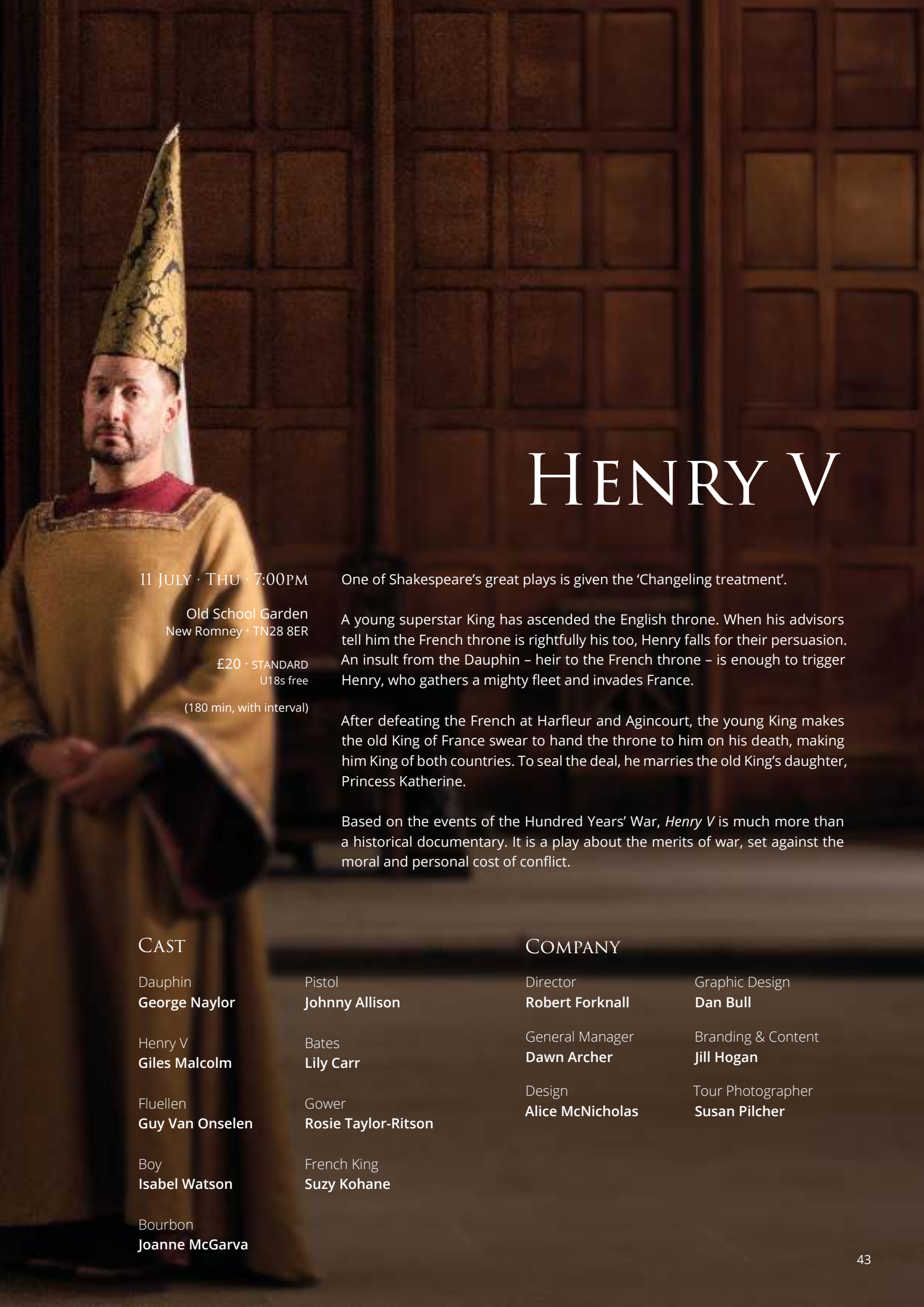
This vibrant solo play from Mark Farrelly (*Quentin Crisp: Naked Hope, Howard's End*) brings Derek back into being for a passionate, daring reminder of the courage it takes to truly live while you're alive. A journey from Dungeness to deepest, brightest Soho and into the heart of one of our most iconoclastic artists.

Jarman's works include taboo-breaking films like *Sebastiane*, *Jubilee* and *Caravaggio*, pop videos for the Pet Shop Boys (*It's A Sin* and *Rent*), his extraordinary borderless garden in Dungeness, his shocking last paintings, and his unforgettable final film *Blue*, consisting of a single continuous frame of blue and chronicling what it's like to lose your sight...but never your artistic vision.

Jarman was nominated for Best Solo Performance at the Off-West End Awards 2023.

Warnings: occasional strong language, 14+





HENRY V

11 JULY • THU • 7:00PM

Old School Garden
New Romney • TN28 8ER

£20 • STANDARD
U18s free

(180 min, with interval)

One of Shakespeare's great plays is given the 'Changeling treatment'.

A young superstar King has ascended the English throne. When his advisors tell him the French throne is rightfully his too, Henry falls for their persuasion. An insult from the Dauphin – heir to the French throne – is enough to trigger Henry, who gathers a mighty fleet and invades France.

After defeating the French at Harfleur and Agincourt, the young King makes the old King of France swear to hand the throne to him on his death, making him King of both countries. To seal the deal, he marries the old King's daughter, Princess Katherine.

Based on the events of the Hundred Years' War, *Henry V* is much more than a historical documentary. It is a play about the merits of war, set against the moral and personal cost of conflict.

CAST

Dauphin
George Naylor

Henry V
Giles Malcolm

Fluellen
Guy Van Onselen

Boy
Isabel Watson

Bourbon
Joanne McGarva

Pistol
Johnny Allison

Bates
Lily Carr

Gower
Rosie Taylor-Ritson

French King
Suzy Kohane

COMPANY

Director
Robert Forknall

General Manager
Dawn Archer

Design
Alice McNicholas

Graphic Design
Dan Bull

Branding & Content
Jill Hogan

Tour Photographer
Susan Pilcher



FESTIVAL ORCHESTRA



JAM FESTIVAL ORCHESTRA

12 JULY · FRI · 7:00PM

St Nicholas
New Romney · TN28 8EU

£20 · STANDARD
£25 · STANDARD + Festival Shuttle Bus
U18s free

(70 min, with interval)

One of the highlights of last year's festival was the world premiere of Richard Peat's *The Sky Engine*. This community project put Primary School singers with the Canterbury Cathedral Choir, two opera singers and a narrator. It also enabled community players to perform alongside the professional musicians of the London Mozart Players. Conducted by Michael Bawtree, the performance was an enormous success, with the amateur players blending perfectly with the professionals... An idea was born: JAM's Festival Orchestra.

Since March, JAM has been recruiting amateur players to again come together to perform side-by-side, as one orchestra, with the London Mozart Players. We were determined that the music chosen for the performance should be exciting and challenging for the players, but also fulfilling and fun to perform. Tonight, we hear the first outing of this new orchestra, again under the baton of Michael Bawtree. Joining our new orchestra for Vaughan Williams' iconic *The Lark Ascending* will be Aki Blendis, finalist in 2022 BBC Young Musician of the Year.

Peter Warlock

Capriol Suite

Ralph Vaughan Williams

The Lark Ascending

Aki Blendis, violin

Ludwig van Beethoven

Symphony No.1 in C Major

PERFORMERS

Michael Bawtree
Conductor

Aki Blendis
Violin

London Mozart Players*

Violin 1

Ruth Rogers, leader*
Ann Criscuolo*
Martin Smith*
Thea Spiers*
Cai Jones
Charlie Maskery
Caroline Raffan

Violin 2

Sophia Durrant*
Miranda Dale*
Jeremy Metcalfe*
Helen Gooding
Catherine Langley
Susannah Pallot
Harvey Richardson

Viola

George White*
William Carey
Myah Jutla
Elizabeth Winters

Cello

Sarah Butcher*
Patrick Armitage
Antonin Corcoran
Oliver Hull
Cornish Rachel
Ella Rooke
Fiona Silk

Double Bass

Catherine Elliott*
Alastair Hume
Kaye Snelling-Colyer

Flute

Harry Winstanley*
Sarah Kirk

Oboe

Christopher O'Neal*
Fiona Chapman

Clarinet

Andrew Webster*
Edward Winters
Nathan Winters

Bassoon

Alex Callanan*
Adam Rawlinson

Horn

Martin Grainger*
Sinead McEvoy

Trumpet

Anthony Thompson*
Rafe Buxton
Ralph Anelay

Trombone

Tom Lees*
Patrick Armitage

Tuba

David Kendall*



THE BLENDIS TRIO

13 JULY · SAT · 11:00AM

St Leonard
Hythe · CT21 5DL

£20 · STANDARD
£25 · STANDARD + Festival Shuttle Bus
U18s free

(90 min, no interval)

Last year Simon and Saoko Blendis (violin and piano) presented one of the highlights of the festival: *Max Jaffa's Violin*. This year they are joined by their son, straight from performing *The Lark Ascending* with JAM's Festival Orchestra, for a concert from Mozart to Britten and Gershwin. Jaffa might make an appearance too!

(The performers will introduce the programme)

Wolfgang Amadeus Mozart

Sonata in E minor K. 304

Rheinhold Gliere

12 Duos for two violins Op.49 (Nos. 1,6,7 and 11)

Benjamin Britten

Waltz from the Suite Op.6

George Gershwin (arr. Heifetz)

'It ain't necessarily so'

Anton Dvořák (arr. Kreisler, arr. Blendis)

Slavonic Dance in E minor Op.72 No.2

Isacc Albéniz (arr. Kreisler, arr. Blendis)

Tango Op.165 No.2

Carlos Gardel (arr. Hadelich)

Tango 'Por Una Cabeza'

Gabriel Fauré

Andante Op.75

Coleridge Taylor Perkinson

Louisiana Blues Strut

Shostakovich

Five pieces for violin and piano

PERFORMERS

Simon Blendis

Violin

Saoko Blendis

Piano

Aki Blendis

Violin



TOBY ANDERSON



SAM BUTTLER



ROSEANNA DUNN



JAGO THORNTON



ANGELINA DORIN-BARLOW



CEFERINA PENNY



TRAVIS BLOOM



JAMES EMERSON



BENEDICT MUNDEN



SHIRLEY THOMPSON



GRAHAME DAVIES



FOUR SHORT OPERAS

13 JULY · SAT · 3:00PM

St Nicholas
New Romney · TN28 8EU

Free
(booking required)
(60 min, no interval)

Derek Jarman has been a major influence on this year's Composers' Residency; Writing for Opera. Earlier in the year, JAM selected four composers: Toby Anderson, Sam Buttler, Roseanna Dunn and Jago Thornton to be part of our Composers' Residency. Since April they have had the opportunity to work with the librettist, Grahame Davies, on four new operas about Jarman. They also received tutoring from composers Paul Mealar, Jonathan Dove and John Frederick Hudson. Just prior to the start of the festival, the composers spent a day with Jonathan Dove writing at Prospect Cottage, Jarman's famous Dungeness home.

During the festival the composers have had further tutoring from composers Paul Mealar, Shirley Thompson, Jonathan Dove, John Frederick Hudson and conductor, Nicholas Cleobury. Over this period, they have had the opportunity to work with four singers from the Royal College of Music: Angelina Dorin-Barlow, James Emerson, Benedict Munden and Ceferina Penny, and the New York-based pianist Travis Bloom, refining their short operas.

Following four intensive months of working on their short Jarman operas, today we hear the fruit of their labours, performed by Dorin-Barlow, Emerson, Munden, Penny, and Bloom. One of the composers will be awarded a President's Commission to write a one-hour opera for JAM on the Marsh 2025.

Toby Anderson

The Canonisation of Derek Jarman

Sam Buttler

Caravaggio

Roseanna Dunn

War Requiem

Jago Thornton

Wittgenstein

PERFORMERS

Ceferina Penny

Soprano

Angelina Dorin-Barlow

Mezzo-soprano

Benedict Munden

Tenor

James Emerson

Bass

Travis Bloom

Piano



FAURÉ REQUIEM

13 JULY · SAT · 7:00PM

St Leonard
Hythe · CT21 5DL

£20 · STANDARD
£25 · STANDARD + Festival Shuttle Bus
U18s free

(90 min, with interval)

In 1924, the world lost two great composers, Gabriel Fauré and Sir Charles Villiers Stanford. Both composers feature in tonight's concert alongside contemporary British music by Gabriel Jackson, Janet Wheeler and Jack Oades.

Gabriel Jackson
Mass of St Mary

Charles Villiers Stanford
Three Latin Motets, Op.38
I. Iustorum animae
II. Coelos ascendit hodie
III. Beati quorum via

Janet Wheeler
Beati quorum via

Jack Oades
Siochana, Peace, Shalom
(with text by Grahame Davies)

- Interval -

Gabriel Fauré
Requiem
(with poetry by Grahame Davies)

PERFORMERS

Grahame Davies

Poet

David Newsholme

Director of Music & Conductor

Jamie Rogers

Organ

Jonathan Arnold

Bass

The Boy Choristers and Lay Clerks of Canterbury Cathedral Choir

London Mozart Players

Violin I

Simon Blendis, leader

Viola

Christine Anderson

George White

Kate De Campos

Rebecca Low

Cello

Sebastian Comberti

Leo Popplewell

Double Bass

David Johnson

Horn

Mark Paine

Tim Caister

Harp

Rosanna Rolton

PROGRAMME NOTES

Gabriel Jackson's *Mass of St Mary* was commissioned by the Choir of St Mary's, Maldon for the inauguration of their new Klais/Hey Orgelbau organ, with the generous support of Julian Frederick Giltrow-Tyler. It was first performed by the Choir of St Mary's, with William Foster (organ), directed by Colin Baldy, on 20 June 2021.

Three Latin Motets, is a collection of three sacred motets based on Latin texts for mixed unaccompanied choir by Charles Villiers Stanford, comprising *Iustorum animae*, *Coelos ascendit hodie* and *Beati quorum via*. The texts come from different sources, and the scoring is for four to eight parts. They were published by Boosey & Co in 1905. The works, some of Stanford's few settings of church music in Latin, have remained in the choral repertoire internationally and are performed in liturgies and concerts. Of Stanford's works, his church music, and particularly the *Three Latin Motets*, continues to be frequently performed and recorded.

Janet Wheeler is one of the most performed choral composers in the UK. As part of Sonoro Choir's 2019 Choral Inspirations project, Wheeler was commissioned to compose a new piece alongside five other British composers: Cheryl Frances-Hoad, Will Todd, Russell Hepplewhite, Joanna Marsh and James McCarthy. Her piece, *Beati quorum via*, was inspired by Charles Villiers Stanford's piece of the same name.

Siochana, Peace, Shalom by Jack Oades was commissioned by Edward and Sarah Armitage in 2018 for St Bride's Church (Fleet Street), Croydon Minster and Durham Cathedral. Setting words by Grahame Davies, it was first performed by the St Bride's Choir during their Fleet Street Carols service in December of the same year. Soon after, Oades and Davies came together to write a significant JAM commission for choir, brass and organ, *Between the Stormclouds and the Sea*, premiered here at St Leonard's in 2021 at JAM on the Marsh.

Fauré's *Requiem* is one of the most performed pieces of choral music ever written, both in a church and concert setting. This magnificent work needs little introduction.

In 2019 Edward and Sarah Armitage heard it performed as the Mass setting at St Bride's Church, Fleet Street on Remembrance Sunday. It struck Ed how wonderfully the piece worked 'broken up', in this case by the Eucharist Service. The following year, JAM approached Grahame Davies to write a set of seven poems to 'break up' the Requiem for performance in the 2020 JAM on the Marsh Festival. March 2020 brought the pandemic to our shores and all live performances ground to a halt. When allowed, Gesualdo Six, with members of the London Mozart Players, Simon Hogan (organ), Grahame Davies and conductor Owain Park filmed a performance of the *Requiem*, including Davies' new poems *Covid Mass*, and released it as part of JAM: Virtual later that year. To date it has been watched three thousand times. Tonight, four years later, we hear the Fauré/Davies combination live for the first time, with Grahame Davies reading his poetry.



MAHLER 4

14 JULY · SAT · 3:00PM

St Nicholas
New Romney · TN28 8EU

£20 · STANDARD
£25 · STANDARD + Festival Shuttle Bus
U18s free

(90 min, with interval)

The JAM Sinfonia, conducted by Nicholas Cleobury and led by Jacqueline Shave, closes the festival with a recent work by Cameron Biles-Liddell, returning to the festival after last year's Composers' Residency, with his wonderful *Concerto for Flute and Chamber Orchestra*, and a Mahler symphony for the first time at JAM on the Marsh.

Cameron Biles-Liddell
Concerto for Flute and Chamber Orchestra

- Interval -

Gustav Mahler
Symphony No. 4 in G Major
(arr by Iain Farrington)

PERFORMERS

Nicholas Cleobury
Conductor

Felicitas Wrede
Soprano

Daniel Shao
Flute

JAM Sinfonia

Jacqueline Shave
Violin I, leader

Ka Wing Karen Wong
Flute

Rory Cartmell
Trombone

Joonas Pekonen
Violin II

Lorraine Hart
Oboe

Christopher Barrett
Tuba

Lorena Cantó Woltèche
Viola

Lewis Graham
Clarinet

Alex Rider
Harp

William Clark-Maxwell
Cello

Luke Tucker
Bassoon

Anna Tilbrook
Piano

Rosie Moon
Double Bass

Olivia Gandee
Horn

Owen Gunnell
Percussion

Ryan Linham
Trumpet

PROGRAMME NOTES

Concerto for Flute and Chamber Orchestra, dedicated to the composer's mother, was premiered in February 2023. In his *Concerto*, Biles-Liddell explores the musical relationship between soloist and ensemble, with the intention to blur and reconcile these forces. He was intrigued by the dynamic of the virtuoso pitted against an orchestra to form a musical argument of sorts. Biles-Liddell uses the flute and chamber orchestra to explore how musical material can remain static whilst the environment surrounding them, whether that be textural or timbral, can alter the material's perception and personality. By allowing the musical material to be explored through different perspectives, he allows the ideas to evolve over the course of five movements.

Each movement has its own unique character and general mood, ranging from celebratory and vibrant to solemn. However, the movements are unified by two cellular ideas. The first is a fragmented long melodic line presented in the solo flute during the solemn first movement, where the solo flute grows in expressivity. The second movement is a dramatic contrast to the first, presenting the second overarching theme as a scalic semiquaver figuration. Despite being vibrant and bright in harmonic colour in movement two, movements three and four form a quiet crisis. The fifth movement is the most traditionally concerto-like, with the flute and orchestra playing equal parts throughout. Marked by raucous timpani and percussion, this dramatic movement recycles, re-contextualises, and combines the themes from the previous movements to create a rondo-like structure, with the orchestration gradually fading away, leaving an intimate trio to finish.

Arrangements of Gustav Mahler's music for small ensembles have existed since Arnold Schoenberg founded his Society for Private Musical Performances in Vienna in 1918. It was fitting that Mahler should have featured in this way, as his music often has a soloistic, contrapuntal orchestration, that points towards the pared-down sound world of Berg, Webern and Schoenberg himself. Retaining the character of the original and treating every player as a soloist, Mahler's exposed and chamber-like writing can be successfully realised. Hearing the clarity of individual lines can reveal hidden aspects of the score, adding an intimacy in the performing and listening experience, as well as enabling these monumental works to be performed in smaller venues without enormous financial constraints. This arrangement by Iain Farrington aims to create a full orchestral picture from fifteen players, including Mahler's characteristic use of horn, trumpet and harp.

Mahler composed in the summer and conducted opera in the winter. From 1897 to 1907 he was *Director of the Vienna Imperial Opera*, during which time he composed his *Symphony No 4*. It was sketched in 10 days in 1899 and finished the next summer at his new country house at Maiernigg on the Wörthersee in Corinthia. Brought up in Jihlava, Eastern Bohemia, he heard street songs, dance tunes, folk melodies and marching bands. All appear in the 4th Symphony.

The first performance in Munich was on 25th November 1901, conducted by the composer. In this work, he was breaking new ground, juxtaposing high and low styles, with a more chamber-like use of large orchestral forces. The latter making arrangements for small ensembles so much more possible, including this afternoon's reduction by Iain Farrington.



FESTIVAL FAREWELL

14 JULY · SUN · 4:30PM

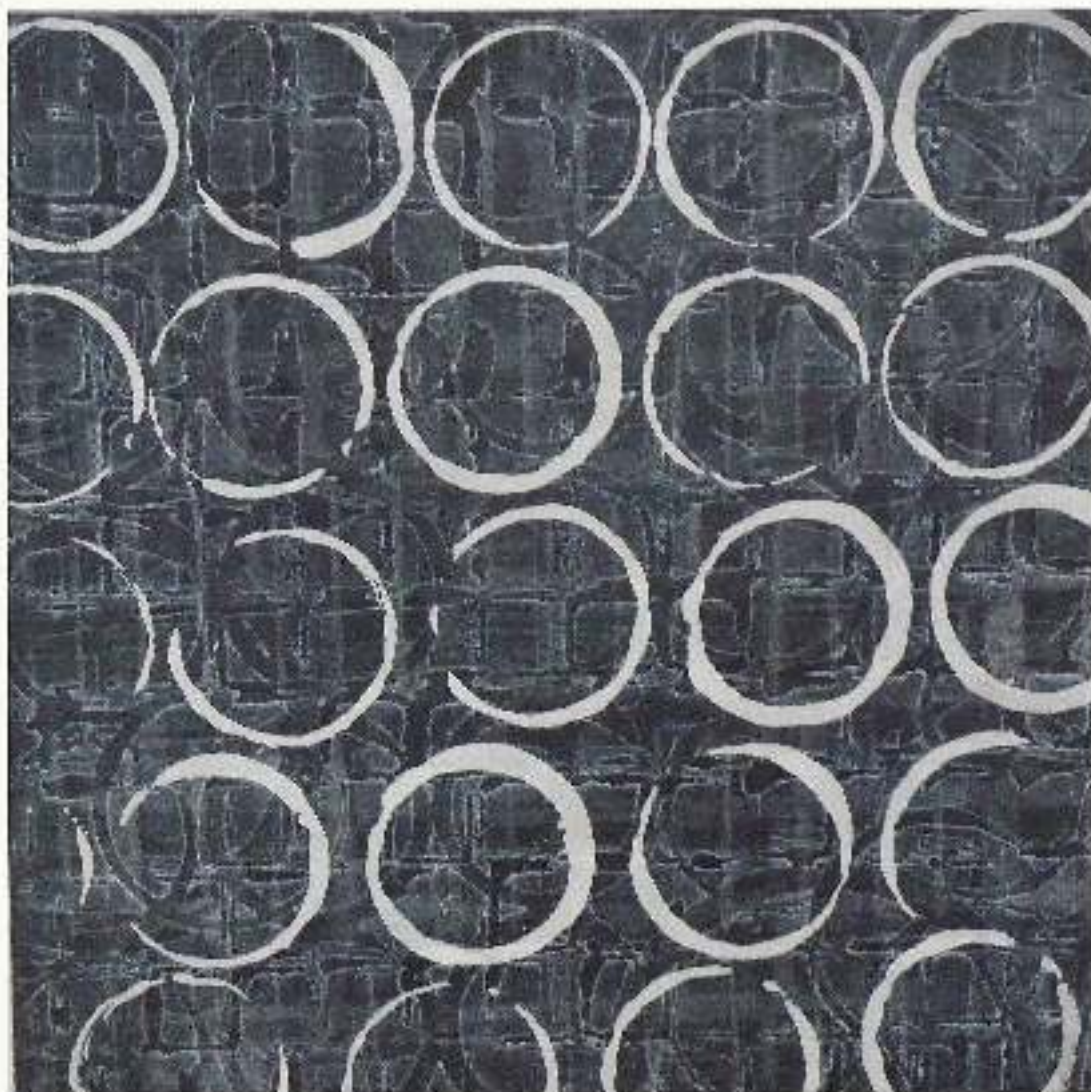
Old School Garden
New Romney · TN28 8ER

Free to attend

Following Nicholas Cleobury's final concert as Festival Curator, this is a chance to celebrate Nick's tenure and thank him for two wonderful years. He has been a constant source of festival ideas, crossing all genres. 2024 marks twenty years of Nick's first working with JAM. His input as conductor, member of JAM's Music Panel, Festival Curator and commissioning advisor has been never-ending. As such, JAM presented Nick with a President's Award in March to thank him for all he has contributed over the years.

Looking forward, Edward Armitage will curate 2025 and 2026, including the 25th anniversary of JAM's launch. This is a great opportunity to find out what is planned for the next years and to suggest ideas for the future.

Simpsons Wine and Jukes Cordialities will be available for purchase.



VOICES IN THE MIRRORS

MICHELLE KEEGAN

4-14 JULY · DAILY 10-5PM

St Leonard
Hythe · CT21 5DL

Free Exhibition
Works for Sale

Michelle Keegan is Senior Lecturer in Printmaking at the University of Northampton and guest tutor at numerous print workshops. Michelle studied Fine Art at the Kent Institute of Art and Design, graduating with first class honours. She continued her postgraduate education at the Slade School of Fine Art. For the past 25 years she has made prints and exhibited widely both nationally and internationally.

Michelle strongly identifies with Romney Marsh, where she spent much of her childhood and adolescence, as well as where she lives. It is a place whose desolate and minimal characteristics continually haunt the aesthetic of her work.

The prints in this exhibition began with the Sound Mirrors at Denge, but do not represent or mimic the structures. The work explores conversations lost, of people lost, of conversations never begun, of things we wished we'd said. The results are intricate and complex multi-layered prints that resist literal interpretation and lack referential scale. Honouring instead a physically charged and deeply personal mapping of the environment.

You can buy and view Michelle's work at: www.keeganarts.co.uk

MEET THE ARTIST:

Hear our visual artists talk about their festival exhibitions.

Michelle Keegan introduces her *Voices in the Mirrors*.

7 July · Sun · 2:00pm

St Leonard
Hythe · CT21 5DL

Free Event (30 min)



MARSHLANDS

JAMES NORTON

4-14 JULY · DAILY 10-5PM

St Leonard
Hythe · CT21 5DL

Free Exhibition
Works for Sale

Marshlands explores the concepts of transient landscapes and the inherent nature of impermanence in the wake of climate change and the Anthropocene. The landscapes are waterlogged and abraded by time, part manufactured and part natural. They evoke the very soul of their surroundings, encapsulating the haunting beauty of the Hythe and Romney marshes.

You can buy and view James' work at: www.madeinthelandscape.co.uk

Thank you to James for his generous approval of the use of his work for the cover of the festival programme.

MEET THE ARTIST:

Hear our visual artists talk about their festival exhibitions. James Norton introduces his wonderful *Marshlands* paintings, which explore the concepts of transient landscapes.

6 July · Sat · 6:00pm

St Leonard
Hythe · CT21 5DL

Free Event (30 min)



CYANOTYPE WAVES

AL REFFEL

4-14 JULY · DAILY
6:30AM-10PM

Cinemarsh
New Romney · TN28 8BB

Free Exhibition
Works for Sale

Al Reffel is an artist, film- and image-maker living on the Northeast Kent coast. Her visual arts practice is informed by her relationship with the local coastline, woodlands and natural environments. Her work is process driven, being particularly drawn to transient processes – light-based, alternative photography techniques including cyanotype printmaking – and found material ink- and mark-making. Here she embraces having limited control over the outcomes that emerge from materials and interacting with the environment. She initiates, and then is led by the process – not knowing what will emerge, shift and change across surface and time.

This series of wave-created cyanotypes has been made by placing prepared (non-toxic) light sensitive paper on tideline edges, sometimes semi-submerged in sand and sediment – capturing the interplay of light, materials and environment.

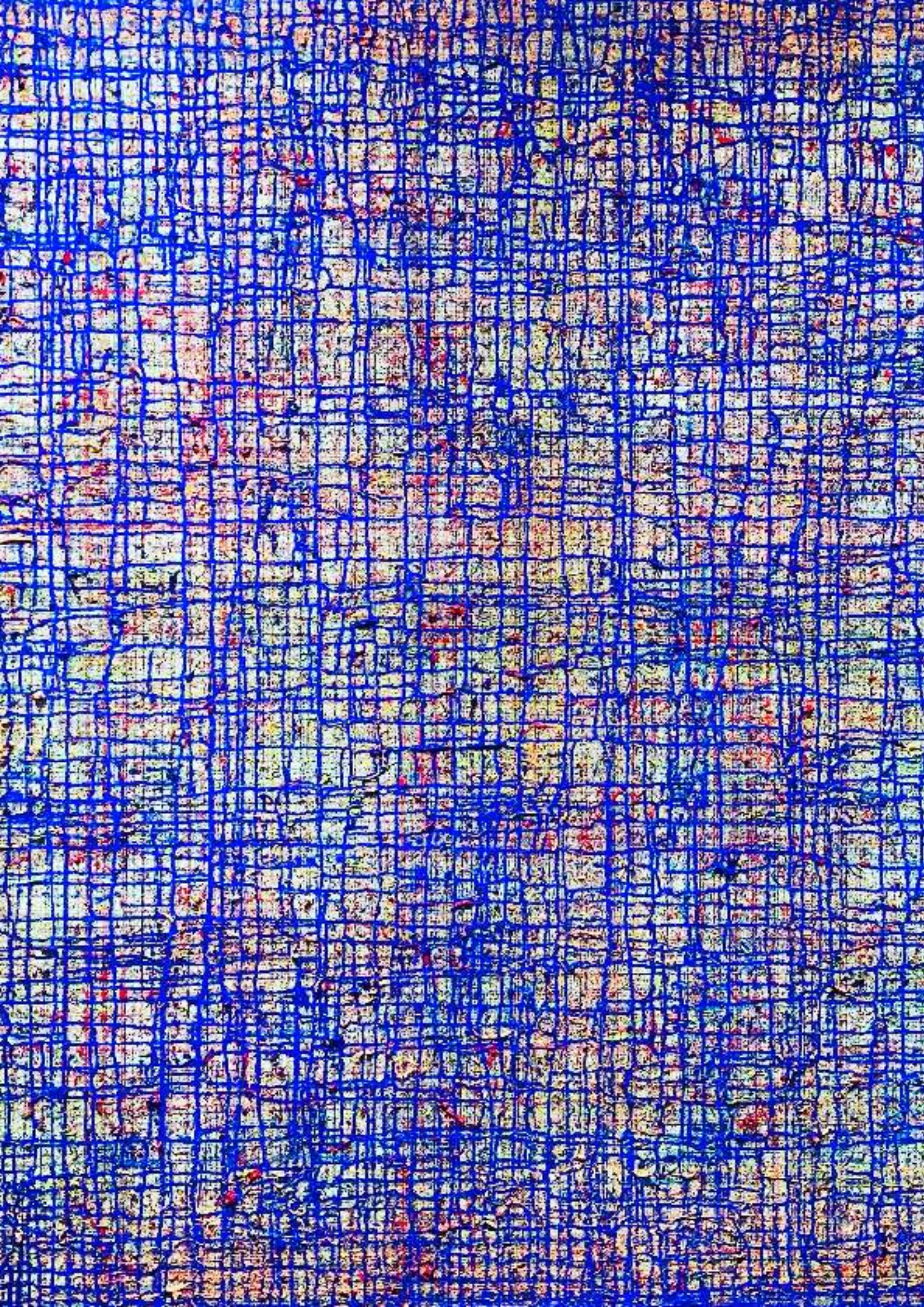
You can buy and view Al's work at: <https://alreffell.weebly.com/>

MEET THE ARTIST:

Hear our visual artists talk about their festival exhibitions. This afternoon, Al Reffel introduces her stunning *Cyanotype Waves*.

10 July · Wed · 4:45pm
Cinemarsh
New Romney · TN28 8BB

Free Event (30 min)



BLUE | HIDE AND SEEK

PAULO GNECCO

4-14 JULY · DAILY
6:30AM-10PM

Cinemarsh
New Romney · TN28 8BB

Free Exhibition
Works for Sale

Born in 1984 in Sao Paulo amidst the vibrant tapestry of Brazilian culture, Paulo Gnecco was captivated by the rich diversity of his surroundings from an early age. His academic pursuits led him to delve into the intricacies of biology, where he developed a keen eye for observation and an insatiable curiosity about the natural world.

Gnecco has emerged as a multifaceted artist whose work transcends traditional boundaries, seamlessly weaving together elements of scientific inquiry, artistic expression, and social reflection. With a background in biology serving as the bedrock of his creative journey, Gnecco's exploration of nature, abstraction, and societal themes is imbued with a profound sense of depth and complexity.

During his studies in biomedicine Gnecco's passion for art began to blossom, drawing inspiration from a diverse array of artistic influences, including Frank Stella, Mark Rothko, Robert Rauschenberg, Gerhard Richter, Jackson Pollock, Sean Scully, Anselm Kiefer, Bridget Riley, and Ding Yi. Inspired by their bold experimentation and innovative techniques, Gnecco embarked on a journey to translate his observations of nature into abstract expressions of form and colour.

His artistic language, characterized by the creation of threads superimposed on images and vibrant colours in the background, serves as a visual metaphor for the interconnectedness of all living things. In addition to his exploration of nature and abstraction, Paulo Gnecco delves into the complex tapestry of Brazilian culture, grappling with themes of Brazilian-ness, social justice, and political commentary in his work. Drawing inspiration from Brazilian popular arts and folklore, Gnecco's art serves as a reflection on the societal issues facing his homeland.

You can buy and view Paulo's work at: www.paulognecco.art/en

MEET THE ARTIST:

Hear our visual artists talk about their festival exhibitions. Paulo Gnecco introduces *Blue | Hide and Seek*. These dynamic paintings weave elements of scientific enquiry, artistic expression and social reflection.

10 July · Wed · 4:45pm

Cinemarsh
New Romney · TN28 8BB

Free Event (30 min)



TRIPTYCH OF STONES

JOHN BALLARD

4-14 JULY · DAILY 10-5PM

Free Exhibition
Works for Sale

The famous, mediaeval Marsh churches are at the very heart of JAM on the Marsh and John Ballard's new exhibition. Six of these iconic buildings are the subject of John's work, as they have been used as JAM venues over the years. Each church has a series of images: a photograph, a pen and ink drawing of the photograph and a pen and ink drawing with added colour wash. These beautiful triptychs demonstrate a clear path of artistic development.

Take a journey along our churches trail, by visiting all six magnificent churches and their triptychs.

St Clement · Old Romney · TN29 0HP

St Dunstan · Snargate · TN29 0EW

St George · Ivychurch · TN29 0AL

St Leonard · Hythe · CT21 5DL

St Nicholas · New Romney · TN28 8EU

All Saints · Lydd · TN29 9AJ

You can buy and view John's work at: <https://johnballardartist.co.uk/>

MEET THE ARTIST:

Hear our visual artists talk about their festival exhibitions. Painter John Ballard introduces *Triptych of Stones* exhibition of six mediaeval churches, displayed across Romney Marsh and Hythe as an art trail.

7 July · Sun · 4:30pm

St Leonard

Hythe · CT21 5DL

Free Event (30 min)

ARTISTIC BIOGRAPHIES

TOBY ANDERSON

Residency Composer

Toby Anderson is a composer exploring queer and camp aesthetics that seek to explode and reimagine the possibilities of concert music. Undertaking their undergraduate degree in Music at St Anne's College, University of Oxford, Toby was awarded a Gibb's prize for outstanding finals results. Since graduating, Toby has gone on to enjoy several commissions and premiers from groups such as the Riot Ensemble, the London Sinfonietta, CHROMA Ensemble, and the Oxford Philharmonic Orchestra. Toby Anderson is currently studying with Helen Grime at the Royal Academy of Music and is supported by the Royal Academy of Music, the Countess of Munster Musical Trust, and the Vaughan Williams Foundation.

www.tobyanderson.co.uk

MICHAEL BAWTREE

Conductor

A musician with a wide-ranging international career, British conductor and organist Michael Bawtree was appointed Principal Conductor of JAM (John Armitage Memorial Trust) in 2017. He regularly conducts the Royal Scottish National Orchestra, and has directed the Scottish Chamber Orchestra, London Mozart Players, Red Note Ensemble, the Orchestra of Scottish Opera, Orchestra North East and many performances for Scottish Ballet 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, returning there this summer to lead performances of Menotti's *The Telephone*. 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*).

A keen advocate of contemporary music, Michael Bawtree has conducted world premieres of works by Judith Bingham, Paul Mealor, Cecilia McDowall, Richard Peat and Rory Boyle. Bawtree studied music and the organ at Christ's College, Cambridge University, and conducting at the Royal Conservatoire of Scotland. He is Lecturer in Conducting at the Royal Conservatoire of Scotland in Glasgow.

www.x.com/michaeljbawtree

REBECCA LODGE BIRKEBAEK

Conductor

Rebecca is a graduate of the Royal Academy of Music, where she studied singing and piano. During her time at the RAM, she received many prizes including the Lloyds Bank Scholarship for postgraduate study, which enabled her to complete her studies on the Opera Course.

Her career over the last 30 years as soloist, former member of the BBC Singers (the United Kingdom's only full-time, professional chamber choir), former staff member of the Chorus of the Royal Opera House, Covent Garden, choral conductor, educator and workshop leader has given her a wealth of experience. Equally at home performing on stage, in the recording studio or broadcasting on television and radio she brings energy, fun and commitment to all her projects.

Rebecca has a great passion for music education, encouraging and inspiring people of all ages and abilities to improve their singing through choral workshops, leading sessions for the BBC Performing Groups, the Royal Opera House, the Kings' Singers, and Berkshire Maestros amongst many others. Currently the Music Lead for the ROH Youth Opera Company, she is conductor of several choirs, including the Intermediate Choir of the Finchley Children's Music Group.

AKI BLENDIS

Violin

Aki Blendis, now aged 16, started learning the violin aged 4 with Elisabeth Waterhouse at Lauderdale Suzuki. He was a pupil of Felicity Lipman for six years, then studied with Ivo Stankov at the Junior Guildhall, and now has lessons with Laura Capano.

Aki was a string finalist in the 2022 BBC Young Musician, and was winner of the Walter Todds Memorial Bursary, since when he has been invited to perform in a number of recitals and concertos, including the Barber violin concerto with the Isle of Wight Symphony Orchestra and the North London Symphony Orchestra. He made his debut as a soloist with the London Mozart Players last summer in a sold-out concert at the St. Jude's Proms, and appeared as a soloist again with them last autumn. Aki is a member of the National Youth Orchestra and is also an enthusiastic chamber musician, playing both violin and viola at Beare's Chamber Music. Away from the violin, he is a keen sportsman, representing his school at both football and athletics.

Aki plays a fine violin by Andrea Postacchini kindly loaned to him by a generous sponsor through the Beare's International Violin Society.

SAOKO BLENDIS

Piano

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 at the Royal Academy of Music. Since then, she has developed a career as a piano accompanist and duo partner. She frequently performs with her violinist husband Simon and her son Aki, who was a strings finalist in the BBC Young Musician of the Year 2022.

In July 2022 Simon and Saoko released a critically acclaimed CD of violin and piano salon pieces called *'Love is Like a Violin'*, which has accumulated over five million streams since its release. Since the album's release, Saoko and Simon have performed together at Festivals throughout the UK, as well as on BBC Radio 3.

www.saokoblendis.com

SIMON BLENDIS

Violin

Simon Blendis enjoys an international career as an orchestral leader, chamber musician and soloist. He became leader of the London Mozart Players in 2014, and was a member of the Schubert Ensemble from 1995 until the group retired in 2018, leaving a legacy of over 80 commissions, 25 CD recordings and a large library of live performances on YouTube.

Simon is in constant demand as a guest-leader and has appeared in this role with most of the UK's major orchestras. He has also appeared as a guest-director with orchestras such as the Academy of St. Martin-in-the-Fields, the English Chamber Orchestra, the Amsterdam Sinfonietta and the Scottish Ensemble. Since 1999 he has shared the position of leader of Orchestra Ensemble Kanazawa in Japan, with whom he has recorded Vivaldi's *Four Seasons* for the Warner label. As a soloist he has appeared with orchestras including the Philharmonia Orchestra, the RPO and the CBSO.

Increasingly sought after as a teacher, Simon is a professor of violin at the Guildhall School of Music and Drama.

www.simonblendis.com

SAM BUTTLER

Residency Composer

Sam Buttler is a Welsh composer. He is currently Associate Composer with The Ripieno Players, and they premiered his concerto for guitar and strings, *Water Portraits*, in 2019. He was recently shortlisted for Composition: Wales 2022 with the BBC National Orchestra of Wales with the piece *Stones have memory here...*, premiered in May 2022. He was chosen as one of the six composers for Tŷ Cerdd's CoDI Lead scheme, working closely on a quartet of musicians from Paraorchestra on a new work, *Chariots, Death, Jewels, and the Moon*, premiered in March 2022. In 2023, he was selected as part of the Peter Reynolds Composers Studio at the Vale of Glamorgan Festival, writing two new works for cello octet and violin and piano.

He graduated in 2017 with a BA in Music from St Peter's College, Oxford. He then received a Distinction in his MMus in Composition at Royal Holloway, University of London with Aaron Holloway-Nahum, John Traill, and Chris Whiter in 2018. In 2020, he started a PhD in Composition at King's College, London, supervised by Edward Nesbit and George Benjamin.

www.sam-buttler.com

TRAVIS BLOOM

Vocal Coach & Collaborative Pianist

Travis Bloom is a sought-after vocal coach and collaborative pianist in New York City. He serves as an artistic staff member at the Manhattan School of Music and the NYU Steinhardt School, collaborating for both the opera and voice departments. In August, Travis served as the principal coach/pianist for the Berkshire Opera Festival's production of *La Bohème* under the baton of Brian Garman and stage direction of Jonathan Loy. Last summer Travis joined the music staff of Opera Saratoga, serving as the principal coach/pianist for their production of *Il Barbiere di Siviglia*. In 2020-22 he served on the music staff for the highly-anticipated return of Gordon and Nottage's *Intimate Apparel* at Lincoln Center. From 2019-2021 he worked as a faculty coach with the Chautauqua Institute Voice Program under the direction of Marlena Malas. During his time at Chautauqua, he worked closely with composers Ricky Ian Gordon and Ben Moore, presenting recitals of their music.

Since 2018, he has worked with the Metropolitan Opera Guild as a pianist for their masterclass series. He has accompanied masterclasses with Renée Fleming, Susan Graham, Craig Rutenberg, Thomas Hamp-

son, Isabel Leonard, Anthony Roth Costanzo, Harolyn Blackwell, and Piotr Beczała. Since moving to NYC in 2016, Mr. Bloom has been a staff pianist for the Bronx Opera Company and the International Vocal Arts Institute under the direction of Joan Dornemann and Paul Nadler.

www.travisrbloom.com

DAVID CAMPBELL

Clarinet

David Campbell is internationally respected as a fine clarinetist and teacher.

After spending eleven years in Sir Peter Maxwell Davies' chamber ensemble, 'The Fires of London' as well as playing regularly with the London Sinfonietta, London Mozart Players and the London Philharmonic Orchestra, David has more recently forged a career centred around solo repertoire and chamber music. His playing has taken him to over forty countries to work with as a soloist with leading orchestras and playing with string quartets and larger ensembles.

He was the UK Chair of the International Clarinet Association for twenty years, and recently retired as and Chair of the Clarinet and Saxophone Society of Great Britain.

www.campbelldavid.com/

THE CHOIR of CANTERBURY CATHEDRAL

The Choir of Canterbury Cathedral comprises two separate treble lines of up to 25 boy choristers (aged 7-13) and 25 girl choristers (aged 12-18), as well as 12 professional adult singers, known as Lay Clerks. These musicians continue a centuries-old tradition of singing at the Cathedral that dates back to its foundation by St Augustine in 597AD. The Choir's repertoire ranges from early plainchant to music commissioned from leading contemporary composers.

The Choir's central purpose is to sing at the daily services which take place at the Cathedral. These services are broadcast live on the Cathedral's YouTube channel, and are appreciated by a substantial global audience. As the Mother Church of the Anglican Communion, and as the seat of the Archbishop of Canterbury, many special occasions take place at the Cathedral in which the Choir plays a central role. In 2022, it sang at the fifteenth Lambeth Conference, the decennial gathering of Anglican Bishops from around the globe.

Parallel to its liturgical work, the Choir pursues a varied programme of recordings, concerts and tours. It has performed extensively throughout the USA and in Europe. At home, the Choir has appeared at numerous music festivals and venues; each year it presents an orchestral-accompanied concert at the Cathedral. The Choir has collaborated with various leading ensembles, including The English Concert, Fretwork, and His Majestys Sagbutts and Cornetts.

www.canterbury-cathedral.org/music/choir/

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.

www.changeling-theatre.com

NICHOLAS CLEOBURY

Conductor

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/

ARTISTIC BIOGRAPHIES

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

JEREMY COLE

Organ

Jeremy Cole enjoys a diverse career as a sought-after conductor, organist and pianist. Jeremy was the director of music at Wells Cathedral until December 2022, having previously been assistant director of music there from 2017-2018. In his role at Wells Cathedral, Jeremy trained and nurtured the boy and girl choristers, and led the Cathedral Choir's schedule of eight services each week, as well as its broadcasts, concerts and tours. He was the musical director of the Wells Cathedral Oratorio Society, through which he worked with many of the country's finest orchestras and soloists, including the English Chamber Orchestra and Music for Awhile. He was a visiting organ teacher at Wells Cathedral School.

Alongside his freelance work, Jeremy previously held positions at St Paul's Knightsbridge, St Martin-in-the-Fields in Trafalgar Square, and Hereford Cathedral. He was the interim director of music at the Temple Church in 2023 is assistant conductor and accompanist to Stephen Layton's Holst Singers. He was organ scholar of Trinity College, Cambridge, where he had the privilege being closely involved in the choir's busy life of services, concerts and tours; he features on several of their recordings on the Hyperion label. His organ teachers were Colin Walsh, Stephen Farr, and David Briggs.

GRAHAME DAVIES

Poet

Grahame Davies CVO is a multi-award-winning Welsh poet and author. As a much-sought-after lyricist, he collaborates extensively with some of the world's best-known classical composers and performers. His work as the author of 19 books in Welsh and English, including poetry, social history and psychogeography, has earned honorary Doctorates from Anglia Ruskin University, the University of Aberdeen, and the University of Wales, as well as the Wales Book of the Year Award. A former journalist, he was a Member of the Royal Household for 12 years, as Deputy Private Secretary. He is now Director of Mission for The Church in Wales.

www.grahamedavies.com

ANGELINA DORLIN-BARLOW

Mezzo-soprano

British mezzo-soprano Angelina Dorlin-Barlow is a Fishmongers' Company Scholar and a Josephine Baker Trust Artist studying at the Royal College of Music with Patricia Bardon. Angelina was a featured Young Artist in the Bitesize Proms concert series and received the Norma Procter Song Prize in the 2020 Kathleen Ferrier Junior Bursary Competition. At RCM, Angelina was awarded Best Undergraduate Vocal Performance at the Brooks Van Der Pump English Song Competition 2021 and the Poppy Holden Prize for Vocal 2023. Angelina has appeared as a solo recitalist at the Liverpool Philharmonic Hall Music Room and as a soloist in many venues including the Royal Albert Hall. Angelina featured as a soloist with the London Philharmonic Orchestra at the Royal Festival Hall singing the role of Astra Desmond in A Serenade to Music by Vaughan Williams. Last summer, Angelina performed as Third Shining One, Cupbearer, Pickthank, and Woodcutter's Boy in Vaughan Williams' The Pilgrim's Progress with the British Youth Opera and the Royal Philharmonic Orchestra. Angelina was a Cecil King Scholar at the Oxford International Song Festival 2023 where she premiered her composition 'Prison' under the pseudonym Lorainne Glorinda Lawb. Angelina covered the role of the Jewish Child in the world premiere of Noah Max's new chamber opera 'A Child in Striped Pyjamas' in London and again at the Brundibár Festival 2024. She has performed in masterclasses with Michael Chance, Nicky Spence, Jennifer Johnston, and Roderick Williams.

www.angelinadorlinbarlow.co.uk

ROSEANNA DUNN

Residency Composer

Roseanna Dunn is a composer, conductor and performer based in Cambridge, currently undertaking an Mphil in Composition at Sidney Sussex College, supported by a Vaughan Williams bursary. She is also a Prize Scholarship award holder at Churchill College. Through her work, Roseanna strives to actualise a post-critical, and decidedly feminist, approach to composition: consequently, her projects frequently comprise multiple media and unconventional spatiality. Most recently, Roseanna has written works for Sopriola, The Marsyas Trio and Incantati: her music has been performed throughout Europe and beyond. In November 2023, her debut musical, Beyond Today was premiered at the ADC Theatre. Roseanna has worked with Ewan Campbell and The Bennet Institute of Diversity on the Hebrides: Redacted (2022) and Beethoven 6: Extinction (2023) projects for the orchestras of the annual Wilderness Festival.

Roseanna is now the assistant director of music of the Inter Alios Choir, having previously held a choral scholarship and musical sizarship here: she regularly composes for the choir. Roseanna held the prestigious titles of resident composer and conductor of the 2022 Minerva Festival. She was resident conductor at Cambridge University Philharmonic Orchestra from 2019-2022, and has acted as musical director for Philip Venables' Denis and Katya, and Marcella Keating's Two Women. As a multi-instrumentalist and singer, Roseanna has performed in BBC Proms at The Royal Albert Hall, Royal Festival Hall, Canadian Parliament Buildings and on The One Show and BBC Look East. She also works as a wedding harpist, recording artist, and has a wealth of musical teaching experience.

www.roseannadunncomposer.com

JAMES EMERSON

Baritone

Melbourne-born baritone James Emerson is a highly accomplished performer in professional opera and classical vocal concerts that have showcased his talent from a young age. James holds a Master of Music (Opera Performance) from The University of Melbourne, and he also holds a Bachelor of Music degree with Honours. He has received numerous music awards from renowned Australian vocal competitions and Eisteddfods. These accolades include the Arnold Matters Scholarship Award at the Adelaide Eisteddfod. In 2021, James was also a finalist in the prestigious Herald Sun Aria competition.

James is now commencing his Master of Performance (Vocal) studies at the Royal College of Music, London, where he is a Sir Gordon Palmer Scholar supported by the Big Give Scholarship. As well as this, James' London studies are also being supported by the Tait Memorial Trust, The Moonee Valley Foundation, The Australian Cultural Fund, The St Kevin's Old Collegians Foundation and the Welsford Smithers Memorial Travelling Scholarship from the University of Melbourne.

MARK FARRELLY

Actor and Theatre-maker

Mark Farrelly is an award-winning theatre-maker. He is the writer and performer of three critically-acclaimed solo plays: *The Silence of Snow: The Life of Patrick Hamilton*, *Quentin Crisp: Naked Hope* and *Jarman*. He also wrote and appears in *Howerd's End*, a two-handed study of the life of Frankie Howerd. All four shows constantly tour the UK and beyond, with *Jarman* recently returned from an engagement at the Hong Kong Cultural Centre. His West End credits include *Who's Afraid of Virginia Woolf* opposite Matthew Kelly.

www.markfarrelly.co.uk/

STEPHEN FARR

Harpischord

Stephen Farr has an established reputation as one of the leading keyboard players of his generation, with an extensive discography to his credit; recent and forthcoming releases have included J S Bach's *Clavierübung 3*, *Orgelbüchlein*, and *Chorale Partitas*, the complete organ works of James Macmillan, a new commission by Francis Grier, works by Hieronymus Praetorius, music from the 17th century English repertoire, works by Judith Bingham, and the complete organ works of Kenneth Leighton (in a project described as a 'towering triumph' by The Guardian).

As a soloist he has played throughout Europe – especially in Scandinavia – in North and South America, and in Australia, and has appeared in the UK in venues including the Royal Albert Hall (where he gave the premiere of Judith Bingham's *The Everlasting Crown* in a solo recital in the BBC Proms, and appeared with the BBCSO under Sakari Oramo as a concerto soloist); the Royal Festival Hall; Symphony Hall, Birmingham; Westminster Cathedral; St Paul's Cathedral; King's College, Cambridge; and Westminster Abbey. He gave the Scottish premiere of James Macmillan's organ concerto *A Scotch Bestiary* in the 2019 Edinburgh International Festival. Ensemble work has included engagements with the Berlin Philharmonic,

the CBSO, the LSO, and the Philharmonia; he made his debut in the Amsterdam Concertgebouw in 2005. In 2017 he was appointed Chief Examiner of the Royal College of Organists.

He also has an established reputation as a harpsichordist and continuo player, working regularly with many leading ensembles, including the English Concert, OAE, Arcangelo, Academy of Ancient Music, and Dunedin Consort, with whom he is Principal Keyboard. He was Organ Scholar of Clare College Cambridge from 1984-1987, graduating with a double first in Music and an MPhil in Musicology; he also holds a PhD in Music Performance from the University of Surrey. He combines his freelance activities with the post of Director of Music at All Saints, Margaret Street in London.

BEN GOLDSCHIEDER

Horn

Nominated by the Barbican as an ECHO Rising Star for the 2021/22 season, Ben Goldscheider has given recitals at major concert halls across Europe including at the Concertgebouw, Musikverein, Pierre Boulez Saal, Elbphilharmonie Hamburg, Köln Philharmonie and Wigmore Hall, amongst others.

Ben has performed with the BBC Symphony Orchestra conducted by Sakari Oramo and made his BBC Proms concerto debut in 2022 performing the Ethel Smyth Concerto for Horn and Violin with Elena Urioste and the City of Birmingham Symphony Orchestra, conducted by Kazuki Yamada. Ben has also appeared as a soloist with the Mozarteum Orchestra Salzburg, Ulster Orchestra, Aurora Orchestra, Britten Sinfonia, Royal Philharmonic, London Mozart Players, Lucerne Symphony, Tapiola Sinfonietta, Musikkollegium Winterthur, Manchester Camerata, Prague Philharmonia and Sinfonie Orchester Berlin.

In the 2023/24 season, Ben will premiere multiple new commissions for horn including concerti, solo and chamber works. Highlights include debuts and the world premiere performances of Gavin Higgins' *Horn Concerto* with BBC National Orchestra of Wales in collaboration with Philharmonie Zuidnederland and the London Chamber Orchestra in addition to Huw Watkins' *Horn Concerto* premiering with Britten Sinfonia in collaboration with the Deutsche Kammerphilharmonie Bremen at the Köln Philharmonie. In recital, Ben will make his Lucerne Festival debut including a new commission for natural horn and keyboards by Sara Cubarsi, his debut at the Purcell Room (Southbank Centre) featuring horn, electronics and live lighting

design with commissions by Zoë Martlew and Mark Simpson and two appearances at the Wigmore Hall, London. Ben will also commission new works by Nicola Lefanu (Lammermuir Festival), Victoria Kelly & Georgina Palmer (At World's Edge Festival, New Zealand), Matthew Peterson and Joseph Phibbs (Hatfield House Chamber Music Festival).

A committed chamber musician, Ben has collaborated with Daniel Barenboim, Martha Argerich, Sergei Babyan, Elena Bashkistrova, Sunwook Kim and Michael Volle at the Verbier, Salzburg, Jerusalem, Intonations (Berlin) and Barenboim (Buenos Aires) Festivals, among many others. In recital, Ben has collaborated with Michael Barenboim, Stephen Hough, Tom Poster, Benjamin Baker, James Baillieu, Allan Clayton and the Kaleidoscope Chamber Collective. His recordings include *Legacy: A Tribute to Dennis Brain* on Three Worlds Records with newly commissioned pieces by Huw Watkins and Roxanna Panufnik and a solo concerto recording with the Philharmonia Orchestra featuring the works of Arnold, Schoenberg and Gipps conducted by Lee Reynolds. Ben also recorded the solo horn call from Wagner's Siegfried with the Hallé Orchestra conducted by Sir Mark Elder.

Ben is a member of the Boulez Ensemble and principal horn of the West-Eastern Divan Orchestra. He was a prize-winner at the 2019 YCAT International Auditions and a BBC Young Musician Concerto Finalist in 2016. Born in London, in 2020 Ben completed his studies with honours at the Barenboim-Said Academy in Berlin with Radek Baborák. In 2023, Ben was appointed Artist in Association at the Royal Welsh College of Music & Drama.

www.bengoldscheider.com

THE HOLST SINGERS

The Holst Singers is one of Britain's foremost choirs, described by the BBC as "a leading chorus on the international stage". Founded in 1978 and directed by Stephen Layton since 1993, the choir has developed an interest in exploring new and neglected works as well as core repertoire. The choir is renowned for dramatic and engaging performances, described by The Times as "interactive concert-going at its most revelatory". The choir has recorded a number CDs with Stephen Layton on the Hyperion label, including 'Ikon' and 'Ikon II', which helped to introduce UK listeners to the music of the Russian Orthodox Church, and John Taverner's 'The Veil of the Temple', alongside works by Holst, Vaughan Williams and Britten.

www.holstsingers.com

ARTISTIC BIOGRAPHIES

JOHN FREDERICK HUDSON Composer

John Frederick Hudson is an American composer, conductor and pianist based in London. Hudson has multiple premieres this upcoming year: a new 30-minute commission with the international tenor, Mark Padmore CBE, horn player, Ben Goldscheider (winner of the BBC Young Musician 2016) and the London Mozart Players orchestra with Nicholas Cleobury, conductor; the 13th World Choral Games, the largest global choral festival, in Auckland, New Zealand with the Delaware Choral Scholars; a revised version of his 30-minute Epitaphs of War in Nancy (France) which was described to have 'startling imagination' are the first performance.

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). He returns to the piano this summer to perform Gershwin's Rhapsody in Blue, celebrating the 100th anniversary of its inception.

Hudson has both performed in the BBC Proms as well as assisted Simon Halsey in the preparation for Verdi's Requiem with Marin Alsop, and for Beethoven's Symphony No.9 with Donald Runnicles. Celebrating the 30th anniversary of Classic FM, Hudson conducted the Royal Scottish National Orchestra (RSNO) for a special concert in the presence of HM King Charles III on a live broadcast to 12 million listeners.

www.johnfrederickhudson.com

STEPHEN LAYTON Conductor

Awarded with an MBE for services to classical music in October 2020, Stephen Layton is one of the most sought-after conductors of his generation. Often described as the finest exponent of choral music in the world today, his ground-breaking approach has had a profound influence on choral music over the last 30 years. Founder and Director of Polyphony, and Director of Holst Singers, Layton has recently stepped down as Fellow and Director of

Music at Trinity College Cambridge to focus on international engagements. Layton is regularly invited to work with the world's leading choirs, orchestras and composers. His interpretations have been heard from Sydney Opera House to the Concertge-

bouw, from Tallinn to São Paulo, and his recordings have won or been nominated for every major international recording award.

Layton is constantly in demand to première new works by the greatest established and emerging composers of our age. Passionate in his exploration of new music, Layton has introduced a vast range of new choral works to the UK and the rest of the world, transforming the music into some of the most widely performed today. Long-standing composer partnerships include Arvo Pärt, Sir John Tavener and Sir Karl Jenkins; in the Baltic, Eriks Ešņvalds, Uģis Prauliņš and Veljo Tormis; and in America, Morten Lauridsen and Eric Whitacre. Other award-winning discs include recordings of Britten, James MacMillan, Bruckner, Handel (including BBC Music Magazine's "Best *Messiah* recording" with Britten Sinfonia), and Bach's *St John Passion*, *Christmas Oratorio* and *B Minor Mass* with Orchestra of the Age of Enlightenment.

www.stephenlayton.com

MADELEINE MITCHELL Violin

Madeleine Mitchell has been described by The Times as 'one of the UK's liveliest musical forces (and) foremost violinists'. She has performed as solo violinist and chamber musician in 50 countries in a wide repertoire, frequently broadcast for radio and TV, in major festivals including the BBC Proms. 2024 sees her make a major tour of Japan and return to the USA. Her latest album, *Violin Conversations* has been widely acclaimed. She recently won a Royal Philharmonic Society award to make a short film with the V&A Fabergé exhibition and the live quartet concert she curated with the London Chamber Ensemble which she founded. The quartet releases an album for SOMM - Howells etc in October.

Madeleine Mitchell has performed concertos, most recently with the BBC National Orchestra of Wales Grace Williams Violin Concerto live for BBC Radio 3 and Vaughan Williams The Lark Ascending, the Czech and Polish Radio Symphony orchestras, Wurttemberg and Munich Chamber, Kiev Radio/TV, St Petersburg Philharmonic, the Royal Philharmonic and other London orchestras, Orchestra of the Swan, Welsh Chamber Orchestra, Orchestra de Bahia Brazil and for the BBC.

Amongst many awards, Madeleine won the Tagore Gold Medal as a Foundation Scholar at the Royal College of Music, where she is now a Professor, followed by the prestigious Fulbright/ITT Fellowship to study in New York for a Master's Degree at the

Eastman and Juilliard schools. She began her career as violinist/violist in Sir Peter Maxwell Davies's groundbreaking group The Fires of London.

A highly creative personality, Madeleine devised the eclectic Red Violin, the first international festival celebrating the violin across the arts, Founder Patron Lord Menuhin. This takes place again throughout Leeds in October 2024. She gives master classes worldwide and is on the faculty of www.orfeomusicfestival.com in the Dolomites and www.lmfl.org, performing and teaching.

www.madeleinemitchell.com

ROSIE MOON Double Bass

Working as a musician with historically informed instruments has led Rosie to playing bass violin, violone in G and 16-foot (double) bass for a variety of concerts and ensembles. Rosie recently performed Dragonetti's Waltzes at the Northern Star Festival at London's Swedish church, and will release a CD of the waltzes and Rossini's Duetto with cellist Carina Drury in 2024. She is currently a continuo player (on violone in G and double bass) for the Oxford Bach Soloists; an ensemble which aims to perform all of Bach's works in a twelve year period and is gaining calibre and recognition in the UK.

As a regular performer with Florilegium, she has recorded Bach's complete *Brandenburg Concertos* live on BBC Radio 3 at the York Early Music Festival, performed at Wigmore Hall and recorded Haydn's symphonies, Le Matin, Le Midi and Le Soir as soloist. In 2022, Rosie recorded flute concertos with Ashley Solomon on original instruments and with Rowan Pierce in 2024 for Channel Classics.

She has performed with Britten Sinfonia, and as part of Britten Sinfonia's creative learning outreach, Rosie has worked with the orchestra's academy, their 'Billy and the Beast' project, and the orchestra's Opus 1 programme. Rosie studied with Peter Buckoke at the Royal College of Music and subsequently with Mirella Vedeva and Alberto Bocini at Geneva Conservatoire where she also had regular classes with Franco Petracchi.

www.rosiemoon.com

BENEDICT MUNDEN

Tenor

Benedict has enjoyed performing since childhood, playing the role of Harry in English Touring Opera's Albert Herring in 2012. He is a graduate of Durham University where he read Music and in his final year was awarded university honours for Best Individual Performer. Whilst in the North East he trained with the Samling Academy, performing regularly as a soloist in showcase concerts and opera scenes at the Sage Gateshead, alongside pianists Jo Ramadan, James Baillieu, and Jonathan Ware. He has provided solos for ORA Singers, Durham University Choral Society, Newcastle & Tyne Bach Choir and notably as the Evangelist for Durham Cathedral Choir St John Passion with the Avison Ensemble on Good Friday.

Ben is currently training at the Royal College of Music as the Stephen Catto Memorial Scholar, taught by Russell Smythe. He greatly enjoyed performing a principal role in the RCM production of Don Giovanni (Gazzaniga) as the Don's disgruntled cook, before embarking on a European tour of Bach's Christmas Oratorio with the OAE under Masaaki Suzuki. In the Spring, Ben travels to York to give a recital supported by the Friends of York Minster.

DAVID NEWSHOLME

Director of Music

David Newsholme is Director of Music at Canterbury Cathedral, where he is responsible for training the Cathedral's choirs, and for all other musical aspects of the Cathedral's work. David was educated as a chorister at Worcester Cathedral. He held the organ scholarship at Salisbury Cathedral before studying at New College, Oxford, and at the University of York. David was Assistant Director of Chapel Music at Winchester College, before moving to Canterbury in 2011 to become Assistant Organist (Assistant Director of Music). In 2014 he became founding Director of the Cathedral Girls' Choir, before taking up his current post in 2021.

ONYX BRASS

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

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

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

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

www.onyxbrass.co.uk

MARK PADMORE CBE

Tenor

Mark Padmore was born in London and studied at King's College, Cambridge. He has established an international career in opera, concert and recital. His appearances in Bach Passions have gained particular notice, especially his renowned performances as Evangelist in the *St Matthew* and *St John Passions* with the Berlin Philharmonic and Simon Rattle, staged by Peter Sellars.

The current season focuses on recitals, including performances in Barcelona and Madrid with Julius Drake; Alicante with the Elias String Quartet; the Muziekgebouw Amsterdam with Till Fellner; the Théâtre de l'Athénée Paris with Julius Drake and Schubert Winterreise with Mitsuko Uchida at Carnegie Hall New York, the Kimmel Center Philadelphia and the University of California at Berkeley.

Following a residency at Wigmore Hall in the 2021/22 season where he celebrated his relationship with pianists Till Fellner, Imogen Cooper, Mitsuko Uchida and Paul Lewis he returned to Wigmore Hall last season singing Vaughan Williams and Fauré with the Elias Quartet and James Baillieu. The 2022/23 season also saw him appear on stage in the title role of a new production of Monteverdi *Il ritorno d'Ulisse in patria* conducted by Fabio Biondi, sing the world première of Mark-Anthony Turnage's song cycle *A constant obsession*

with the Nash Ensemble and give concerts with Sinfonieorchester Basel and Deutsche Kammerphilharmonie Bremen.

Mark's most recent appearance at the Royal Opera House, Covent Garden was a new production of Britten *Death in Venice*, where his performance was described as a "tour de force" and "exquisite of voice, [presenting] Aschenbach's physical and spiritual breakdown with extraordinary detail and insight". Other opera roles have included Captain Vere in Britten's *Billy Budd* and Evangelist in a staging of *St Matthew Passion* for the Glyndebourne Festival and leading roles in Harrison Birtwistle *The Corridor* and *The Cure* at the Aldeburgh Festival.

In concert Mark performs with the world's leading orchestras. He was Artist in Residence for the 2017/18 season with the Berlin Philharmonic and held a similar position with the Bavarian Radio Symphony Orchestra in 2016/17. His work with the Orchestra of the Age of Enlightenment has involved projects exploring both the Bach *St John* and *St Matthew Passion* without conductor which attracted worldwide acclaim.

His extensive and award-winning discography includes Schumann *Dichterliebe* with Kristian Bezuidenhout and Schubert song cycles with Paul Lewis, both for Harmonia Mundi. Described by the New York Times as "Schubert Masters" Mark Padmore and Mitsuko Uchida recently embarked on a series of highly acclaimed, worldwide recitals and this partnership has culminated in a recording on Decca Classics of Schubert *Schwanengesang* and Beethoven *An die ferne Geliebte*.

Mark was Artistic Director of the St. Endellion Summer Music Festival in Cornwall from 2012-2022, voted 2016 Vocalist of the Year by Musical America and appointed CBE in the 2019 Queens' Birthday Honours List.

www.markpadmore.com

LONDON MOZART PLAYERS

Don't let our name mislead you – we don't just play in London, and we certainly don't just play Mozart! As well as our residencies at Fairfield Halls in Croydon, St John the Evangelist in Upper Norwood, and Opus Theatre in Hastings, we're well known internationally for working with many of the world's greatest conductors and soloists. We're proud to have developed a reputation for making and playing adventurous, ambitious and accessible music, and for being at the forefront of embedding arts and culture into the life of local communities across the UK and beyond.

ARTISTIC BIOGRAPHIES

We work with schools and music hubs around the UK and beyond to inspire the next generation of musicians and music lovers. We're continuing our long tradition of promoting young talent: Nicola Benedetti, Jacqueline du Pré and Jan Pascal Tortelier are just three of many young musical virtuosi championed early in their careers by us. In 2021, violin virtuoso Leia Zhu was appointed as our Young Artist-in-Residence: this is a nurturing and collaborative relationship to encourage her young talent.

After celebrating our 70th birthday in 2019, we soon found ourselves navigating orchestra life during the pandemic. During that time, we created an award-winning digital concert series which reached millions of people – reaffirming our commitment to our audiences

We launched Croydon's year as London Borough of Culture in April 2023 with Oratorio of Hope which was shortlisted for the 2024 Royal Philharmonic Society Series and Events Award.

www.londonmozartplayers.com

CEFERINA PENNY

Soprano

British-Argentine Soprano Ceferina Penny is in her second year of master's studies with Janis Kelly and Andrew Robinson at the Royal College of Music (RCM), where she is a Charles Ravel Scholar. Upon beginning her studies in 2018, she simultaneously made her professional debut as 'The Slave' in the English National Opera's latest production of *Salome*, performed at the London Coliseum. She has performed as a soloist in venues across Britain and Europe, including, The Bridgewater Hall (Manchester), Burgos Cathedral, Barcelona, Salamanca and Ávila. Thus far, Ceferina has been selected and taken part in masterclasses with Dame Ann Murray, Sir Thomas Allen, Veronique Gens and Michael Chance CBE.

During the Summer of 2021, she made her debut at The Grange Festival, singing 'Peaseblossom' in Paul Curran's production of Britten's *A Midsummer Night's Dream*. Recently, Ceferina was asked to record for and appear in the final ever episode of ITV's popular series 'Endeavour', which was filmed at Blenheim Palace. In August 2023, Ceferina made her first full role debut as Susanna (*Le Nozze di Figaro*) at the Chateau de Panloy, Port-d'Envaux, with Westminster Opera Company.

JAMIE ROGERS

Organ

Jamie Rogers is Assistant Director of Music at Canterbury Cathedral, where he is principal accompanist to the Cathedral's choirs, and assists in running all other musical aspects of the Cathedral's work.

Jamie grew up in the seaside town of Deal in Kent. He studied Music at Canterbury Christ Church University with David Rees-Williams, and pursued further study in Organ Performance at the Royal Academy of Music in London with David Titterton and Bine Bryndorf, graduating with an MA, DipRAM in 2019. During his time at the Academy, he was awarded the Eric Thiman Organ Prize, William John Kipps Scholarship, the C.H Trevor prize, and the Norman Askew Prize; he was also generously supported by the Countess of Munster, having been granted the Derek Butler Award. Jamie has performed regularly on BBC Radio 3 and BBC Radio 4, and has maintained an international performance profile alongside his work as a Cathedral musician.

Jamie was previously Assistant Director of Music at St Marylebone Parish Church, and Head of Jazz Studies at Queen Mary's University, London. He took up his current appointment at Canterbury Cathedral in 2022.

DANIEL SHAO

Flute

Named in Classic FM's 30 under 30, Daniel Shao is a British-Chinese flautist acclaimed for his "virtuosity, charm, and charisma in abundance" (The Telegraph). His many awards include 1st prizes at the Royal Overseas League Wind Competition, British Flute Society Young Artist, Oxford Philharmonic Concerto Competition, and he was a BBC Young Musician Finalist 2014. As a soloist, he has performed with the Royal Scottish National Orchestra (UK premiere of Ma Shui-Long's *Bamboo Concerto*), National Symphony Orchestra, and Czech National Symphony Orchestra. Having been selected for the Countess of Munster Recital Scheme and Philip and Dorothy Green Young Concert Artists, he has performed at many festivals and venues including Wigmore Hall, Cadogan Hall, and Carnegie Weill Hall, and has given premieres of solo/chamber works by leading composers like Mark Simpson, Nico Muhly, and Judith Weir.

An experienced orchestral musician, he has performed and recorded with the Philharmonia (having been Associate Member 2019-2021), London Symphony Orchestra, London Philharmonic, Chamber Orchestra of Europe, Royal Philharmonic Orchestra, Royal Concertgebouw Orchestra,

and was fortunate to be selected for the European Union Youth Orchestra and Lucerne Festival Academy. As guest principal he has joined the London Sinfonietta, London Mozart Players, Royal Ballet Sinfonia, and London Chamber Orchestra. He has particularly enjoyed touring the USA, Asia, Middle East and Europe, to major venues like Berlin's Philharmonie, Tokyo's Bunka Kaikan, and Vienna's Musikverein.

As a founding member of Tangram, Daniel is interested in creating and curating multi-disciplinary and culturally curious productions. As Associate Artists at LSO St Luke's, and nominees for the Royal Philharmonic Society Young Artist Prize, the group explores what it means to be 'Chinese' today through collaborations with other art forms, such as dance (working with choreographer Julia Cheng) and art (with performance artist Echo Morgan).

Daniel studied at the Purcell School, Oxford University, and the Royal Academy of Music with Samuel Coles, graduating from both universities with first-class honours and many prizes. He is grateful for guidance from flautists Clara Andrada, Emily Beynon, Sophie Cherrier, Kersten McCall, and Emmanuel Pahud.

JACQUELINE SHAVE

Violin

Jacqueline Shave received her formal training at the Royal Academy of Music but drew her particular performance inspiration and her love of chamber music from her time at the Britten Pears School in Snape. She has since been in constant demand as a leader, beginning with English Touring Opera on leaving her studies, and subsequently guest leading many of the UK's orchestras including the London Sinfonietta, Scottish Chamber Orchestra, Royal Philharmonic Orchestra, BBC Scottish, BBC Symphony and the Nash Ensemble.

Jackie spent fifteen years leading the Brindisi String Quartet, giving concerts worldwide and making many recordings. She has appeared at the Wigmore Hall over fifty times. She is former leader and director of the Britten Sinfonia, Associate Ensemble at London's Barbican Centre. Notable performances include The Messiah in the Concertgebouw and Bach's St John Passion at the Barbican. She is leader of the Red Note Ensemble, Scotland's leading contemporary music group, and gives concerts regularly as violinist in the Britten Oboe Quartet.

Jackie has appeared as conductor at the Barbican, St John's Smith Square, Milton Court and at the Loch Shiel Festival, conducting works by Henze, Helen Grime, Anna Clyne and Benjamin Britten. She gives performance classes at the Royal Academy of Music in London and the Royal Conservatoire in Glasgow and has taught at the Yehudi Menuhin School.

In 2011 she took a year away and based herself on the Isle of Harris in the Hebrides to explore other musical pathways, resulting in 'Postcards from Home' a world music/jazz CD in collaboration with Kuljit Bhamra (tabla) and John Parricelli (guitar). During this year she presented a complete Beethoven String Quartet Cycle in a Sculptor's studio on the East coast of Harris, and gave a free improvisation concert in a cave on Hestur in the North Atlantic Faroe Islands, which she sailed to via St Kilda with her husband on their boat Kyle.

Jackie is particularly drawn to Indian music and improvisation, and has collaborated with musicians such as Amjad Ali Khan, Kuljit Bhamra, Nitin Sawhney and Anoushka Shankar. She is the violinist in Simon Thacker's group committed to Indian music, Svara Kanti, with whom she has performed and made recordings.

She hosts a festival in Northern Italy in the tiny village of Borniga where the concerts are given in the square surrounded by mountains.

Jackie works regularly in the London studios recording music for pop, film and TV. Her string quartet recorded the music for 'Portrait of a Lady' (Nicole Kidman) and were subsequently invited to perform at the Venice Film Festival. She led the chamber group for Thomas Adès' music for the film 'Colette' and for 'Final Portrait' directed by Stanley Tucci, and has played on hundreds of soundtracks, including Bond, Shrek, Mission Impossible and Harry Potter.

Jackie lives on Exmoor and is committed to the premise that 'Music is for All'. She is always searching for ways to bring music out of the concert hall into the community. She has given performances in prisons, refugee centres, Ugandan orphanages, care homes, schools and hospitals and is currently in the process of forming a chamber orchestra for Somerset, Devon and Cornwall, planning to launch later in 2021.

Jackie plays on a violin by Nicolò Amati made in Cremona in 1672, acquired on her behalf by Nigel Brown OBE and the Stradivari Trust.

www.jacquelineshave.com

ANNA TILBROOK

Piano

Anna has been a regular artist at all the major concert halls and festivals since her debut at the Wigmore Hall in 1999 and frequently broadcasts for Radio 3.

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 Klein, 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. 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. Anna was also Curator of the JAM on the Marsh festival in 2021 and 2022.

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, Under Alter'd Skies.

In August 2021 Lucy Crowe and Anna marked 20 years of working together by releasing their disc "Longing" featuring Lieder by Strauss, Berg and Schoenberg on the Linn label.

In 2023 Anna was on the jury for the Song Prize for Cardiff Singer of the World. She also teaches at the University of Oxford and Royal Academy of Music where she is an Associate.

If not sitting at the piano, Anna can normally be found watching cricket, playing tennis, having a gin and tonic or eating a curry.

www.annatilbrook.co.uk

FELICITAS WREDE

Soprano

German soprano Felicitas Wrede started her studies at the „Hochschule für Musik und Theater „Felix Mendelssohn Bartholdy“ with Prof. Brigitte Wohlfarth. Since September 2022 she is continuing her studies with Amanda Roocroft at the Royal College of Music in London as an ABRSM scholar. She won the 2nd prize as well as the audience prize at the „Sollima International Competition 2016“ in Enna/Sicily. She was able to gain musical influences at masterclasses Angela Gheorghiu, Wolfram Rieger, Peter Anton Ling and Joseph Middleton.

Her concert repertoire was extended throughout concerts at the „Thomaskirche“, „Nikolaikirche“, the „Gewandhaus“ and at the „Händelfestspiele Göttingen“. On the opera stage she was seen as Pamina in *Magic Flute* by W. A. Mozart, as Clomiri in *Imeneo* by G. F. Händel, as the title role of „Die Kluge“ by C. Orff or as Gretel in *Hänsel und Gretel* by E. Humperdinck. She will be part of the Atelier Lyrique at the Verbier Festival in summer 2024.

www.felicitaswrede.com

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TICKETING

Paper tickets will not be distributed. Please show your email ticket confirmation on your mobile phone upon arrival or by giving your name. When booking your tickets, please include any access requirements in the 'notes' section.

ADDITIONAL INFO

WHEN DO DOORS OPEN?

Doors open approximately 30 minutes before each event.

ACCESSIBILITY

It is our ambition to have as many people connected to the arts as possible. Please understand that we primarily use medieval churches and access can be challenging in these ancient buildings: many have disability ramps and audio loop systems. Our Front of House team will be available to assist and direct you during your visit. If you have any questions prior to your visit, please email: sarah@jamconcert.org.

TOILETS

St Nicholas: Public toilets opposite the church in the car park.

Old School Garden: Public toilets adjacent to the Old School Garden

Hythe: Two toilets available in the church

Ivychurch: Toilets available at The Bell Inn in front of the church and one toilet in the church

Snargate: Toilets available at the the Red Lion across the road from the church (100m walk)

Old Romney: There are no public toilets in this medieval church

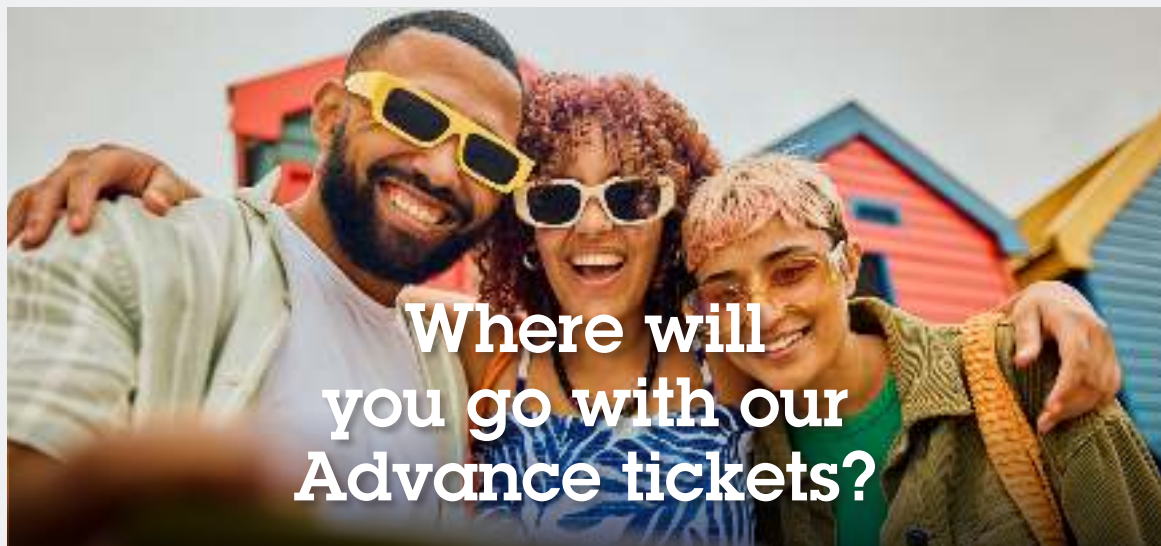
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FESTIVAL SHUTTLE BUS

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.



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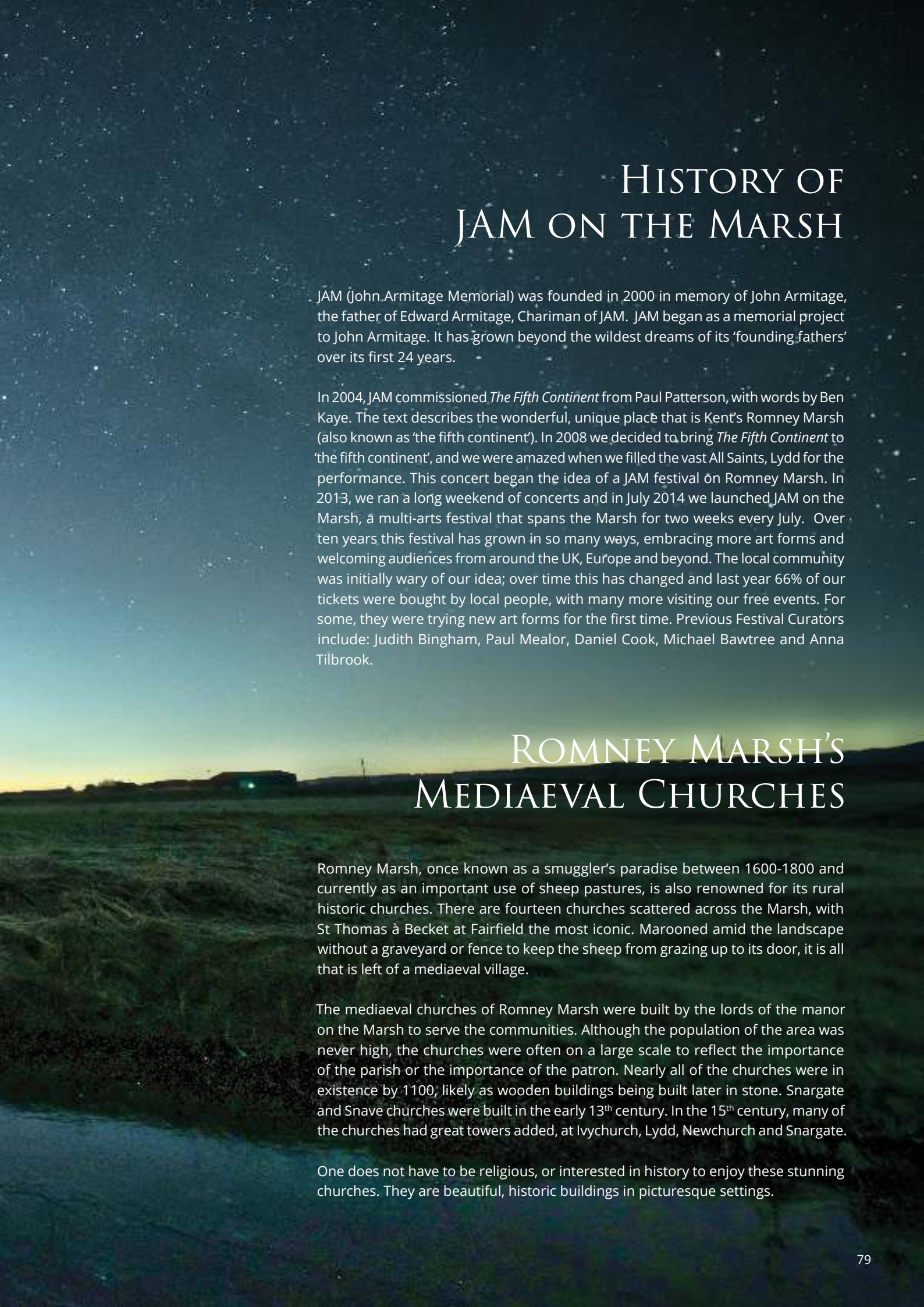
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HISTORY OF JAM ON THE MARSH

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 24 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 Meador, 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 Snaves 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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JAM COMMISSIONS

Celebrating 24 years, JAM (John Armitage Memorial Trust) has commissioned an immense number of works from some of the most important composers in the UK, influencing the classical music repertoire in the UK and around the world.

2024

John Frederick Hudson: *Wild Earth Blazing*

Jago Thornton: *Murmurations*

Isabelle Ryder: *Illumination*

2023

Mark-Anthony Turnage: *ONYX 23*

Richard Peat: *The Sky Engine*
(libretto by Timothy Knapman)

Tara Creme: *The Song I Came to Sing*

Christopher Churcher: *Evening Star*

2022

Judith Bingham: *Concerto for Clarinet*

Janet Wheeler: *Up in the Morning Early*

2021

Jack Oades: *Between the Stormclouds and the Sea*

(text by Grahame Davies)

2020

Paul Mealar: *Piano Concerto*

2019

Daniel Selee: *Soliloquy*

James Aburn: *Silent Shadows*

2018

Rory Boyle: *Songs from the Marshes*

2017

Tom Harold and Stuart Beach: *Voices of Vimy*

(text by Grahame Davies)

2016

Paul Mealar: *The Shadows of War*
(text by Grahame Davies)

Thomas LaVoy: *O Great Beyond*

2015

Thea Musgrave: *The Voices of Our Ancestors*

2014

Giles Swayne: *Yonghy-Bonghy-Bo*

2013

Paul Mealar: *The Farthest Shore*

2012

Julian Phillips: *Body of Water*

2011

Philip Cashian: *All Things Wear Silence*

2010

Paul Mealar: *Now Sleeps the Crimson Petal*

Tarik O'Regan: *The Night's Untruth*

Hannah Kendall: *Fundamental*

Richard Peat: *Fiery the Angels*

2009

Steve Martland: *Darwin*

2008

Gabriel Jackson: *The Spacious Firmament*

2007

Adam Gorb: *Thoughts Scribbled on a Blank Wall*

2006

Judith Bingham: *My Heart Strangely Warm'd*

2005

Paul Patterson: *The Fifth Continent*

2004

John McCabe: *Songs of the Garden*

2003

Jonathan Dove: *The Far Theatricals of Day*

2002

Timothy Jackson: *No Answer*

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We believe orchestras are for everyone and that live orchestral music has the power to inspire people for a lifetime.

We create environments where music and creativity can thrive. We work to ensure communities across the country have access to world-class orchestral experiences.



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