

MUSIC OF OUR TIME

ENABLING MUSIC SINCE 2000



JAM

Reg Charity No 1096150

20 MARCH 2024, 7:30PM

ST BRIDE'S CHURCH
FLEET STREET, LONDON



PRESIDENT'S WELCOME

Welcome to St Bride's Church and to *Music of Our Time*, the opening event of JAM's exciting 2024 season.

JAM has been enabling new music since 2000, and remains wedded to the origins of the Trust, that of supporting and commissioning music in the UK. A significant part of this work is through our annual *Call for Music* and the resulting concert, *Music of Our Time*. Tonight's concert includes two JAM commissions and eight submissions from our recent *Call for Music*. I am particularly looking forward to hearing Tarik O'Regan's *The Night's Untruth* (2010), a piece that I remember well from JAM's tour of Scotland the same year. Back then I prepared the University of Aberdeen Chamber Choir for three joint concerts with the chamber choirs of Edinburgh University and St Andrew's University, conducted by Michael Bawtree. One of the great strategies of JAM's is the revisiting of past commissions, as well as premiering new ones.

Isabelle Ryder spent 12 days at JAM on the Marsh last year immersing herself in JAM's first Composers' Residency, *Writing for String Quartet*, which I had the pleasure to lead. Her quartet was very successful, so I was delighted to present Isabelle with a President's Commission. Tonight, I cannot wait to hear the first performance of *Illumination* scored for organ and two trumpets.

Alongside the commissions from Tarik and Isabelle, we have a fantastic spread of eight submissions from: Marisse Cato, Christopher Churcher, Anselm McDonnell, George W. Parris, Steve Richer, Donald Wetherick, Jonathan Woolgar and Toh Yan Ee. Having been part of JAM's Music Panel responsible for choosing this evening's programme, I am excited to hear all eight of these submitted works.

I very much hope that you will enjoy this wonderful programme of new music.

Paul Mealor LVO CStJ
PRESIDENT of JAM

INTRODUCTION TO JAM's 2024 SEASON

EDWARD ARMITAGE, ARTISTIC DIRECTOR

It has been difficult to imagine JAM's 2024 season after the stunning success of last year's: a packed St Bride's in March followed by our most successful JAM on the Marsh ever, including our first Residential Course for composers. Nevertheless, 2024 is upon us and we have never been more excited at the start of a JAM year.

Tonight, we have created the most thrilling *Music of Our Time* programme for many years. Reaffirming JAM's commitment to nurturing new music, we present ten pieces, many premieres, made up of JAM commissions and pieces submitted to JAM's *Call for Music*. I would like to thank all the composers whose works are included in tonight's concert. Also huge thanks to tonight's performers for their dedication and hard work in preparing a performance of new music.

Big thank yous go to the whole JAM Team, for their unending work. As fundraising gets ever harder, a special nod should go to Sarah Armitage and Claudia Ott for their hard work drumming up funding. I would also like to pay special thanks to JAM's President, Paul Meador, for his support of JAM and his generosity both with his time and funding of JAM's President's Commissions and President's Award. Tonight the fourth President's Award will be presented by Paul to an unknowing JAM favourite. John Frederick Hudson is the hybrid Formula 1 engine of JAM. His energy infuses everything, from composing to performing, designing our programmes to running our Composers' Residency and as Head of Operations, overseeing every performance.







JAM on the Marsh 4-14 JULY 2024

WORLD CLASS, UP CLOSE:
1 HOUR FROM LONDON

JAM on the Marsh is held in the mediaeval churches of Kent's Romney Marsh, overlooking the English Channel. This unique multi-arts festival can be reached in only 1-hour from London St Pancras. JAM's festival shuttle bus will meet you at Ashford International Station and transfer you to a performance of your choice, after which it will return you to Ashford. Come and join us and 'be part of something truly amazing'.

Every two years, JAM invites a highly respected artist to curate JAM on the Marsh. This two-year position ensures that the festival remains dynamic, ever developing and continuously changing. 2023 was the first festival of esteemed conductor, Nicholas Cleobury. It was an absolute success with wonderful art exhibitions, plays and concerts. It was a delight to work with Nick on his programming and watching the joy it brought to our audience. As you would expect, 2024 is pretty much in the bag, and promises to be as thrilling as last year.

Nick has been involved with JAM for 20 years, having first conducted at JAM in 2004 and having been a Music Panel member ever since. He has significantly influenced JAM's renowned commissioning programme for many years, premiering many resulting pieces.

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

FESTIVAL PREVIEW

Those of you who enjoyed Nick's programming last year could be forgiven for wondering how he might follow it in 2024. But do not fear, he has created a wonderful schedule of multi-arts for everyone.

There is an exciting mix of new artists and those who have thrilled us before. Changeling Theatre opens the festival with a new production of Noël Coward's *Present Laughter* and returns a week later with Shakespeare's *Henry V*. The music starts with an astonishing concert, in which we will hear the world premiere of a work by John Frederick Hudson performed by one of the world's finest tenors, Mark Padmore (making his festival debut), Ben Goldscheider (horn) and the London Mozart Players, under Nicholas Cleobury.

Marking the 30th anniversary of Derek Jarman's death, we invite our audience to visit his home, Prospect Cottage at Dungeness, to see one of his great films, *War Requiem*, at Cinemarsh and experience a one-man play about his life, *Jarman*.

Other musical highlights include the return of the Holst Singers, with Stephen Layton making his festival debut, the launch of JAM's Festival Orchestra where professional musicians from the London Mozart Players play side-by-side with amateur players from the Marsh community, including Vaughan Williams' *The Lark Ascending* with stunning young soloist, Aki Blendis and Gershwin's jazz-influenced *Rhapsody in Blue*. Canterbury Cathedral Choir are joined by the London Mozart Players for a performance of Fauré's *Requiem*, with poems written for JAM in 2020 by Grahame Davies inserted between the movements. Our final concert, performed by JAM Sinfonia, includes Cameron Biles-Liddell's *Concerto for Flute and Chamber Orchestra* with Daniel Shao and another first at JAM on the Marsh, Mahler's 4th *Symphony*.



Mark Padmore CBE, tenor



Ben Goldscheider



Stephen Layton



Changeling Theatre



Felicitas Wrede, soprano



| 10 jamconcert.org Canterbury Cathedral Choir



Daniel Shao

John Ballard returns to the festival with a fascinating exhibition of photography, pen and ink drawings and oil paintings of all the Romney Marsh churches that the festival will visit for performances. His is one of five exhibitions in the festival, which will be held in the Marsh Academy Leisure Centre, the carriages of the Romney Hythe and Dymchurch Railway and the Marsh churches.

Most performances at JAM on the Marsh sold out last year, with many events having waiting lists. We urge you to book early for this year's festival, which promises to be our best yet. We will again be offering our Festival Bus to shuttle audience from Ashford International station. This service enables you to be in any of our Romney Marsh venues an hour after leaving St Pancras station. All evening concerts start at 7pm, enabling you to be back in central London around 10pm. We really believe that the Festival Bus enables you to be part of JAM on the Marsh whether you live in London or many towns connected to Ashford International. As such, I hope that you will come and join us at one of the best festivals, in the most wonderful mediaeval buildings: a festival where dreams come true.

Full details at www.jamconcert.org.

Edward Armitage BEM

JAM ARTISTIC DIRECTOR and CHAIR



COMPOSERS' RESIDENCY

WRITING FOR OPERA A 2-WEEK IMMERSION

After the success of its first Composers' Residency in July 2023, JAM is pleased to announce its second free residential course. Running from 1-13 July 2024, *Writing for Opera* is for dynamic, emerging composers, wishing to create new operas during Kent's JAM on the Marsh festival.

World-class tutors on this course include international composers Jonathan Dove CBE, Professor Shirley Thompson OBE, Professor Paul Mealer LVO CStG and Dr John Frederick Hudson (course director), as well as librettist Grahame Davies CVO and conductor Nicholas Cleobury.

2024 marks the 30th anniversary of the untimely death of Derek Jarman: artist, filmmaker, gay rights activist and Romney Marsh resident. Composers will write 15-minute operas focusing on Jarman's life to libretti by the celebrated writer and poet, Grahame Davies. As part of the course, they will spend a day writing in Prospect Cottage, Jarman's famous Dungeness home. In collaboration with singers from the Royal College of Music, these new works will be rehearsed during the festival and performed and filmed on the penultimate day of JAM on the Marsh. One composer will be awarded the President's Commission to write a new opera for performance at JAM on the Marsh 2025.

Composers Toby Anderson, Sam Buttler, Roseanna Dunn and Jago Thornton (here at tonight's concert) will find themselves immersed in an exciting and intensive composition experience within JAM on the Marsh, a vibrant multi-arts festival. They will have free access to all festival concerts and events and meet world-class artists. At a time when residential courses for composers are closing, all of us at JAM are incredibly proud to be working with and developing the future of such a vital art form.

Thank you to our collaborators on this project:



“THE ABILITY TO MEET, MAKE CONNECTIONS
AND BUILD RELATIONSHIPS WITH REALLY
INFLUENTIAL MUSICIANS FROM ACROSS THE UK
(OR, INDEED, THE WORLD) WAS SO INVALUABLE.”

COMPOSERS’ RESIDENCY PARTICIPANT 2023



JAM'S 'BIG GIVE' CAMPAIGN

19-26 MARCH

With 24 years' experience commissioning music, JAM gave the premiere of its largest commission to date at JAM on the Marsh last year: *The Sky Engine* by Richard Peat and Timothy Knapman. This extravaganza was for primary school children, the Canterbury Cathedral Choir, opera singers, a narrator and a multi-generational orchestra made up of community musicians playing side-by-side with the wonderful professionals of the London Mozart Players. The outcome was a triumph!

"A FANTASTIC, INSPIRING OPPORTUNITY. I WOULD LOVE TO LEARN AND PERFORM WITH LMP AGAIN. THERE'S NOTHING HERE OTHERWISE."

- LOCAL TEENAGE COMMUNITY PLAYER

Following such extraordinary feedback, JAM has decided to set up a Festival Orchestra, with amateurs intermingled with the London Mozart Players for workshops, rehearsals and performances, performing mind-blowing music such as Gershwin's *Rhapsody in Blue* and Vaughan Williams' *The Lark Ascending*.

Launching our Festival Orchestra is exciting but expensive, particularly in these tough times for the Arts. JAM's Festival Orchestra has been chosen to be part of the Big Give Arts for Impact Campaign, which will double donations given to JAM by individuals until 26th March. We hope to raise £5000 towards this thrilling project: £2500 from the public, £2500 from the Big Give. All funds raised will be invested into enabling and sustaining JAM's Festival Orchestra, giving our under-served community the chance to play astounding music with first-class professionals and to create unforgettable experiences.

Please consider donating to JAM's Arts for Impact Campaign by scanning the QR code, giving with cash or card at the back of the church or from the comfort of your home via: www.bit.ly/jambiggive. Please help us to smash our target.

"PLAYING IN THE SKY ENGINE ORCHESTRA GAVE MY SON HUGE MUSICAL INTEREST AND DIRECTION THAT HE WOULDN'T HAVE OTHERWISE..."

- PARENT OF 8 YEAR OLD MUSICIAN



PROGRAMME

FEATURING 9 PREMIERES

TOH YAN EE	<i>Flux</i>
STEVE RICHER	<i>First Light</i>
DONALD WETHERICK	<i>Psalm 150</i> <i>(Let every thing that hath breath praise the Lord)</i>
MARISSE CATO	<i>The Earth Was Without Form</i>
ISABELLE RYDER	<i>Illumination</i>
GEORGE W. PARRIS	<i>Dawn</i>
ANSELM MCDONNELL	<i>Rasp</i>
CHRISTOPHER CHURCHER	<i>This Shining Night</i>
JONATHAN WOOLGAR	<i>My Lover Spoke</i>

Paul Mealor to announce the
2024 President's Award

TARIK O'REGAN	<i>The Night's Untruth</i>
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Selwyn College Chapel Choir, Cambridge
Prepared by Sarah MacDonald

Onyx Brass
Alan Thomas · trumpet
James Fountain · trumpet
Andrew Sutton · horn
Amos Miller · trombone
David Gordon-Shute · tuba

Simon Hogan · organ

Michael Bawtree · conductor

FLUX

TOH YAN EE

flux /flʌks/ n.

constant change and movement;

irregularity, unpredictability, instability;

a flowing mass.

n. the rate of transfer of fluid, particles, or energy through a surface or substance (Physics).

n. a state of uncertainty about what should be done (usually following some important event) preceding the establishment of a new direction of action.

flux /flʌks/ v.

to melt, liquify;

to amalgamate.

v. to make or become fluid.



Toh Yan Ee is a Singaporean composer whose music fuses elements of spontaneity and organicity. Yan Ee's music deals with dichotomies within nature - both the phenomena of our physical world, as well as the nature of things. Her works explore gestures through the amalgamation and morphing of timbres and harmonies.

Yan Ee has worked with TACET(i) Ensemble, b-I duo, Orkest de Ereprijs, Salastina, Les Percussions de Strasbourg, Quartetto Maurice, ensemble chromoson, Ensemble Kochi, Singapore Chinese Orchestra, and NOISE Ensemble, amongst others. Her music has been performed in eight countries across Europe, Asia and America. Yan Ee was awarded Winner of the Boston New Music Initiative Young Composer Competition, Concertia Emerging Composers Fellowship, Runner-Up Prizes at the Black Bayou Composition Award and International Composition Institute of Thailand, Special Mention at AMAT Women Composers Competition, and Diploma at the New Music Generation International Composer Competition.

A graduate of the Yong Siew Toh Conservatory of Music under the tutelage of Ho Chee Kong and Adeline Wong, Yan Ee is currently pursuing a Master of Music at the Royal Academy of Music (London), studying with David Sawyer. Upcoming projects include a new work for Riot Ensemble, and a short chamber opera in collaboration with writer Noah McCreddie.

www.tohyanee.com

FIRST LIGHT

STEVE RICHER

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”.

First Light

*Through misty boughs the sunlight shimmers
Upon the dew of early morn.
The leaves' transparent costume glimmers:
Their hue a chorus of the dawn.
The dance of rainbows 'pon the air
Sends reds and violets to my eyes.
Squinting, blinking, standing there,
I drink this moment. Analyse.
That this mere chance of re-creation
I had the fortune there to see,
A blessing made from light's creation,
A special moment just for me.*

Lisa Murfitt



Steve Richer was born in Guernsey in 1972, attending Elizabeth College, where he was accepted by an encouraging Music Department onto the GCSE Music course despite not yet being able to play an instrument. During his studies he developed a love of composing.

Singing choral evensong in English cathedrals on a school choir tour sowed the seeds of Steve's passion for choral music, and this eventually inspired him - after a hiatus of many years - to return to his original love of composing. He tested the competition waters by entering the Guernsey Eisteddfod in 2019, winning the composition class, and has subsequently won several more times. He has also had an organ piece, *Meditation on Hymn Tune 'Michael'*, published.

With a day job in the NHS and no music qualifications beyond GCSE, Steve considers himself very much a keen hobbyist but with aspirations of continually refining his craft to produce works which emotionally resonate with listeners.

PSALM 150

DONALD WETHERICK

Psalm 150 is an ecstatic celebration of music and musical instruments in the worship of God. It is no accident that this psalm concludes the Book of Psalms – music being the last word in praise, as it were. ‘Breath’ implies singing, of course, but also invokes all living (breathing) creatures, and the metaphorical breath of inanimate things such as lyres, trumpets, cymbals and organs. Breath is the origin of the musical phrase.

This piece imagines Jewish Temple worship – where psalms were certainly sung – as something vigorous and embodied; spiritual certainly but also noisy, perhaps even brash. There is nothing ethereal or sober here. Yet the central section allows a moment of dignified stillness and delicacy to arise, almost as a surprise, in an otherwise rugged shout of praise to God.

The work was sketched over 30 years ago while I was still at university, including the melody of the refrain and first verse with its irregular metre. It found its current form in 2021 with the addition of the dissonant organ accompaniment and a contrasting middle verse which was never part of the original sketch. It is dedicated to the London Docklands Singers, who will perform it on 24 March.



Donald Wetherick grew up in a cultured musical family where Radio 3 was default listening. His mother was a skilled amateur pianist and father a devout opera lover. ‘Classical’ concerts were frequent events for him, as a listener and later as a choir member or performer at school or local group events, where he sang or played recorder, flute and piano.

Donald began university studying physics and mathematics but quickly changed to music. Around the same time, he became a regular Christian worshipper, and most of the music he has written since is ‘sacred’, whether for church or concert use. He has studied composition with Kenneth Leighton and Edward Harper at Edinburgh University, though his composing life developed later after spending a year as a musician working for the Iona Community.

Donald later trained as a music therapist at the Nordoff Robbins Centre in London and worked there for over twenty years before moving to the NHS. He now also teaches music therapy at the Guildhall School of Music and Drama.

www.djwetherick.com

Psalm 150

*Let every thing that hath breath praise, praise the Lord.
Let every thing that hath breath praise, praise the Lord.
Praise ye, Praise ye, Praise ye, Praise ye!
Praise ye the Lord!*

*Praise ye the Lord. Praise God in his sanctuary: praise him in the firmament of his power.
Praise him. Praise him for his mighty acts: praise him according to his excellent greatness.
Praise him with the sound of the trumpet: praise him with the psaltery and harp.
Praise ye, Praise ye, Praise ye, Praise ye!
Praise ye the Lord!*

*Praise him, praise him with the timbrel, Praise him, praise him with the timbrel and dance:
praise him with stringed instruments and organs. Praise him, praise him.*

*Let every thing that hath breath praise, praise the Lord.
Let every thing that hath breath praise, praise the Lord.
Praise ye, Praise ye, Praise ye, Praise ye!
Praise ye the Lord!*

*Praise him, praise him upon the loud cymbals: praise him upon the high sounding cymbals.
Praise him, praise him upon the loud cymbals: praise him upon the high sounding cymbals.
Praise ye, Praise ye, Praise ye, Praise ye!*

*Let every thing that hath breath praise, praise the Lord.
Let every thing that hath breath praise, praise the Lord.
Praise ye, Praise ye, Praise ye, Praise ye, Praise ye, Praise ye, Praise ye, Praise ye, Praise ye!
Praise ye the Lord!*

(King James Version)



THE EARTH WAS WITHOUT FORM

MARISSE CATO

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, 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 is threaded together to create a wide-ranging, multi-layered sonic environment using quartal harmonies and melodies, stacked and intersecting to create drama along with use of register in a very suspended harmonic sound world. The combination of textural gestures which 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.



Marisse Cato is a London-born composer and violinist. Her compositions evoke unique and entrancing sound worlds through which the listener is invited to consider their own listening and somatic experience as they explore the body of textures and tone colours presented. She has received commissions for stand-alone compositions and performances from Siglo de Oro, Devon Philharmonic Orchestra in partnership with the Royal Albert Memorial Museum, Cambridge New Music Group and others. Her

works have been performed in prestigious locations including West Road Concert Hall and Trinity College Chapel, Cambridge.

She works collaboratively with other disciplines including dance, film and fashion. Collaborations include Lily Maguire's fashion film "Hold That Pose" screened in the Cambridge Union Keynes Library with DISRUPTION Creative Ltd.

Cato's performance work ranges across contemporary, classical and popular styles. She performed in the European premiere of *The Blue Hour* with soprano Hannah Dienes-Williams and her own composition *Asteria* in the Fitzwilliam Museum Cambridge to over 1,000 visitors at their Museum Late event 2023. Her commercial work includes recording on the debut album of singer Mira May's "Tales of a Miracle" and subsequently featuring alongside the artist at her headline show in Charing Cross at HERE at Outernet to over 2,000 people.

www.marissecato.com

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 phenomena of the rising sun, to pay homage to this historical genealogy.

In the beginning the Almighty created the heavens and the earth. The earth was without form, and void, and the darkness hovered over the face of the deep. And the Spirit of God was moving over the face of the waters [Genesis 1:1-2]

Who can stand before it? Who can confront it and be safe? [Job 41]

When he established the heavens, I was there; when he set a compass over the face of the deep [...] then I was beside him [...] and I was daily His delight [Proverbs 8:27,30]

Here is the sea, great and wide, which teems with creatures innumerable; [...] there go the ships, and the Leviathan which you formed to play in it. [Psalm 104: 25-26]

When the boat entered the western darkness at evening, It faced the peril of the serpent, who might destroy the sun [...] It was with God to repel the serpent, so that the sun might cross the underworld by night and be reborn in the morning; thus man should survive death and be reborn. [The Repulsing of the Dragon from Ancient Egypt]

There is terror all around his teeth [...] his eyes are like the eyelids of the dawn. [Job 41]

A mist rose over the land, and watered the whole face of the earth. [Genesis 2:6]

He makes springs gush forth from the valleys; they flow between the hills; [...] the trees of the Lord are watered abundantly, those shining cedars of Lebanon. [Psalm 104:10, 16]



ILLUMINATION

ISABELLE RYDER

JAM PRESIDENT'S COMMISSION 2023

Illumination is inspired by St Brigid (St Bride), the gentle but strong-minded patroness saint of Ireland. Brigid founded Kildare Abbey and an associated art school, which was famous for its illuminated manuscripts. Sadly, the acclaimed Book of Kildare has been lost, but since her death 1500 years ago, Brigid's spiritual light has spread far and wide. This piece - for organ and two trumpets - aims to celebrate the light and art of St Brigid. A loose melody in the Mixolydian mode is presented by the trumpets, and progressively decorated (or illuminated) as the piece builds to its climax.



A former earthquake scientist with a first degree in music, **Isabelle Ryder** is now an award-winning composer published by Oxford University Press, and a Visiting Professional in keyboards at the Liverpool Institute for Performing Arts. Besides piano and organ, Isabelle also plays folk fiddle, particularly enjoying fast-paced Irish tunes.

Her wide-ranging and colourful music straddles classical, sacred, jazz, and theatre, and is often influenced in more or less abstract ways by the natural world. In 2023 she won First Prize in the contemporary category of the Fidelio Piano Composition Competition, for her evocative piece *Seal Highway* from the suite *Fjord*, inspired by coastal Greenland. In summer 2023 she composed for the Sacconi Quartet during the first JAM Composers' Residency in Kent, again choosing an Arctic inspiration. The residency in Kent led to a connection with St Bride's Church - which meant that Isabelle could go full-throttle Irish in choosing inspiration for both her JAM commission and a second, celebratory piece commissioned by the Guild of St Bride.

www.isabellerydermusic.weebly.com

DAWN

GEORGE W. PARRIS

In *Dawn* I wanted to construct an atmosphere of ambiguity where text and melody drift in and out of focus. The piece is a very personal one for me as it draws on my experiences in discovering and embracing my queer identity. Uncertainty and obscurity in regard to 'fitting in' underpinned much of my growing up and it was certain key moments where the noise dissolved into clarity that helped me find my place. Ella Higginson's poem seemed a beautiful metaphor for this with the final stanza's 'crimson shaft of dawn' arriving to burn away the cobwebs of morning; the overlapping sounds of the dawn settling into a sinking beam of light.

Dawn

*The soft-toned clock upon the stair chimed three—
Too sweet for sleep, too early yet to rise.
In restful peace I lay with half-closed eyes,
Watching the tender hours go dreamily;
The tide was flowing in; I heard the sea
Shivering along the sands; while yet the skies
Were dim, uncertain, as the light that lies
Beneath the fretwork of some wild-rose tree
Within the thicket gray. The chanticleer
Sent drowsy calls across the slumbrous air;
In solemn silence sweet it was to hear
My own heart beat . . . Then broad and deep and fair—
Trembling in its new birth from heaven's womb—
One crimson shaft of dawn sank thro' my room.*

Ella Higginson



George W. Parris is a London-based composer with a particular interest in choral music and theatre. His work has been performed across the country at prestigious festivals such as JAM on the Marsh, The Leeds Lieder Festival and Tête à Tête: The Opera Festival, and by a variety of ensembles including Inchant Chamber Choir, VOCES8 and the VOCES8 scholars.

George's style combines his love for early 20th century French Impressionism with influences from both the traditional and contemporary worlds of choral music to create a sound and style of composition with story-telling at its heart. George studied music as an undergraduate at the University of Manchester and is currently enrolled at the Royal Academy of Music, studying for a masters degree in composition.

www.georgeparris.co.uk

RASP

ANSELM McDONNELL

The inspiration for *Rasp* was an exploration of rough, rasping sounds on brass instruments and juxtaposing these with smoother effects. I had a clear idea in my head of the opening gesture, a descending growl in the trombone, and the material develops out of this moment, often returning to this gesture to launch the piece forward. Commissioned by New Music Dublin and the Royal Irish Academy of Music, this short quintet was the preparatory work for a 9-minute work for full brass band, which was premiered at New Music Dublin 2022 by the 1st Old Boys Band Belfast and then recorded with support from Help Musicians UK.



Anselm McDonnell is an Irish/Welsh composer who has composed over ninety pieces for orchestra, chamber groups, choirs, soloists, and electronics. His music has been performed in thirteen countries and includes commissions by the London Symphony Orchestra, the Embassy of the Federal Republic of Germany, the National Symphony Orchestra of Ireland, Huddersfield Contemporary Music Festival, BBC Concert Orchestra, the Crash Ensemble, BBC Radio 3, British Council, and NCH Dublin. His music features on eleven CDs, including two self-released albums: *Light of Shore* and *Kraina*. In 2023 he had portrait concerts dedicated to his music in Bangkok and Chiang Mai, Thailand, by the TACETi Ensemble. His music has been played at NCH Dublin, LSO St. Luke's (4 performances), Wigmore Hall, Huddersfield Contemporary Music Festival, Hugh Lane Gallery (4 performances), and New Music Dublin Festival (10 performances).

He is a Jerwood+ resident composer with the LSO for 23/24 and was recently resident composer at the Centre Culturel Irlandais in Paris (Oct/Nov 23). His compositions have been described as 'abrasive and compelling' (Irish Times), 'bright as fluorescent light' (Journal of Music) and 'perhaps the contrasts and complexities that it contains are a musical reflection of the multi-layered nature of what it means to be a composer in a community as complex as Northern Ireland.' (Robert Hugill)

www.anselmguitar.co.uk

THIS SHINING NIGHT

CHRISTOPHER CHURCHER

During my residency as a composer at JAM on the Marsh last summer, I had the privilege of meeting the photographer Susan Pilcher. Her striking night photography left a profound impression on me — its simplicity, whilst instilling such a deep sense of awe for the wonder of the night sky. Her work inspired me to write my first piece of organ music. *This Shining Night* is a short organ prelude, taking its title from James Agee's poem *Sure on this shining night*. The music traces the journey of an eye adjusting to the night sky, gradually discovering and highlighting little stars above. As the piece unfolds, the sonority of the organ intensifies in power, reflecting on the sheer majesty of the cosmos. Twinkling motifs evoke wonder, while resonant chords portray the profound human sense of awe in the face of the vastness of the universe. The composition invites listeners to immerse themselves in the mysteries of the night, embracing the beauty and insignificance we find beneath a shimmering ceiling of stars.

(See photo on next page of Bodiam Castle, Sussex (© Susan Pilcher) which inspired the piece)



Christopher Churcher is emerging as one of Britain's most prolific and exciting young composers. Described as 'a remarkable talent' by David Hill, Christopher's accomplished body of works is earning him a national reputation for its striking aesthetics and captivating musical language. Drawing from the contemporary traditions of composers such as John Adams, Julia Wolfe, Nico Muhly and Caroline Shaw. Christopher studies composition under the mentorship of Cheryl Frances-Hoad.

Decorated with over a dozen national awards for his music, Christopher won the 2021 Benslow Young Composers' Competition, adjudicated by Judith Weir, before winning the Sir David Willcocks Carol Competition later that year. His string quartet *Arborescent* also won the National Centre for Early Music Young Composer's Award in 2022, and was subsequently broadcast on BBC Radio 3. In October 2022, he began his music undergraduate studies at the University of Oxford, where he sings with Somerville College Choir and the Schola Cantorum of Oxford.

www.christopherchurcher.com



MY LOVER SPOKE

JONATHAN WOOLGAR

My lover spoke

*My sister
My bride
My darling
My lover spoke*

*See! The winter is past;
My darling, arise, my flawless one,
and come with me.
the rains are over and gone.
My lover
My friend*

*The season of singing has come,
let me hear your voice;*

*My sister
My bride
My darling
My lover
My friend
show me your face.*

Come back...

*You have stolen my heart with
one glance of your eyes.*

from *SONG OF SONGS*



Jonathan Woolgar draws from a wide range of musical experience to create work that is communicative without compromise.

His music has been performed by such groups as Aurora Orchestra, the London Symphony Orchestra and the BBC Scottish Symphony Orchestra, as well as broadcast several times on BBC Radio 3. In 2010, Jonathan won the BBC Proms Young Composers' Competition, and has since done several major projects with renowned soprano Héloïse Werner, as well as being a member of the LSO's Panufnik Composers Scheme and a Royal Philharmonic Society composer, as part of which *Canzoni et ricercari* was premiered at the 2021 Cheltenham Music Festival. This piece went on to win the Royal Musical Association's Tippett Medal. Projects over the last year have included a new orchestral work for the LSO's Barbican season and a second collaboration with the BBCSSO.

Whilst currently based in London, Jonathan hails from Pontefract, West Yorkshire. He attended Chetham's School of Music, studying composition with Jeremy Pike and Gavin Wayte, before going on to Fitzwilliam College, Cambridge and the Royal Academy of Music, where he studied composition with Giles Swayne and David Sawer respectively. He completed his PhD supervised by Julian Anderson at the Guildhall School, and has an active teaching career.

www.jonathanwoolgar.com

THE NIGHT'S UNTRUTH

TARIK O'REGAN

JAM COMMISSION 2010

The Night's Untruth explores the use of sleep as metaphor by dint of excerpts from poems written in the 17th to 20th centuries. Death, love, fear, ecstasy, isolation, dreaming and rest are all textual "variations" on the "theme" of sleep and can be found in the chosen texts. The work's title is taken from a line in a poem by Samuel Daniel (1562-1619) and speaks to the composition's focus on sleep as a parallel, possibly dystopian, existence to the one experienced in our waking hours.

*O soft embalmer of the still midnight!
Shutting, with careful fingers and benign,
Our gloom-pleas'd eyes, embower'd from the light,
Enshaded in forgetfulness divine;
O soothest Sleep! if so it please thee, close,
In midst of this thine hymn, my willing eyes.*

from *To Sleep*
by John Keats (1795-1821)

*Care-charmer sleep, son of the Sable night,
Brother to death, in silent darkness born:
Relieve my languish, and restore the light,
With dark forgetting of my cares return.
And let the day be time enough to mourn,
The shipwreck of my ill-adventured youth:
Let waking eyes suffice to wail their scorn,
Without the torment of the night's untruth.*

from *Care-charmer sleep*
by Samuel Daniel (1562 - 1619)

*Is it thy will thy image should keep open
My heavy eyelids to the weary night?
Dost thou desire my slumbers should be broken,
While shadows like to thee do mock my sight?
Is it thy spirit that thou send'st from thee
So far from home into my deeds to pry,
To find out shames and idle hours in me,
The scope and tenor of thy jealousy?*

from *Is it thy will*
by William Shakespeare (1564-1616)

*Cease dreams, th'imagery of our day desires,
To model forth the passions of the morrow:*

*[Care-charmer sleep, son of the Sable night,
Brother to death, in silent darkness born:
Relieve my languish, and restore the light,
With dark forgetting of my cares return.]*

*Never let rising Sun approve you liars,
To add more grief to aggravate my sorrow.
Still let me sleep, embracing clouds in vain;
And never wake, to feel the day's disdain.*

from *Care-charmer sleep*
by Samuel Daniel

*Under the mistletoe of dreams, a star -
As though to join us at some distant hill -
Turns in the waking west and goes to sleep.*

from *The Harbor at Dawn*
by Hart Crane (1899-1932)



Tarik Hamilton O'Regan is a London-born composer based in San Francisco. In recent years much of his work has investigated and been influenced by his dual Arab and Irish heritages.

The 2023/24 season sees performances by the Aalborg Symphony Orchestra in Denmark, the Dunedin Consort in the UK, and Santa Fe Desert Chorale in the US. His work will also be heard at this year's BBC Proms. Recently he was commissioned by His Majesty

King Charles III to compose the *Agnus Dei* for the Coronation Service at Westminster Abbey.

Tarik's output, recognized with two GRAMMY® nominations and two Ivors®, has been recorded on over 45 albums, and is published exclusively by Novello. He maintains a longstanding commitment to education and service to the arts in general. Most recently, this has been recognized by his election to an Honorary Fellowship of Pembroke College, Oxford, and to the board of Yaddo, one of the oldest artists' communities in the USA. Tarik was also included in the Washington Post's annual list of creative artists "changing the classical landscape" for 2022.

www.tarikoregan.com

PERFORMERS

SELWYN COLLEGE CHAPEL CHOIR

CAMBRIDGE



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

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

In their long-standing association with JAM, Selwyn Choir has premiered major new works by some of the UK's foremost composers, including Jonathan Dove, John McCabe, Gabriel Jackson, Paul Patterson, Judith Bingham, Steve Martland and Adam Gorb. The choir has made over 25 commercial recordings under Sarah MacDonald's direction. They have made something of a niche for themselves recording single-living-composer discs, and have released several, including discs of works by Colin Mawby, Paul Spicer, Paul Edwards, Gary Higginson, Alan Bullard, Phillip Cooke, John Hosking, Mark Gotham, Benjamin Ponniah, Iain Quinn, Paul Ayres, Richard Peat and Joanna Gill.

SARAH MACDONALD

DIRECTOR OF MUSIC



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

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

Sarah is a Fellow and examiner for the Royal College of Organists, and an examiner and teacher for the University of Cambridge's Faculty of Music. She is well known internationally as a conductor and teacher, and her liturgical music (over 60 published titles) is performed regularly around the world. She is series editor of the 'The Sarah MacDonald Choral Series' with Selah Publishing in Pittsburgh. Sarah also writes a popular monthly column for the American Guild of Organists' magazine *The American Organist*, called 'UK Report'. A compilation of 12 years worth of her essays was published as a book in November 2022. She is a Patron of the Society of Women Organists, an Honorary Patron of the Herbert Howells Society, and President of the School Organists' Association. She was recently appointed University Organist at Cambridge, and is the first woman to hold that prestigious ceremonial role, which dates back to 1670. In July 2024, she takes up the Office of President of the Royal College of Organists, and her first solo recording, Bach's Goldberg Variations on the Steinway-D in Ely Cathedral, is released this month. In her spare time Sarah is a keen amateur photographer.

MICHAEL BAWTREE

CONDUCTOR



A musician with a wide-ranging international career, British conductor and organist Michael Bawtree was appointed Principal Conductor of JAM in 2017. He regularly conducts the Royal Scottish National Orchestra, and has directed the Scottish

Chamber Orchestra, London Mozart Players, Red Note Ensemble, the Orchestra of Scottish Opera, Orchestra North East and many performances for Scottish Ballet, Northern Ballet and Raymond Gubbay Limited across the British Isles. For seven years he was Assistant Music Director of the Lyrique-en-Mer summer opera festival in Brittany. He joined the music staff at Glyndebourne for their 2018 production of Debussy's *Pelleas et Melisande*, and has worked as guest chorus master for the BBC Singers, Danish National Opera (*Michael Kohlhaas*, *Eugene Onegin*) and St Endellion Festival (*Death in Venice*).

Since 2005, Michael Bawtree has been Chorus Director of the Edinburgh Royal Choral Union and Music Director of Glasgow Chamber Choir. He is Artistic Director of Edinburgh University Chamber Choir. He has also worked with the Edinburgh Festival Chorus, the RSNO chorus, Andrea Bocelli, and toured with other choruses across Europe, North America, Hong Kong and New Zealand. He made his debut at the Royal Albert Hall in 2015 conducting Mozart's *Requiem* with the London Philharmonic Choir. He conducted a specially-formed ensemble at His Majesty King Charles III's "Scottish Coronation" in Edinburgh in July 2023.

Bawtree spent the summer of 2014 living in Mumbai, directing a choral project with 250 children from all walks of life: slum children sang alongside the most privileged on the stage of the National Centre for the Performing Arts. Shortly before the pandemic, he directed a Youth Choir project at the Queensland Conservatorium in Brisbane and visited Vanderbilt University in Tennessee as Guest Artist. This autumn, he travelled to a remote island in northwest Greenland to lead a week of workshops and performances with young musicians from across Scandinavia. Other recent and upcoming guest conducting engagements include concerts in Sweden, Croatia, Holland, Germany, Faroe Islands, Denmark and Tuscany. In February, Bawtree returned to Mumbai to perform Saint-Saëns' Organ Symphony with the Symphony Orchestra of India; later in the season, he heads back to Brisbane to lead another youth choir project.

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

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

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 Radio 3 and has received huge critical acclaim, Gramophone hailing "some of the most thrilling chamber brass-playing of its kind" and Record Review describing the group as a "wonderful, virtuosic brass quintet".

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

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

SIMON HOGAN

ORGAN



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

Simon's musical life began as a chorister at St Mary Redcliffe, Bristol. Following organ scholarships at Bristol and Salisbury Cathedrals, he moved to London in 2008 to study organ performance at the Royal College of Music, where he subsequently graduated with first class honours. In his final year he held the Organ Scholarship at St Paul's Cathedral, before becoming Assistant Director of Music at Southwell Minster, a post he held for seven years.

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

Simon has studied organ performance with Sophie-Véronique Cauchefer-Choplin, Daniel Cook, David Graham, Robert Quinney and Colin Walsh. He studied conducting with Paul Brough and Peter Stark and harpsichord with Terrance Charlston. Simon is the principal organist for JAM - an organisation which commissions and performs new music for brass, organ and choir by leading contemporary composers - and as such he has enjoyed working with some of the country's finest ensembles, including the BBC Singers, the Chapel Choir of Selwyn College, Cambridge, Gesualdo Six and Onyx Brass. Simon's solo recording from Southwell Minster on the Priory label was released in 2015, and has been met with critical acclaim.





HISTORY OF JAM

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

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

JAM's *Call for Music*, its commissioning and its March concert remain at the heart of its work. Since 2000, JAM has given performances of 180 new pieces of music, either submitted to or commissioned by the charity. The list of names that we have commissioned is a who's who of British composers of our day: Jonathan Dove, Paul Patterson, John McCabe, Paul Mealer, Judith Bingham, Mark-Anthony Turnage, Adam Gorb, Gabriel Jackson, Steve Martland, Tarik O'Regan, Philip Cashian, Rory Boyle, Julian Philips, Phillip Cooke, Giles Swayne, Thea Musgrave, Tom Harrold, Richard Peat and Daniel Saleeb. Many of these pieces have been broadcast by the BBC, some have won awards such as the British Composer Awards and many have been performed across the UK and abroad, including the US, New Zealand, Canada and France.

JAM began as a memorial project to John Armitage. It has grown beyond the wildest dreams of its 'founding fathers' over its first 24 years.

PRESIDENT'S AWARD

Tonight we celebrate someone who has given endless support to JAM over the last 20 plus years. This fourth award will be announced and presented during the concert by JAM's President, Paul Mealor.

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

In 2023, two awards were given. The first in March to **Sarah Armitage** for her incredible dedication to the fundraising and marketing success of JAM. In July, **Susan Pilcher** was awarded for her dedication to JAM.



Sarah MacDonald



Sarah Armitage



Susan Pilcher

PAUL MEALOR IVO CSTJ
PRESIDENT OF JAM

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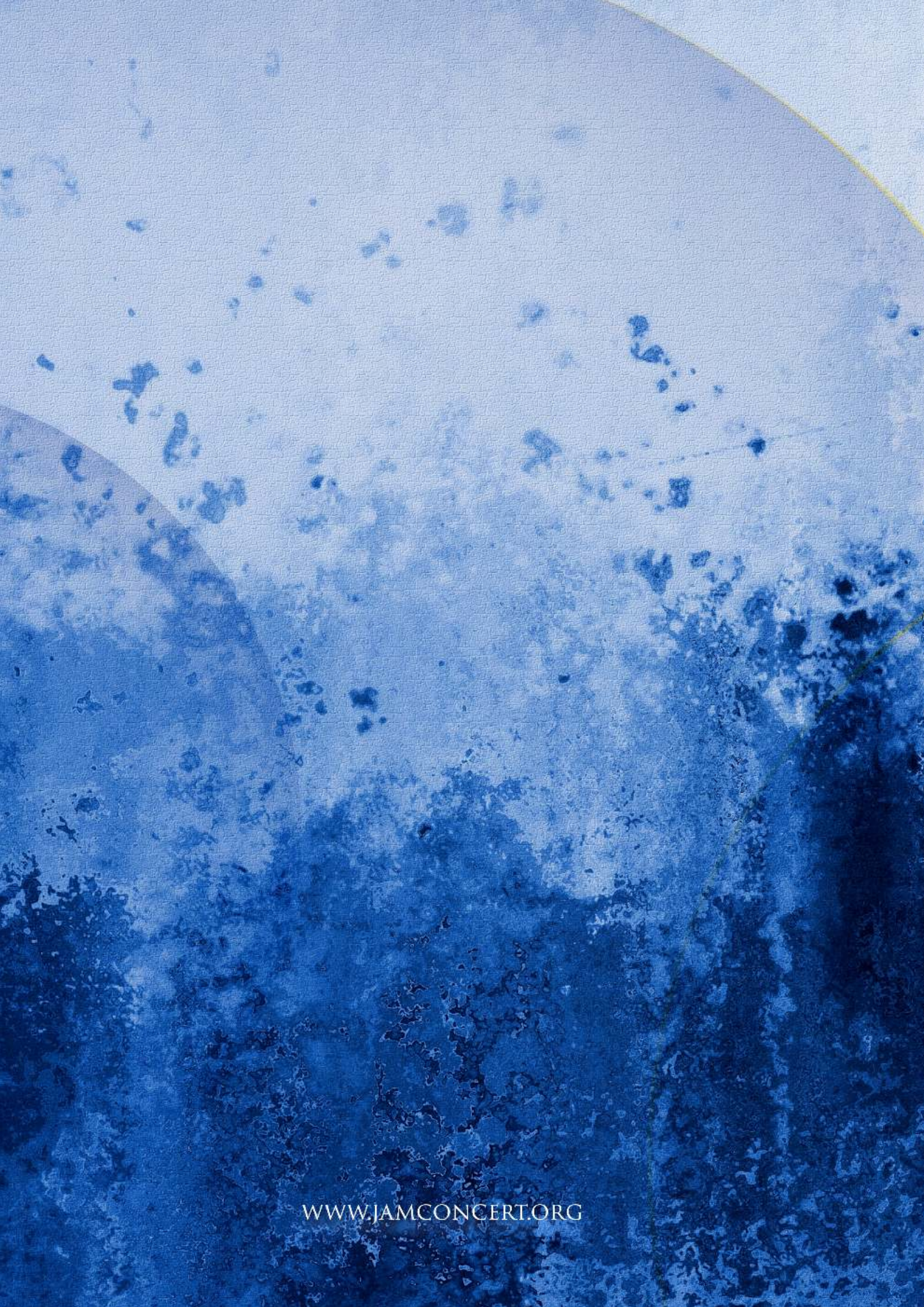
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