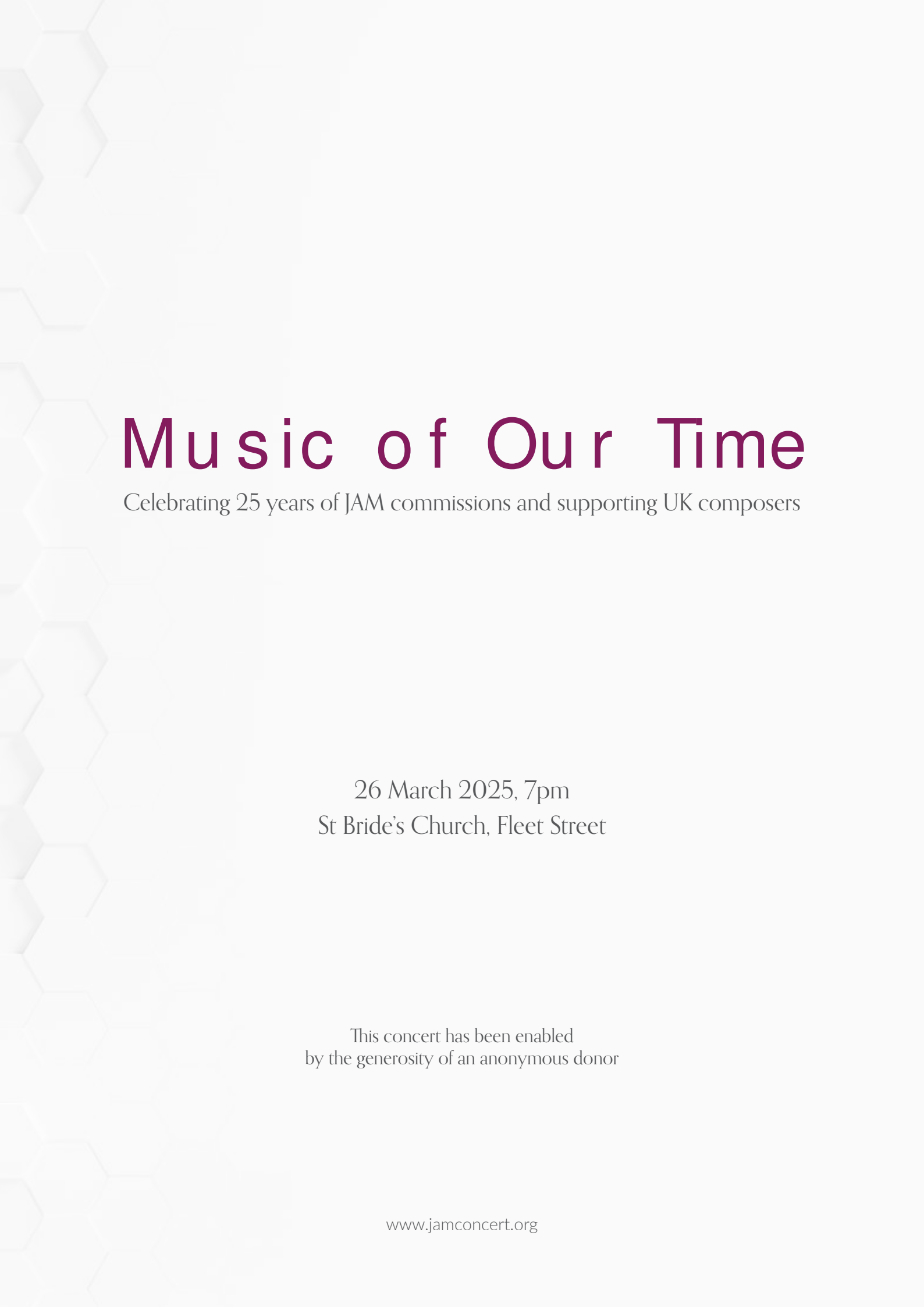




JAM @25

Creating a Legacy of New Music



Music of Our Time

Celebrating 25 years of JAM commissions and supporting UK composers

26 March 2025, 7pm
St Bride's Church, Fleet Street

This concert has been enabled
by the generosity of an anonymous donor

www.jamconcert.org



Welcome to this special concert — *Music of Our Time* — marking 25 years of JAM's commitment to championing new music.

Tonight, we launch **JAM @25** — an exciting season that celebrates our past while looking boldly to the future. *Music of Our Time* has always been at the heart of JAM, and this evening stands as a testament to 25 years of commissioning and supporting UK composers. Tonight's programme is a celebration of JAM's legacy — both a reflection on where we have been and a glimpse into the future of new music.

This evening, we also officially launch our open call for the next **Composers' Residency** — a dynamic initiative designed to nurture the next generation of musical voices. This year's residency will feature internationally renowned percussionist **Beibei Wang** and pianist **Thomas Kelly**, the Britten Fellow at the Royal College of Music.

Looking ahead to July, we present an electrifying 12-day JAM on the Marsh festival on the Romney Marsh coastline. Curated by **Edward Armitage BEM**, this festival places music at its core, blending thrilling performances with theatre, film, thought-provoking art exhibitions, discussions and meaningful community engagement.

Since its inception, JAM has proudly commissioned 45 significant works, from composers such as Judith Bingham, Jonathan Dove, Paul Mealor, Thea Musgrave, Tarik O'Regan and Mark-Anthony Turnage. Many of these works have been broadcast by the BBC, received prestigious awards, and been performed worldwide.

Anniversaries invite reflection — but they also inspire renewal. As we celebrate JAM's history, we also reaffirm the mission on which JAM was founded: to be a driving force

JAM @25

Edward Armitage BEM · JAM Chair

Many creative organisations came about around the millennium; think Tate Modern, The Dome, The Public (West Bromwich), The Eden Project, National Centre of Popular Music (Sheffield) to name a few. Some have been hugely successful; some failed completely. JAM, the **John Armitage Memorial Trust**, setup in 2000 to promote and enable new music in the UK, was one that has succeeded and exceeded its original aims.

The forces that JAM wanted to create new music for were close to John Armitage's heart – choir, brass and organ. By late 2000, I had spoken to **Onyx Brass** and **Robert Jones** (Director of Music at St Bride's, Fleet Street) about how we might fulfil our idea of supporting composers. The composer **Timothy Jackson** and lawyer **Charles Cochrane** joined the team created to lead JAM, and an initial Music Panel was formed including Jonathan Dove, Tim Jackson, Robert Jones and Marisa Robles. Twenty-five years on Robert, Tim, Charles and Jonathan remain involved with JAM in differing roles.

On 15 March 2001, JAM held its first concert, at St Bride's, showcasing what JAM's forces could sound like. The following March, JAM held its first 'proper' concert of new music, again at St Bride's, featuring music commissioned by and submitted to the Trust. Notable inclusions in this first programme were Tim Jackson's *No Answer*, JAM's first commission, and a submission by an emerging composer named **Paul Mealor**. Like Tim, Paul has remained integral in JAM, as our President. Of the ten pieces of contemporary music performed in the concert, another interesting inclusion was *Whitsunday* by **Richard Peat**



To keep an organisation on track over 25 years takes time and dedication. I would like to thank past and current Trustees for their firm guidance: Sarah Armitage, Charles Cochrane, Marah Dickson-Wright, Tim Jackson, Patricia Rolfe and Martin Young. Your dedication and support over the years is so important, and your guidance past, present and in the future remains crucial to our organisation.

25 years on JAM, and all involved with it, remain true to our original goals; that of supporting composition in the UK. You, our audience, funders and supporters, are key to JAM's continued survival, both by attending our events and by your financial generosity. At a time when public funding of the arts is getting ever harder, with many organisations being decimated, we are truly grateful for every penny donated. Thank you for your support and for attending tonight. I hope you enjoy tonight's programming, which returns to commissions from 2002 and 2010, premieres our latest and offers the most exciting pieces from our most recent *Call for Music*.

From the JAM Archives



Edward Armitage and John Armitage (1998)

THIS DECLARATION OF TRUST IS MADE

the 8th day of DECEMBER 2001 by

(a) EDWARD ARMITAGE
TIMOTHY JACKSON
CHARLES COLLEANE

(The first trustees who together with the future trustees or trustee of this deed are referred to as "the trustees")

WHEREAS the first trustees hold

(b) £10

on the trusts declared in this deed and it is contemplated that further money or assets may be paid or transferred to the trustees upon the same trusts.

NOW THIS DEED WITNESSES AS FOLLOWS:

A Administration.

The charitable trust constituted by this deed ("the Charity") and its property ("the trust fund") shall be administered and managed by the trustees under the name of JOHN ARMITAGE MEMORIAL TRUST

or by such other name as the trustees from time to time decide with the approval of the Charity Commission for England and Wales ("the Commission").

B Objects.

The trustees shall hold the trust fund and its income upon trust to apply them for the following objects ("the objects")

the use of the fund TO NURTURE AND
PROMOTE THE DEVELOPMENT OF CLASSICAL
MUSIC COMPOSITION IN THE
UNITED KINGDOM

Original Charity Document



Edward Armitage and Sarah MacDonald (2010)



Edward Armitage and Paul Mealor (2010)



The 2002 Concert programme

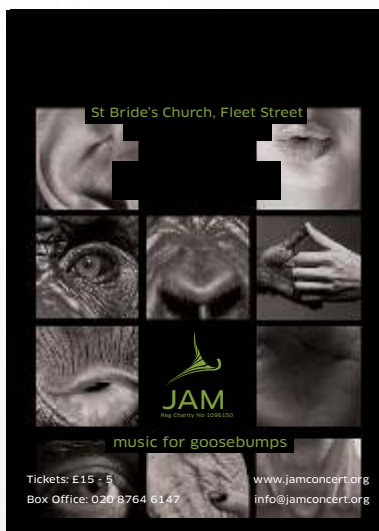
The 2002 concert was performed on Thursday 14th March 2002 at St Bride's Church, Fleet Street, London.

The centrepiece was a JAM commission by Tim Jackson.

Performers: Onyx Brass; The St. Bride's Singers; Benjamin Bayl, organ; Robert Jones - conductor

Composer	Title	Instruments
J Maynard	Fanfare	Brass & Organ
C Monteverdi	Deus in Adjutorium	Choir, Brass & Organ
R Peat	Whitsunday	Choir
J Duddell	Still Life	Brass
C-		

The first *Music of Our Time* concert including its *Call for Music*



JAM Co m m i s s i o n s

2002

No Answer

Timothy Jackson
20' · choir · brass · organ

2003

**The Far
Theatricals of Day**

Jonathan Dove
20' · choir · brass · organ

2004

**Songs of the
Garden**

John McCabe
25' · choir · brass · organ

2005

The Fifth Continent

Paul Patterson
25' · choir · brass · organ

2006

**My Heart
Strangely Warm'd**

Judith Bingham
17' · choir · brass · organ

2007

**Thoughts Scribbled
on a Blank Wall**

Adam Gorb
25' · choir · brass · organ

2009

Darwin

Steve Martland
17' · choir · brass · organ

2010

Fundamental

Hannah Kendall
10' · choir · brass

2010

The Night's Untruth

Tarik O'Regan
15' · choir · brass · organ

2010

Fiery the Angels

Richard Peat
10' · bass · brass

2011

**All Things
Wear Silence**

Philip Cashian
20' · choir · brass · organ

2012

The Hythe

Judith Bingham
11' · strings

2012

Body of Water

Julian Phillips
17' · choir · brass · organ

2013

The Farthest Shore

Paul Mealor
35' · choir · brass · organ

2019

Soliloquy

Daniel Saleeb
20' · choir · brass · organ

2002-2025

2020

Piano Concerto

Paul Mealor

20' · strings · percussion ·
piano

2021

**Between the
Stormclouds and
the Sea**

Jack Oades

25' · choir · brass · organ

2022

**Concerto for
Clarinet**

Judith Bingham

11' · strings · clarinet

2023

Onyx 30

Mark-Anthony
Turnage

10' · brass

2024

Illumination

Isabelle Thornton

7' · organ · two trumpets

2024

Wild Earth Blazing

John Frederick
Hudson

40' · strings · piano · perc
horn · tenor

2025

**Seven Songs
of Nature**

[25]

Years of JAM

[45]

JAM Commissions

[15+]

Hours of Music

JAM Digital

A Free Global Composers' Resource –
expanding access to education and new music

As JAM celebrates 25 years, we not only reflect on our history of commissioning and championing new music but also on how we have evolved as an organisation to support composers in new ways. One of the most significant developments in recent years has been the expansion of JAM's digital presence, born out of necessity during the COVID-19 pandemic in 2020. When live performances paused for Covid, JAM managed to have its festival funding repurposed, enabling us to film our entire festival programme and release it – for free – on digital platforms to ensure that creativity could continue to thrive. Over 20,000 people watched these performances around the world.

From this, the **JAM Composers' Resource** was created which is an invaluable, free online hub providing composers with essential tools to explore, learn and develop the craft of writing for different forces. Since launching these digital initiatives in 2020, JAM's YouTube channel has grown to over 180 different videos, which have collectively been viewed over 130,000 times.

[21]
Hours of Music

These Educational Videos were created in partnership with:

The VOCES8 Foundation: Writing for Voice

Sarcconi Quartet: Writing for Strings

Onyx Brass: Writing for Brass Quintet

Francesca Massey: Writing for Organ



Among our most-watched resources include:

8,000 views on “Pedals on the Organ” – a guide to writing for organ pedals

5,000 views on “Problematic Ending Consonants” – a masterclass on choral diction with VOCES8

With JAM’s commitment to enabling composers, the resulting compositions from our **Composers’ Residency** programme are professionally performed and recorded, thus helping to promote the next generation of composers, their work and increase the chances of future performances. Through these resources, JAM continues to support composers worldwide, making new music more accessible than ever before. As JAM marks 25 years, we embrace the future with creativity, ensuring that JAM continues to be a driving force for new music.

Explore our **free Composers’ Resource**
at jamconcert.org/composers-resource



“Heart-felt congratulations to JAM on its 25th anniversary. Its excellent quality performances of new works continue to provide creative growth for our field.”

— **Thea Musgrave CBE**

“Since its inception, JAM has fostered the most positive and supportive view of new music, and so many composers, including myself, have had brilliant experiences with a wealth of the best musicians. Long may it prosper!”

— **Judith Bingham OBE**

“Congratulations on your 25th anniversary, JAM! I’ve had the privilege of witnessing first-hand the incredible contribution you’ve made in live concert-making, commissioning new compositions and inspiring the next generation of musicians and audiences in the UK. Here’s to another 25 years of success!”

— **Robin Tyson, VOCES8 Foundation**

“For 25 years JAM has been at the forefront of encouraging new music in the UK, and has been instrumental in promoting the works of young composers, many of whom are now-household names. Selwyn Choir’s (and my) involvement with JAM since (nearly) the very beginning, has shaped the choir’s reputation, and indeed my career, in countless ways. I am grateful to everyone in Team JAM for being so fabulous, and I am proud to be playing a small role in its quarter-century celebrations!”

— **Sarah MacDonald**

“JAM’s 25th anniversary is a remarkable milestone of championing new music and fostering artistic innovation. Having had the privilege of receiving a commission from JAM, I have experienced firsthand their dedication to supporting composers and expanding the choral and orchestral repertoire. Their work continues to inspire and elevate both artists and audiences, and I look forward to seeing how they shape the next 25 years of music making.”

— **Tarik O’Regan**

“When a relatively young group called Onyx Brass encountered JAM for the first time 25 years ago, it instantly felt like a perfect match. With the shared ethos of giving

Programme

A Celebration of New Music

Timothy Jackson

No Answer (2002 Commission)

20'

1. *People Like Us*

2. *Prison Lullaby*

3. *Terror*

4. *Contemplating a Photograph of a Church With Cross*

5. *From the Record of the Interrogation of the Accused*

Sarah MacDonald

Brother Sun, Sister Moon

4'

Alan Bullard

The Cats Are Crowding Us (Call for Music)

3'

Laura Heneghan

Chrome (Call for Music)

5'

Eoghan Desmond

In the Timbrels and Dances (Call for Music)

4'

Paul Mealor

Now Sleeps the Crimson Petal (2010 Commission)

12'

No. I: *Now Sleeps the Crimson Petal*

No. II: *Lady, when I behold the roses sprouting*

No. III: *Upon a Bank with Roses*

No. IV: *A Spotless Rose*

Joseph Phibbs

Seven Songs of Nature (2025 Commission; world premiere)

20'

1. *Aubade*

2. *Pied Beauty*

3. *Sumer is icumen in*

4. *The Birds*

5. *Foweles in the Frith*

6. *Moon, Moon, Mak'me a Pair O'shoon*

7. *from The Night*

Performers

The Chapel Choir Selwyn College, Cambridge

Sarah MacDonald · conductor

Onyx Brass

Claire Seaton · soprano

Philippe Durrant · tenor

James Emerson · baritone

Simon Hogan · organ

No Answer

Timothy Jackson

No Answer is a five-movement setting of poems whose writers were all political prisoners in Africa and Russia during the 20th century.

The Nigerian poet, **Chris Abani** was imprisoned three times between 1985 and 1991, accused of sedition for performing anti-government plays. He was brutally tortured and held on death row, seeing many of his friends die in prison. The two poems of his which appear in *No Answer* were written after his release.

The other poems in the set, by **Maria Terentyeva**, **Mikhail Kudinov**, **Vladimir Mayakovsky** and **Lev Timofeyev** have been translated from the original Russian by Richard McKane. They were written whilst their writers were incarcerated and date from 1909 to 1985.

As a complete cycle, the six poems of *No Answer* show a whole range of reactions to the experience of imprisonment, from the deceptive simplicity of 'People Like Us' to the harrowing reality of the interrogation transcript which ends the piece.

Tonight's performance is dedicated to the memory of Graham Jackson; Tim's father and Supporter of JAM.

Timothy Jackson was born in Preston and at the age of 15 was awarded a scholarship to study horn and composition at the Royal Academy of Music. He subsequently continued his studies at the University of Manchester and the Royal Northern College of Music. He was a member of the Orchestra of the Royal Opera House, Covent Garden, and the Philharmonia Orchestra, before becoming Principal Horn of the Royal Liverpool Philharmonic Orchestra in 2011.

As a composer and arranger, Timothy has received commissions from groups as diverse as the Academy of Saint Martin-in-the-Fields Chamber Ensemble, the Alison Balsom Ensemble, BASBWE, Birmingham Royal Ballet, the CBSO, DaDaFest, Ensemble 1010, Ensemble 360, the Hallé, the National Y,2 me299c519Nipal OrcBB

1. People Like Us
CHRIS ABANI

*Standing at dawn in grandmother's kitchen, hot
tea mists the window as it warms me.*

*Outside, soft pre-dawn light drizzles over hens scratching
for truth beneath the stunted orange tree.*

*The mauve dawn yawns in the slow
approaching heat, exhaling dark shadows.*

*As I sip, grandmother, arthritic bones too old to
waste another moment in sleep, chops onions*

*and tomatoes ready for the searing of hot oil.
Eggs crack like answers to unasked questions*

*and I realize, this is all there is. The stitching
of life into transfigurations.*

2. Prison Lullaby
MARIA TEREITYEVA

*Early morning, at dawn,
the soldier comes,
the children get up for the roll-call,
the sun sparkles.*

*A slender ray forces its way
past the high screen,
the little ray reaches
the imprisoned child.*

*Yet the gloomy dwelling
does not brighten up.
Who will return the glow
to your cheeks, my little sun?*

*Beyond the bars, beyond the locks,
days are like years.
The children cry. Even Mummies
sometimes cry.*

*But the guard changes,
the heart hardens.
My boy, don't believe
your father is a traitor.*

3. Terror
MIKHAIL KUDINOV

*When sticky, crawling terror
achieved power and scale,
all feelings in its eyes
became criminal, except terror.
It began to crawl into houses,
began to cling to souls, crippling them,
tearing all connections, driving people mad
and thirsting for human blood.
And the blood flowed. But the executioners
themselves shuddered. Even the scaffold
seemed to scream at night:
"There is nothing more terrifying than terror."*

4. Contemplating a Photograph of a Church With Cross
CHRIS ABANI

*The emotion is in the
Untidy darkness of the shadows
Not the sharp beauty of the colors;
Or even the cross' obvious allusions
To piety, the divine, a plan –
Perhaps it all making sense if you
Could unlock it,
Slow it, read it, master it,
Change it.
But life is this and it will
Not be contained in the cups of
our meaning.*

The Forests
VLADIMIR MAYAKOVSKY

*The forests were clothed in gold and purple,
the sunot ted ile,,*

Br o t h e r S u n , S i s t e r M o o n

S a r a h M a c D o n a l d

Brother Sun, Sister Moon was composed for Ely Cathedral Choir and premiered during a service held in the Lady Chapel of Ely Cathedral on 4 October 2024, the feast day on which the church commemorates the life of the remarkable 13th century Italian mystic and poet, St Francis of Assisi. In this setting, I have employed a variety of scoring and harmonies to reflect the vivid imagery in St Francis. High voices represent the stars, while low voices evoke the earth. The creatures, in their boundless variety, are portrayed through colourful added-note chords.

Although I have been involved with JAM for nearly all of its 25 years, this marks the first time one of my compositions has been featured in a JAM programme. I am both honoured and delighted to have this opportunity to share my work with such a dedicated audience.

Sarah MacDonald is a Canadian-born, UK-resident conductor, organist, pianist, and composer. She is Director of Music at Selwyn College, Cambridge, and Director of Ely Cathedral's Girl Choristers. Sarah has been at Selwyn since 1999, and was the first woman to hold such a post in an Oxbridge Chapel. She is also Organist to the University of Cambridge, the first woman to hold that historic office. She studied at the University of Cambridge and the Royal Conservatory of Music, Toronto, and her teachers include Marek Jablonski, Leon Fleisher, John Tuttle, and David Sanger.

Sarah has made over commercial 35 recordings; her first solo disc, a recording of the Goldberg Variations on the Steinway-D at Ely Cathedral, was released in 2024. Sarah performs internationally every year and is in demand as a conductor, organist, and examiner. She has over 60 published works for choir and/or organ, and has written a popular book about the British choral tradition, a compilation of her column for the American *Organist* magazine 'UK Report', which she has contributed monthly since 2009. Sarah is currently serving as President of the Royal College of Organists. In her spare time, she is a keen amateur photographer.

The Cats Are Crowding Us
Words based on a traditional incantation from the Scottish Highlands

*The Cats are crowding us,
The Cats are crowding us;
But we are firm, we are strong, we survive.*

*They break upon us,
They lift the spoil from us,
They steal the *kine from us,
They strip bare our houses, our homesteads;
But we are firm, we are strong, we endure, we
survive.*

*The Cats are crowding us,
The Cats are crowding us;
But we are firm, we are strong, we survive.*

*For murder and for mauling they are come,
For howling and for hazard they are come,
Murder, mauling, hazard, howling,
For pillage and for plunder,
And for our mothers, and for our children
And all we hold dear, and close.*

*The evil Cats are crowding us,
The evil Cats are crowding us,
In the evil hour, the Cats are come;
The Cats are crowding on us,
The Cats are crowding on us;
But we are firm, we are strong, we survive, we
endure,
We are firm, we are strong!*

**kine = cattle*

Alan Bullard was born in 1947, grew up in London and studied with Herbert Howells and Antony Hopkins at the Royal College of Music, and with Arnold Whittall at Nottingham University. For many years he taught composition and musicianship to undergraduate and postgraduate music students, and currently works for ABRSM as a mentor to a wide range of emerging composers from diverse backgrounds.

He has been writing music all his life, ranging from solo to orchestral, and specialising particularly in music for choirs and for education. His choral music is performed and broadcast worldwide and is published by a variety of publishers, including Oxford University Press for whom he has edited and compiled several collections. Many of his works have been recorded on CD by such ensembles as the Chapel Choir of Selwyn College, the Choir of Kings College, and The Sixteen. His educational music includes many tutor books, pieces and arrangements for ABRSM, and, jointly with his wife Janet, the Pianoworks series. He lives in East Anglia, and full details of his music can be found at www.alanbullard.co.uk

Ch r o m e

La u r a H e n e g h a n

Chrome was written for brass quintet in April 2023. This energetic piece is generally centred around one 'riff' which gradually develops over time. Previously, I was under the misconception that brass pieces were only slow-paced. However, when I heard Anders Hillborg's brass quintet, I was fascinated with how fast the piece moved, which then inspired me to write something of a similar energetic nature.



Laura Heneghan is an Irish composer who predominantly composes chamber and vocal works. With music described as "memorable and strongly conceived" (The Scotsman), with a distinctive ability to make "vivid use of the [ensemble]'s sonic potential in a compelling and convincing musical argument".

Laura's work has been performed throughout the UK and Ireland by notable ensembles such as Chamber Choir Ireland, Gaia Duo, Con Anima Chamber Choir, Contempo Quartet, Irish Chamber Brass and Hard Rain Soloist Ensemble. She has had work performed at the Cork International Choral Festival, Sound Festival, West Wicklow Chamber Music Festival, the University of St. Andrews and the Emily Anderson Concert Hall in the University of Galway.

Laura has won the Seán Ó Riada Composition Competition (2023) and the West Wicklow Chamber Music Festival Emerging Composer Competition (2023, Brass Quintet). She is currently a participant in several development schemes including the Contemporary Music Centre's Emerging Composer Scheme, LEGATO, and Choral Sketches. Most recently, she was selected as a finalist for the 6th Peter Rosser Award.

Laura completed her Bachelor of Arts degree (Music) at the University of Galway in 2022, where she worked on her compositions with Dr Amanda Feery. Soon after, she pursued a Master's in Composition at the Royal Conservatoire of Scotland where she worked with Dr Bekah Simms and David Fennessy.

In the Timbrels and Dances

Eoghan Desmond

In the Timbrels and Dances is loosely based on the 150th Psalm, a psalm of thanksgiving to the Lord. It is not a programmatic 'verse-by-verse' representation of the psalm. Rather, it draws on the general attitude of the psalm, occasionally becoming more or less representative, as in the fanfare (*Praise Him in the sound of the trumpet*) for example. Throughout the piece, Stanford's ubiquitous C major chant, written for psalm 150, is interwoven with a cipher on the name of the dedicatee: D S H E A

The piece was premiered on January 10, 2020, by its dedicatee, David O Shea, in Dublin as part of the Pipeworks festival. This will be its UK premiere.



Award-winning composer **Eoghan Desmond** draws on his vast experience as a choral singer and professional bass-baritone to write music that showcases a deep understanding of the voice and its capabilities. Eoghan's music is heavily influenced by his long association with the cathedral choral tradition, and the majority of his work reflects on or responds to that tradition. Much of his work is focused on achieving a polyphonic fluency where every note in every voice is vital to the work. He holds a PhD in Composition of Sacred Choral Music from the University of Aberdeen, where he studied with Dr. Phillip Cooke.

Eoghan has been commissioned by, among others, The Sixteen, Chamber Choir Ireland, Christ Church Cathedral Dublin, St Mary's Pro-Cathedral Dublin, The Royal School of Church music and The Chapel Royal HM Tower of London. His music appears on recordings by The Sixteen, the UCD Choral Scholars and The Mornington Singers.

www.eoghandesmond.com
Instagram: @eoghandesmond

Now Sleeps THE Crimson Petal

Paul Mealor

The four texts chosen for this short, choral cycle are all connected by their references to roses – either directly, or as a metaphor for love. The first, *Now Sleeps the Crimson Petal* is an erotic, sensual poem that compares human beauty to that of the rose and lily – the closing of the lily representing the union of two lovers. My setting is simple, delicate and reflective. The opening duet – two lovers perhaps – is coloured by gentle dissonances. The whole range of the choir – from very low to very high – is utilised to the full to paint a sensual aural canvass. In the final lines, ‘fold thyself my dearest and slip into my bosom’ the music literally folds itself and gently falls to a simple, though I hope, satisfying conclusion.

The second poem – a true madrigal text set by many other composers - *Lady, when I behold the roses sprouting* compares a woman’s red lips to that of the deep, red rose. My setting, again gentle in manner takes its inspiration from the final lines of the poem, ‘For, viewing both alike, hardly my mind supposes, whether the roses be your lips or your lips the roses’. This flattery on behalf of the poet, or confusion when in the midst of such beauty, becomes the harmonic focus of my song – a duality of tonalities. Also, I allow the woman herself a voice when, on the repeat of the poem, wordless sopranos offer a short lament.

The third poem, *Upon a Bank with Roses* presents an idyllic scene of a trickling brook with roses set about it and small turtle doves kissing; however, ‘love’ is wounded and, even surrounded by this beautiful setting, he cannot be appeased. My madrigal is light, fast moving and quiet – painting the murmuring brook with micro-polyphony and crossing lines. ‘Love’ is given a voice for a brief second, then we return to the gentle, pastoral for aration221ac

No. I: Now Sleeps the Crimson Petal
Lord Alfred Tennyson

*Now sleeps the crimson petal, now the white;
Nor waves the cypress in the palace walk;
Nor winks the gold fin in the porphyry font:
The firefly wakens: waken thou with me.*

*Now droops the milkwhite peacock like a ghost,
And like a ghost she glimmers on to me.*

*Now lies the Earth all Danae to the stars,
And all thy heart lies open unto me.*

*Now slides the silent meteor on, and leaves
A shining furrow, as thy thoughts in me.*

*Now folds the lily all her sweetness up,
And slips into the bosom of the lake:
So fold thyself, my dearest, thou, and slip
Into my bosom and be lost in me.*

No. II: Lady, when I behold the roses sprouting
Anon.

*Lady, when I behold the roses sprouting,
Which clad in damask mantles deck the arbours,
And then behold your lips where sweet love harbours,
My eyes present me with a double doubting;
For, viewing both alike, hardly my mind supposes
Whether the roses be your lips or your lips the roses.*

No. III: Upon a Bank with Roses
John Ward

*Upon a bank with roses set about
Where pretty turtles joining bill to bill,
And gentle springs steal softly murmuring out,
Washing the foot of pleasures sacred hill.
There little Love sore wounded lies.
His bow and arrows broken,
Bedewed with tears from Venus' eyes.
O grievous to be spoken.*

No. IV: A Spotless Rose
Anon.

*A Spotless Rose is growing,
Sprung from a tender root,
Of ancient seers' foreshowing,
Of Jesse promised fruit;
Its fairest bud unfolds to light
Amid the cold, cold winter,
And in the dark midnight.*

*The Rose which I am singing,
Whereof Isaiah said,
Is from its sweet root springing
In Mary, purest Maid;
Through God's great love and might
The Blessed Babe she bare us
In a cold, cold winter's night.*

Prof. Paul Mealor LVO CSTJ FRSE is one of the world's most 'performed' living composers and has composed music for some of the most important UK

Seven Songs of Nature

Joseph Phibbs

This set of seven short choral songs presents a range of responses to the natural world – some mystical and devotional, while others are more playful and earthy.

The opening *Aubade* (dawnscape), a ‘song without words’, combines strident female solos with soft, sustained chords, before a rising sequence in the brass dovetails into Gerard Manley Hopkins’s celebrated *Pied Beauty*, an ecstatic vision of nature in its endlessly varied forms, colours, and textures. *Sumer is icumen in* (also known as the ‘Cuckoo Song’) follows. A joyful celebration of the arrival of summer, the 13th century text is the basis of one of the earliest surviving musical rounds, or canons. Belloc’s *The Birds* provides the meditative heart of the work, depicting an image of Christ the child, while the darker - and at times menacing - *Foweles in the frith* (also from 13th century) is a fragment of a much longer, lost poem, whose meaning remains the subject of debate. *Moon, moon, mak’me a pair o’shoon*, an anonymous Scottish text, is by contrast childlike, and features a tuba solo as well as dance rhythms. A stanza from Belloc’s *The Night* concludes the work on a note of calm, the ‘Most Holy Night’ holding ‘the keys of all the doors of sleep’.

Seven Songs of Nature was commissioned by **JAM** – the John Armitage Memorial Trust – with generous support from the

1. AUBADE

(Song without words)

2. PIED BEAUTY

Gerard Manley Hopkins (1844-89)

*Glory be to God for dappled things –
For skies of couple-colour as a brinded cow;
For rose-moles all in stipple upon trout that swim;
Fresh-firecoal chestnut-falls; finches' wings;
Landscape plotted and pieced – fold, fallow, and plough;
And áll trádes, their gear and tackle and trim.*

*All things counter, original, spare, strange;
Whatever is fickle, freckled (who knows how?)
With swift, slow; sweet, sour; adazzle, dim;
He fathers-forth whose beauty is past change:
Praise him.*

3. SUMER IS ICUMEN IN

Anon. 13th century

*Sumer is icumen in,
Lhude sing cuccu!
Groweth sed and bloweth med
And springeth wode nu,
Sing, cuc-cu!
Ewe bleteth after lombe
Lhouth after calve cu
Bulluc sterteth, bucke verteth
Murie sing cuccu,
Cuccu, cuccu!
Wel singes thu, cuccu,
Ne swik thu naver nu!
Sing, cuccu, nu,
Sing, cuccu!*

4. THE BIRDS

Hilaire Belloc (1870-1953)

*When Jesus Christ was four years old,
The angels brought Him toys of gold,
Which no man ever had bought or sold.*

*And yet with these He would not play.
He made Him small fowl out of clay,
And blessed them till they flew away:
Tu creasti Domine.*

*Jesus Christ, Thou child so wise,
Bless mine hands and fill mine eyes,
And bring my soul to Paradise.*

5. FOWELES IN THE FRITH*

Anon. 13th century

*Foweles in the frith,
The fisshes in the flod,
And I mon waxe wod:
Sulch sorw I walke with
For beste of bon and blod*

**Fowls in the forest,
The fishes in the flood,
And I must go mad:
Such sorrow I walk with
For beasts of bone and blood.*

6. MOON, MOON, MAK'ME A PAIR O'SHOON

Anon. Scottish

*Moon, moon,
en 8 .58*

Per f o r m e r s

Sarah has made over commercial 35 recordings; her first solo disc, a recording of the Goldberg Variations on the Steinway-D at Ely Cathedral, was released in 2024. Sarah performs internationally every year and is in demand as a conductor, organist, and examiner. She has over 60 published works for choir and/or organ, and has written a popular book about the British choral tradition, a compilation of her column for the American Organist

The Chapel Choir of Selwyn College, Cambridge

has led worship in the chapel since its foundation in the last decade of the nineteenth century. Today, most of the choir members are students at Selwyn or Newnham Colleges, and they read a variety of subjects including Music, English, Natural Sciences, and Engineering. During term, the choir sings three services per week, as well as concerts and services throughout the UK, recently in venues including Westminster Abbey, St Paul's and Ely Cathedrals. Its repertoire ranges from the 10th to the 21st century. They broadcast regularly on BBC Radio, have sung live on television, and every year undertake an international tour (destinations have included 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 30 commercial recordings under Sarah MacDonald's direction. They have made something of a niche for themselves recording an important series of single-living-composer discs with Regent Records, and have released discs of works by Paul Spicer, Paul Edwards, Gary Higginson, Alan Bullard, Phillip Cooke, John Hosking, Mark Gotham, Benjamin Ponniah, Iain Quinn, Paul Ayres, Richard Peat, Joanna Gill, Bryan Kelly, and Jonathan Bielby.

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. He is also the principal organist for JAM, an organisation which commissions and performs new music for brass, organ and choir by leading contemporary composers.

Philippe Durrant, a British-Chinese tenor, studied at the Royal College of Music, where he was generously supported by a Leverhulme Arts Scholarship, Help Musicians UK and the Josephine Baker Trust. Having read Music at Durham University,

Philippe is a chorister at English National Opera and Glyndebourne, and was an Alvarez Young Artist at Garsington Opera. Recent operatic engagements include Garsington Opera, English National Opera and Waterperry Opera Festival. Philippe's concert highlights include Bach's *St. John Passion* (Evangelist) with the Avison Ensemble at Durham Cathedral, Handel's *The Messiah* for Southwell Minster Choirs, and *Parnasso in Festa* with

JAM on the Marsh 3-13 July Festival Preview



World Class · Up Close: 1 hour from London

Becoming the Festival Curator of JAM on the Marsh is one of the most exciting things that I have ever done. This excitement is tempered by the fear of being able to live up to those who have gone before me: Judith Bingham, Paul Mealar, Daniel Cook, Michael Bawtree, Anna Tilbrook and Nicholas Cleobury.

Whilst the imposter syndrome is alive and well, hopefully the beginning of the festival will calm this, as we welcome back **London Tango Quintet**, **BBC Singers** and **King's Singers**, with the outstanding **Britten Sinfonia**, and soloist **Imogen Whitehead** (trumpet), making their debut. Mid-week includes **Daniel Cook** (organ), **Changeling Theatre** (*Twelfth Night*) and **Rebecca Afonwy-Jones**, with **John Frederick Hudson**, for an evening of cabaret.

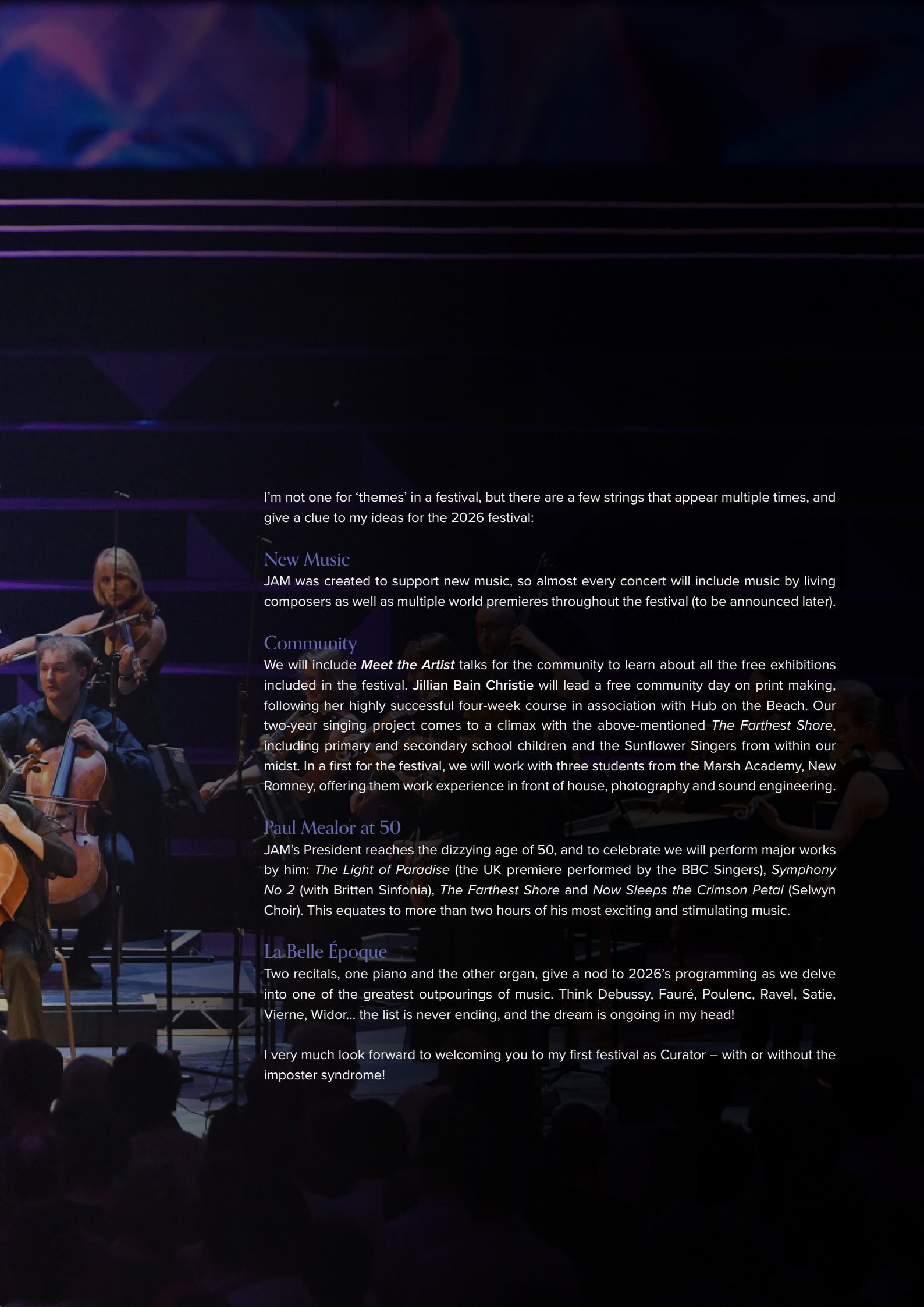
The second weekend brings a long-overdue return for **The Chapel Choir of Selwyn College, Cambridge** with **Onyx Brass** and **Simon Hogan** (organ), conducted by **Sarah MacDonald**, for a performance of Paul Mealar's *The Farthest Shore*, with singers from across Romney Marsh, Hythe and Folkestone joining the pros. The Leader of the BBC Symphony Orchestra, **Igor Yuzefovich**, joins the JAM Sinfonia on Saturday evening for a thrilling concert of John Adams and Strauss, and we close with a stomping good time with **Kosmos Ensemble**.



The King's Singers



Britten Sinfonia



I'm not one for 'themes' in a festival, but there are a few strings that appear multiple times, and give a clue to my ideas for the 2026 festival:

New Music

JAM was created to support new music, so almost every concert will include music by living composers as well as multiple world premieres throughout the festival (to be announced later).

Community

We will include **Meet the Artist** talks for the community to learn about all the free exhibitions included in the festival. **Jillian Bain Christie** will lead a free community day on print making, following her highly successful four-week course in association with Hub on the Beach. Our two-year singing project comes to a climax with the above-mentioned *The Farthest Shore*, including primary and secondary school children and the Sunflower Singers from within our midst. In a first for the festival, we will work with three students from the Marsh Academy, New Romney, offering them work experience in front of house, photography and sound engineering.

Paul Mealor at 50

JAM's President reaches the dizzying age of 50, and to celebrate we will perform major works by him: *The Light of Paradise* (the UK premiere performed by the BBC Singers), *Symphony No 2* (with Britten Sinfonia), *The Farthest Shore* and *Now Sleeps the Crimson Petal* (Selwyn Choir). This equates to more than two hours of his most exciting and stimulating music.

La Belle Époque

Two recitals, one piano and the other organ, give a nod to 2026's programming as we delve into one of the greatest outpourings of music. Think Debussy, Fauré, Poulenc, Ravel, Satie, Vierne, Widor... the list is never ending, and the dream is ongoing in my head!

I very much look forward to welcoming you to my first festival as Curator – with or without the imposter syndrome!



Beibei Wang

Composers' Residency

JAM's 2025 Composers' Residency for Piano and Percussion offers an invaluable opportunity for early-career composers to collaborate with expert musicians and mentors, pushing the boundaries of creativity and composition. Through daily workshops and feedback sessions—culminating in a world premiere of each participant's work—composers will refine their craft in a vibrant, collaborative setting, fostering their development as innovative music creators. Participants will also have free access to all festival events, providing exceptional opportunities for networking and professional growth.

Join *Artists in Residence* **Beibei Wang** (percussion) and **Thomas Kelly** (piano) to immerse yourself in composing for this dynamic combination, full of creative sounds and explorative colors.

Beibei Wang, a genre-defying percussionist, is an internationally acclaimed virtuoso multi-percussionist and composer with both Chinese and British musical training. At the Residency, Beibei will share her unique expertise in sound, rhythm, and cross-cultural collaboration, offering composers an unparalleled opportunity to work with a truly global artist.

Thomas Kelly is currently **The Britten Fellow** at the Royal College of Music. He is a celebrated prizewinner at both the **2021 Leeds International Piano Competition** and the **2022 Hastings International Piano Concerto Competition**. With a deep commitment to new music, Thomas will provide composers with invaluable artistic collaboration, shaping their works with his nuanced understanding of sound, texture and pianistic storytelling.

Tutors on the course will include **Professor Paul Mealer LVO CStJ FRSE**—international and Royal Composer—and **Dr John Frederick Hudson** (prizewinner h557 0 9 222 e/L)o3ritten Fello

Paul Mealor

LVO CSt J FRSA

President of JAM

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John Frederick Hudson PhD · Artistic Director

Edward Armitage BEM · Festival Curator

Sarah Armitage · Head of Marketing & Fundraising

Karen Gambrell · Grants Administrator

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Left to right:
John Frederick Hudson
Sarah Armitage
Edward Armitage

Programme layout and design:

John Frederick Hudson

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