

JAM presents

Composer Residency Concert

6 November 2026 | VOCES8 Centre · London



WELCOME

Tonight is the culmination of a year's work that began in a cottage on the Kent coast.

In April, three composers spent a weekend at Littlestone with pianist Thomas Kelly, sitting next to him on a piano bench and testing idea after idea under his hands. In May, three more composers spent an entire week with accordionist Ryan Corbett and lead tutor Paul Mealor LVO, exploring the technical and expressive world of an instrument most of them had never written for. Between the shingle of Littlestone beach and the Steinway, six new works took shape.

Those six works now arrive in London. Thomas gives the world premiere of three new pieces for solo piano. Ryan brings three substantial new works for accordion, first heard at JAM on the Marsh in July, for their London premiere. All six are being professionally recorded, so what you hear tonight will continue to live on beyond this performance.

JAM has always believed that exceptional music is made when there is a close bond between composer and performer. For more than 25 years that belief has produced 47 commissions, over 200 world premieres and more than 15 hours of new music, from Jonathan Dove CBE, Paul Mealor LVO, Judith Bingham OBE, Mark-Anthony Turnage and Gabriel Jackson to the emerging voices on tonight's programme.

Immersive residencies of this kind barely exist in the UK: dedicated time to compose, the inspiration of an atmospheric place, a virtuoso in the room, expert mentoring, a world premiere and a guaranteed recording, all at no cost to the composer. That combination is what allows a composer to challenge themselves, to take risks in a supportive environment and to add a substantial new piece to their portfolio.

Tonight is aural proof of what JAM exists to do. Each of these six composers now joins a growing lineage, and the next cohort will need the same time, mentoring and opportunity that they were given. Thank you for being here. Please keep supporting new music in the UK.

John Frederick Hudson PhD
Artistic Director

Quotes from the Residencies

“With the residency, it felt more like we were building a community of music-making between composers, performer and mentors.”

“These are friendships for life, no doubt about it.”

“A really warm, creative space where you’re encouraged to grow, experiment and connect with others through music.”

“Everything we’d talked about jumped into three dimensions the moment he started demonstrating.”

“What stood out was the depth of individual attention, the quality of artistic dialogue and the sense that each composer’s voice was genuinely respected.”

“Knowing the course was fully funded made it a no-brainer. Again, a rare privilege.”

“The walks on the beach inspired my piece’s title and structure, the quiet environment meant all of us composers were afforded the peace and space of mind to realise our compositions. Opportunities like these are so rare but so so valuable.”

COMPOSER RESIDENCY CONCERT

Friday 6 November 2026 | VOCES8 Centre · London

Margarida Gonçalves	*Littlestone* solo piano	*5’*
Zhenyan Li	*The Tides, The Bones* solo accordion	*10’*
Will Frampton	*In Tension* solo piano	*4.5’*
Noah Max	*Blindness* solo accordion	*12’*
Elif Karlıdağ	*April 18 in Five Studies* solo piano + narrator	*6’*
George W. Parris	*Cockle* solo accordion	*12.5’*

Thomas Kelly · piano
Ryan Corbett · accordion
John Frederick Hudson · narrator



Thomas Kelly

Associate Artist | piano

Praised for his “outrageous virtuosity”, **Thomas Kelly** is an Associate Artist of JAM whose partnership has run throughout the 2026 season. This spring he led *Sound Under the Hand*, JAM’s Composer Residency for piano, a weekend on the Kent coast where three composers wrote new works alongside him, testing every idea at the keyboard. At this year’s festival, he stepped into the spotlight, joining Artistic Director John Frederick Hudson for an evening of four-hand repertoire, tracing the duet tradition across three centuries and closing with a new reimagining by Hudson of Mussorgsky’s *Pictures at an Exhibition*. As Thomas reaches the culmination of his relationship as Associate Artist with JAM, tonight he gives the world premiere of the three new piano works born from the Residency.



Ryan Corbett

Associate Artist | accordion

A BBC Radio 3 New Generation Artist and the first accordionist ever chosen for the scheme, **Ryan Corbett** is an Associate Artist of JAM whose work permeates this season. In May, he led *Into the Bellows*, JAM's Composer Residency for accordion, spending a week by the sea at Littlestone guiding three composers as they wrote substantial new works for this instrument. The first fruits of that partnership arrived in July, when Ryan gave the world premiere of all three pieces at JAM on the Marsh. He also joined the JAM Sinfonia, lending the accordion's extraordinary range of colour to the orchestra. The journey culminates tonight as he brings these new works to London for their first performances in the capital. In a single year, Ryan has embodied what an Associate Artist can be: mentor, collaborator and performer, championing new music from the next generation of UK composers.

LITTLESTONE

Margarida Gonçalves

Composer Residency:
Sound Under the Hand

Solo Piano
Duration: 5’

This work grew out of a collaboration with Thomas Kelly during JAM’s Composer Residency in Littlestone, Kent. I arrived with a collection of musical material, wanting to explore the full range of the piano and the possibilities of its sound, not only through the hands and fingers, but through the pedal and the instrument’s natural resonance. I wanted to find a balance between virtuosity, texture and resonance. The piece gradually grew from these sounds into a musical landscape.

Littlestone is a beautiful place, surrounded by nature and the sea. It reminded me of my own hometown in Portugal. This was my first residency, and with it came the rare experience of stepping away from everyday life and having time and space simply to listen, think and write. Being able to immerse myself so completely in music and in the landscape around me was deeply meaningful, and I felt the work had to carry something of that experience with it.

The piece moves between different impressions of this environment: quiet, resonant sounds that invite the listener to lean in; playful giocoso passages that evoke birds, squirrels and the small wildlife moving through the fields; and, finally, grandioso chords and strong bass sounds that suggest the vast, overwhelming power of the ocean. These images are not intended as a strict programme or literal depiction of Littlestone, but rather as impressions of the landscape and the experience of being there. I invite the listener to step back, listen and create their own version of this landscape within the music.

Margarida Gonçalves is a Portuguese composer, conductor and concert curator based in London. They hold a BMus (Hons) in Composition from the Royal Academy of Music (2023) and an MMus in Composition with Distinction from the Royal College of Music (2025). Their work has been presented across a range of musical and artistic contexts, from a first published piece in Faber Music’s *Her Story* collection by Karen Marshall, to collaborations with the Rambert School of Dance and the Royal College of Art, and a commission from the English Chamber Orchestra for the Lights, Camera and Score project. More recent engagements include participation in the Panufnik Composer Scheme (2024–2025), the Tête à Tête Opera Festival (2024) and the Pangea Project (2026).

THE TIDES, THE BONES

Zhenyan Li

Composer Residency:
Into the Bellows

Solo Accordion
Duration: 10’

The Tides, The Bones begins with the image of a dead fish washed onto the shore: a small body left behind by the sea, fragile yet strangely luminous. Rather than treating this image as something grotesque, the piece listens to it as a quiet remnant of movement — of tides, currents, breath and decay.

The accordion becomes a kind of shoreline instrument: its bellows expand and collapse like breathing water, while its fragile tones suggest bones, salt, air, and the traces of a life already returned to the landscape. Throughout the piece, musical gestures drift between stillness and pressure, between choral-like resonance and more restless, physical movement.

The work is a meditation on what remains: the beauty of erosion, the dignity of small things, and the way the sea turns even death into rhythm.

Zhenyan Li is a London-based Chinese composer and Dizi (Chinese flute) player whose music is shaped by the traditions of East Asian theatre. Drawing on its storytelling of contrast, ambiguity and illusion, she brings theatrical sensibilities into her compositions. Recent commissions include projects with the City of London Sinfonia, Rough for Opera and the Beijing Music Festival. Her music has been performed by Ensemble Modern, the London Philharmonic Orchestra and the London Symphony Orchestra, and presented at festivals including Lucerne Festival and Tête à Tête Festival. She has also written for the International Guitar Foundation, Central School of Ballet, Psappha Ensemble, Theorbo Today and Leeds Lieder Festival. As a Dizi player, she is a member of the London Chinese Opera Studio and leads the Silk and Bamboo Ensemble at SOAS University of London.

IN TENSION

Will Frampton

Composer Residency:
Sound Under the Hand

Solo Piano
Duration: 4.5’

In 2026 tension seems to be in the air. *In Tension* takes its title from a 1968 painting by British artist Wilhelmina Barns-Graham. In this painting Barns-Graham explores the friction created between tiles which seem to jostle and fight for space–at times pushing each other out of position. In my work tension is initially explored through time. In the opening passages the two hands play at different speeds, constantly speeding up and slowing down but never arriving at the same tempo. When they do eventually meet the music explodes outwards across the piano. The rest of the piece is dealing with the debris that is left behind from this initial collision.

Will Frampton is a composer of acoustic and electronic music whose work has been performed internationally by ensembles such as BBC National Orchestra of Wales, Psappha Ensemble and the Ligeti Quartet and has been broadcast by BBC Radio 3 and BBC Cymru. Will is one half of the violin and electronics duo The Keeling Curve who were shortlisted for the inaugural RMA Tippett Medal. Will works as a composer in education and community settings, including projects with Birmingham Contemporary Music Group, CoMA, Music in the Round and Bristol Beacon amongst others.

BLINDNESS

Noah Max

Composer Residency:
Into the Bellows

Solo Accordion
Duration: 12’

To some extent, we are all blind while listening to music. Music exists in Time. The visual world is absent or largely unimportant.

Jorge Luis Borges was an Argentinian author, poet and essayist. Across his oeuvre, one theme he returned to obsessively was his own diminishing sight. By the age of 55, the great writer was totally blind.

Borges transformed his terror into creative energy. He focussed not on all he had lost, but on the insight he had gained. Literal ‘in-sight’: the ability to look inwards; a deeper kind of sight, hard-won and exceedingly rare.

This music moves through an arc of acceptance. It begins in frenetic panic and concludes in transcendent calm. Along the way the world must be lost, reconfigured and rediscovered.

Noah Max is the composer of 70 musical works including four quartets, three operas, two song cycles and a symphony. Published internationally by UMP, his music has been heard at London venues from the Royal Festival Hall to Ronnie Scott’s, across the nation from Glasshouse Gateshead to JAM on the Marsh in Kent, and internationally from New York’s Carnegie Hall to Paris’ Salle Cortot. His music has been broadcast on BBC Radio 4’s ‘Today’ programme and ‘Desert Island Discs’, and Radio 3’s ‘In Tune’ and ‘New Music Show’. He was awarded the Clements Prize in 2021 for his string trio *Sojourn*.

APRİL 18 İN FİVE STUDİES

Elif Karlıdağ

Composer Residency:
Sound Under the Hand

Solo Piano + Narrator
Duration: 6’

April 18 in Five Studies presents a sequence of brief historical fragments, each drawn from a different year yet sharing the same date. Across five short studies for piano, moments from the late 1920s are placed side by side: the beginning of radio broadcasting, censorship and public attention, a legal dispute over the ownership of a life story, a major national sporting event and a day defined by the absence of news.

The work brings together these contrasting situations without attempting to explain or connect them directly. Instead, they are presented as fragments of history that reveal different ways in which events enter public consciousness and become part of a collective record. The text may be spoken by the pianist or by a separate speaker. Each study presents a distinct moment, connected by a shared date.

Elif Karlıdağ is a Turkish-British composer whose music bridges intercultural experience with a strong commitment to collaboration, stage work and multidisciplinary practice. Working across concert music, opera and installation, she creates bold and evocative sound worlds that often draw together live electronics, voice and diverse musical traditions. Her work explores building distinct sonic languages and theatricality in sound and music. Elif has received commissions from English National Opera, the Philharmonia Orchestra, the Royal Philharmonic Society, Presteigne Festival and the Three Choirs Festival, with performances at major venues in the UK and internationally.

Text

Sunday, April 18, 1926
Polish Radio begins regular broadcasting:
“Hello, hello, Polish Radio Warsaw…”
A voice enters the air
and does not leave.

Monday, April 18, 1927
Actress Mae West is sentenced to ten days in prison
for “corrupting the morals of youth.”
Her play Sex is banned.
The audience grows.

Wednesday, April 18, 1928
One of the first copyright cases over a life story.
An explorer sues a film company
for stealing his life.
The case is settled.
A life becomes property.

Thursday, April 18, 1929
The nation prepares for the FA Cup Final.
Bolton Wanderers will play Portsmouth
at Wembley Stadium.
Crowds are expected.

Friday, April 18, 1930
The BBC Radio news bulletin from London states:
“Good evening. Today is Good Friday. There is no news.”
Piano music follows.

COCKLE

George W. Parris

Composer Residency:
Into the Bellows

Solo Accordion
Duration: 12.5’

Written as part of JAM’s 2026 Composer Residency, *Cockle* takes inspiration from cockle shells collected on the beach in Littlestone, Kent. The piece’s structure traces the shells’ ridges as they converge on a point, and is in two parallel halves: ‘Right Valve’ and ‘Left Valve’.

For me, *Cockle* is about being taken out of familiar surroundings. The opening gesture could as easily be a breath of fresh air as the sound of the sea and shingle of the Kent coast, and it is from this gesture that the piece emerges. The music is in a consistent state of being moved. Utilising techniques such as vibrato, and the harmonic capacity of the Stradella bass, the relatively small amounts of musical material are pushed and pulled across the page and propelled onwards through driving rhythms; a cockle shell washed to shore from the bellows of an accordion.

With thanks to John, Ryan, Ed, Sarah, Paul and the entire JAM team for their support and guidance.

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, The Southwell Music Festival and Tête à Tête: The Opera Festival, and by a variety of ensembles including The Carice Singers, Sestina Music, The ORA Singers, VOCES8 and the BBC Singers. George’s compositional style combines his love for musical theatre with influences from both the traditional and contemporary worlds of choral music to create a sound and style of composition with narrative at the forefront.

SOUND UNDER THE HAND

Piano residency
Littlestone, April 2026
Thomas Kelly, piano
Tutor: John Frederick Hudson

Three composers, three days and one piano by the sea. Tonight the works they began in April are heard for the first time.



Elif Karlıdağ



Margarida Gonçalves



Will Frampton


George W. Parris

INTO THE BELLOWS

Accordion residency
Littlestone, May 2026
Ryan Corbett, accordion
Lead tutor: Paul Mealor LVO,
with John Frederick Hudson

A full week writing for an instrument most composers have never written for. First heard at JAM on the Marsh in July, these works reach London tonight.


Zhenyan Li


Noah Max

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Every work JAM has commissioned, from the first at St Bride's in 2002 to this year's carol. Listen, find the scores and read more at jamconcert.org/commissions.

47	15	24
WORKS	HOURS OF MUSIC	YEARS

2026

Sarah MacDonald: Christmas hath a beauty
SATB Choir · 4'

Jago Thornton: The Lost Boy
Chamber Opera · 90'

Claude Debussy, arr. by Timothy Jackson: La Mer
Chamber Ensemble · 30'

Maurice Ravel, arr. by Julien Durand: Piano Concerto in G
Piano solo · Chamber Ensemble · 30'

2025

Joseph Phibbs: Seven Songs of Nature
Choir · Organ · Brass Quintet · 20'

Marisse Cato: -ligand-tendon-
String Septet · 5'

Paul Mealor: A Humble Light
Choir · 5'

Stephen McNeff: Violin Concerto
Violin solo · String orchestra · Harpsichord · Percussion · 20'

Steve Richer: Aurora
Choir · 5'

2024

John Frederick Hudson: Wild Earth Blazing
Tenor · Horn · String Orchestra · Piano · Percussion · 42'

Jago Thornton: Murmurations
String Orchestra · 9'

Isabelle Ryder: Illumination
Organ · 2 Trumpets · 6'

2023

Christopher Churcher: Evening Star
SATB divisi unaccompanied · 6'

Mark-Anthony Turnage: ONYX 30
Brass Quintet · 12'

Richard Peat: The Sky Engine
Community Oratorio · 60'

Tara Creme: The Song I Came to Sing
SATB divisi · Brass quintet · Organ · 9'

2022

Janet Wheeler: Up in the Morning Early
Brass Quintet · 5'

Judith Bingham: Concerto for Clarinet
String Orchestra · Clarinet solo · 18'

2021

Jack Oades: Between the Stormclouds and the Sea
SATB Choir · Organ · Brass quintet · 33'

2020

Paul Mealor: Piano Concerto
String Orchestra · Percussion · Piano solo · 17'

Samuel Becker, Julian Broughton, Michael Finnissy, Alison Kay and Nicola LeFanu: Variations Down the Line
Piano Solo · 15 new variations · 15'

2019

Daniel Saleeb: Soliloquy
SATB Choir · Organ · Brass quintet · Three anthems · 20'

James Aburn: Silent Shadows
String Orchestra · 8'

2018

Rory Boyle: Songs from the Marshes
SATB Choir · Organ · Brass quintet · 24'

2017

Tom Harold and Stuart Beach: Voices of Vimy
SATB divisi Choir · Cello Solo · 34'

2016

Paul Mealor: The Shadows of War
SATB Choir · Strings · Percussion · 20'

Thomas LaVoy: O Great Beyond
SATB divisi · Soprano solo · 13'

2015

Thea Musgrave: The Voices of Our Ancestors
SATB Choir · Organ · Brass quintet · 30'

2014

Giles Swayne: The Yonghy Bonghy Bo
SATB Choir · Organ · Brass quintet · Percussion · 18'

Judith Bingham: Oboe Concerto, "The Angel of Mons"
Oboe · String Orchestra · 15'

2013

Paul Mealor: The Farthest Shore
SATB Choir · Organ · Brass quintet · 40'

2012

Judith Bingham: The Hythe
11 Solo Strings · 11'

Julian Phillips: Body of Water
SATB Choir · Tenor · Organ · Brass quintet · 15'

2011

Philip Cashian: All Things Wear Silence
SATB Choir · Organ · Brass quintet · 21'

Rory Boyle: Tallis's Light
Organ · Brass quintet · 11'

2010

Hannah Kendall: Fundamental
SATB Choir · Brass quintet · 10'

Paul Mealor: Now Sleeps the Crimson Petal
SATB Choir · 12'

Richard Peat: Fiery the Angels
Baritone · Brass quintet · 10'

Tarik O'Regan: The Night's Untruth
SATB Choir · Organ · Brass quintet · 16'

2009

Steve Martland: Darwin
SATB Choir · Organ · Brass quintet · 20'

2008

Gabriel Jackson: The Spacious Firmament
SATB Choir · Organ · Brass quintet · 20'

2007

Adam Gorb: Thoughts Scribbled on a Blank Wall
SATB Choir · Organ · Brass quintet · 22'

2006

Judith Bingham: My Heart Strangely Warm'd
Countertenor · Bass · SATB Choir · Organ · Brass quintet · 14'

2005

Paul Patterson: The Fifth Continent
Countertenor · SATB Choir · Organ · Brass quintet · 27'

2004

John McCabe: Songs of the Garden
SATB Choir · Organ · Brass quintet · 28'

2003

Jonathan Dove: The Far Theatricals of Day
SATB Soloists · SATB Choir · Organ · Brass quintet · 20'

2002

Timothy Jackson: No Answer
SATB Choir · Organ · Brass quintet · 22'

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President of JAM

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