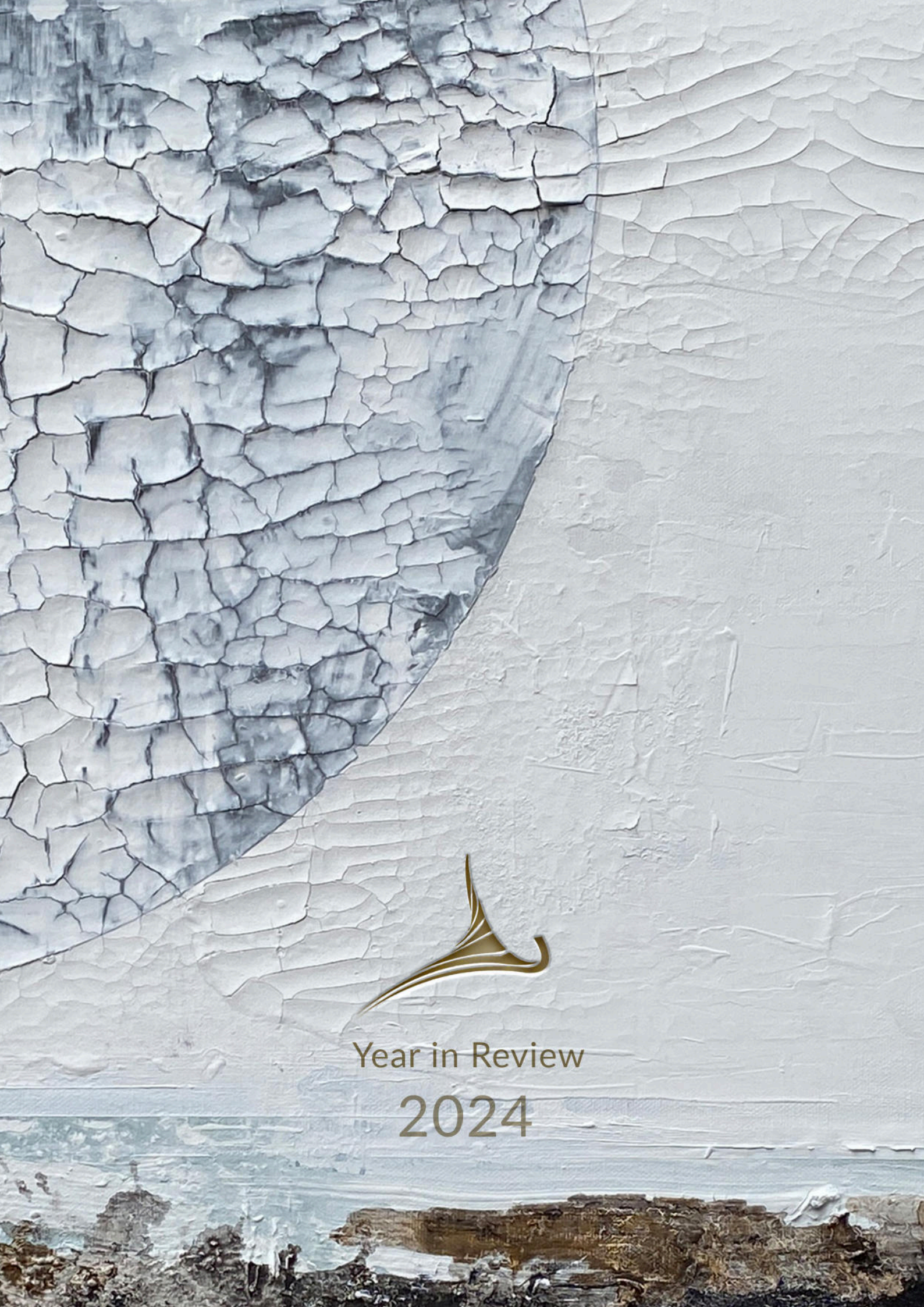


Year in Review

2024



Front Cover: *Winter Marshlands* by James Norton
Changeling Theatre, *Present Laughter*



2024 Year in Review

Edward Armitage BEM

JAM Chair of Trustees

The 2024 season has been another thrilling and busy year for JAM.

We have hosted 13 concerts, including 22 pieces by living composers, ten free events, five exhibitions, three theatre performances, one Composers' Residency for four composers and one Virtual Festival, which included 13 pieces of music and five exhibitions. Within our Romney Marsh community we have also delivered weekly singing lessons with two primary schools and the Sunflower Singers (an over 50s choir) and four art workshops, led by painter, John Ballard. Given that our latest 'Calls' for both music and arts have been released and our season-launching concert, *Music of Our Time*, will soon be with us in March, JAM really is a year-round charity.

This year marked the second year of Nicholas Cleobury's time as JAM on the Marsh Festival Curator; a role that a person can only hold for two years. At the end of this year's festival, we said a very fond farewell to Nick and thanked him for two wonderful festival programmes. Nick has been involved with JAM for twenty years, having first conducted a concert for us in 2004. Since then, he has been a huge champion of all that we stand for and remains an integral part of JAM's Music Panel and commissioning team. Everyone at JAM HQ looks forward to welcoming Nick back as a conductor before long.

In July, I stepped down as Artistic Director of JAM and was replaced by John Frederick Hudson. Having worked with JAM since 2020, John was the obvious person to replace me in this role, having been Head of Operations for the last two years. I will remain Chair of the Trustees of JAM and in an advisory capacity to John and his new team. 2025 marks the 25th anniversary of JAM, and at such an exciting time of celebration, I will take over as Festival Curator of JAM on the Marsh for the next two years, ensuring continuity within the Artistic Team.

Music of Our Time

JAM's season opening concert since 2001

02



As ever, JAM's year started at St Bride's Church, Fleet Street; venue of JAM's first concert back in 2001. This concert launched our annual programme and gave us the opportunity to return to our founding roots: enabling and supporting new music. The concert included ten pieces by living composers; two JAM commissions by **Isabelle Ryder** *(world premiere)* and **Tarik O'Regan** *(2010)* and eight successful submissions to our annual *Call for Music* from:

Marisse Cato	Steve Richer
Christopher Churcher	Donald Wetherick
Anselm McDonnell	Jonathan Woolgar
George Parris	Toh Yan Ee

03

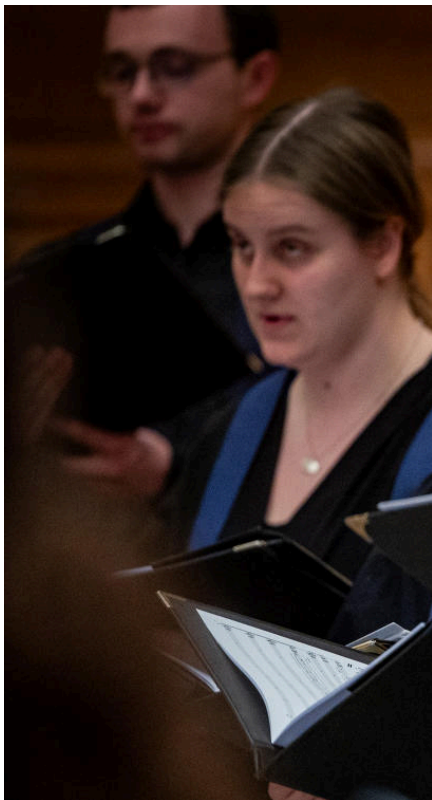


Our wonderful performers were on sparkling form, including **The Chapel Choir of Selwyn College, Cambridge** (expertly prepared by Sarah MacDonald), **Onyx Brass** and organist **Simon Hogan**, conducted by **Michael Bawtree**. It is fair to say that the evening went off with a bang, nearly lifting the roof off Wren's masterpiece.

During **Music of Our Time**, JAM was able to honour and recognise one of the longest-standing members of our team, **Nicholas Cleobury**. In gratitude for all that Nick has brought to JAM, he was awarded the President's Award by JAM's President, **Paul Mealor**. This was a wonderful opportunity to say 'Thank You' to Nick.

> It was a magical evening of sublime music. The new music was breathtakingly beautiful.
>
> - Audience Member

04



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01 St Bride's Church, Fleet Street
02 Soloist from Selwyn Chapel Choir
03 Audience member giving applause
04 Selwyn Chapel Choir
05 Members of Onyx Brass
06 Paul Mealor and Edward Armitage presenting the President's Award to Nick Cleobury



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JAM on the Marsh

4-14 July 2024

JAM's annual festival on Kent's Romney Marsh was a storming success. Led by Festival Curator **Nicholas Cleobury**, JAM delivered another wonderful series of events; 31 in total over 11 days. Highlights came thick and fast. Theatre played an important part of the festival, with two performances by **Changeling Theatre** in The Old School Garden, New Romney (*Present Laughter*, Coward and *Henry V*, Shakespeare) and an amazing one-man show, *Jarman*, by **Mark Farrelly** in the Marsh Academy Theatre. Musical highlights of the first weekend included a barn-storming performance in St Nicholas Church, New Romney by the **London Mozart Players**, tenor **Mark Padmore CBE** and horn player **Ben Goldscheider**, conducted by **Nicholas Cleobury**, including works by Delius, Holst and Elgar and two world premieres, both JAM commissions, by **John Frederick Hudson** and **Jago Thornton**. The following night, **Stephen Layton** made his festival debut in St Leonard's Church, Hythe, conducting a beautiful concert of choral music, sung by **The Holst Singers**, of music by Britten, Howells, Pärt, Poulenc and Walton, alongside pieces from *Music of Our Time* by Marisse Cato and Steve Richer.



03

Throughout the festival, crossing Romney Marsh in churches, railway carriages and the Romney Marsh Leisure Centre, were five stunning exhibitions, open every day, including print-maker, **Michelle Keegan**, abstract oils by **James Norton** – one of which was the cover of the festival programme, cyanotypes by **Al Reffell**, abstract pictures by Brazilian artist **Paulo Gnecco** and a series of photographs, pen and ink drawings and pen and ink drawings with added colour washes of Marsh churches by **John Ballard**. Each artist held *Meet the Artist* sessions, when they talked about their art and answered questions from the public. All the exhibitions and talks were free, and the artists sold much of their work.

A very special midweek concert was given by **Stephen Farr** in a spine-tingling performance of Bach's epic *Goldberg Variations* to a packed St George's Church, Ivychurch. The festival concluded with a magnificent concert in New Romney, when the **JAM Sinfonia** and **Nicholas Cleobury** gave the second performance of Cameron Biles Liddell's extraordinary *Concerto for Flute and Chamber Orchestra* with soloist Daniel Shao and Iain Farrington's brilliant arrangement of Mahler's *Symphony No.4*. Leading the orchestra was the great violinist **Igor Yuzefovich**, Leader of the BBC Symphony Orchestra, who led the opening night of The BBC Proms only five days later. This concert marked conductor Nicholas Cleobury's last as Festival Curator.



04

01 Changeling Theatre's *Present Laughter*
02 Stephen Layton conducting The Holst Singers
03 Ben Goldscheider, horn soloist, in Hudson's *Wild Earth Blazing*
04 Aki Blendis, violin soloist, in Vaughan Williams' *The Lark Ascending*

In Our Community

Since 2014, over 2,000 people living on rural Romney Marsh, Kent take part each year in JAM's free community projects: community singing, playing instruments and taking part in art workshops, as well as making up the festival's audience. Our free-to-attend community projects embrace people of all ages and backgrounds, driving skills, ambition, well-being and community cohesion. These projects were celebrated in two performances in this year's festival:

Following two terms of weekly singing lessons led by JAM and Rebecca Lodge Birkebaek, our midweek festival concerts started with children from **St Nicholas** and **Brenzett Primary Schools** joining forces with an over-50s singing group, **The Sunflower Singers**, based at the Romney Marsh Community Hub, for a vibrant rendition of Bob Chilcott's *A Sporting Chance*, conducted by **Rebecca Lodge Birkebaek** and accompanied by **Onyx Brass**.

02







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01 Ruth Rogers leading the Festival Orchestra
02 Local Primary School Children
03 Patrick Armitage in the Festival Orchestra
04 Thunderous applause from the audience
05 Local Primary School Children
06 Ryan Linham demonstrating the trumpet

03



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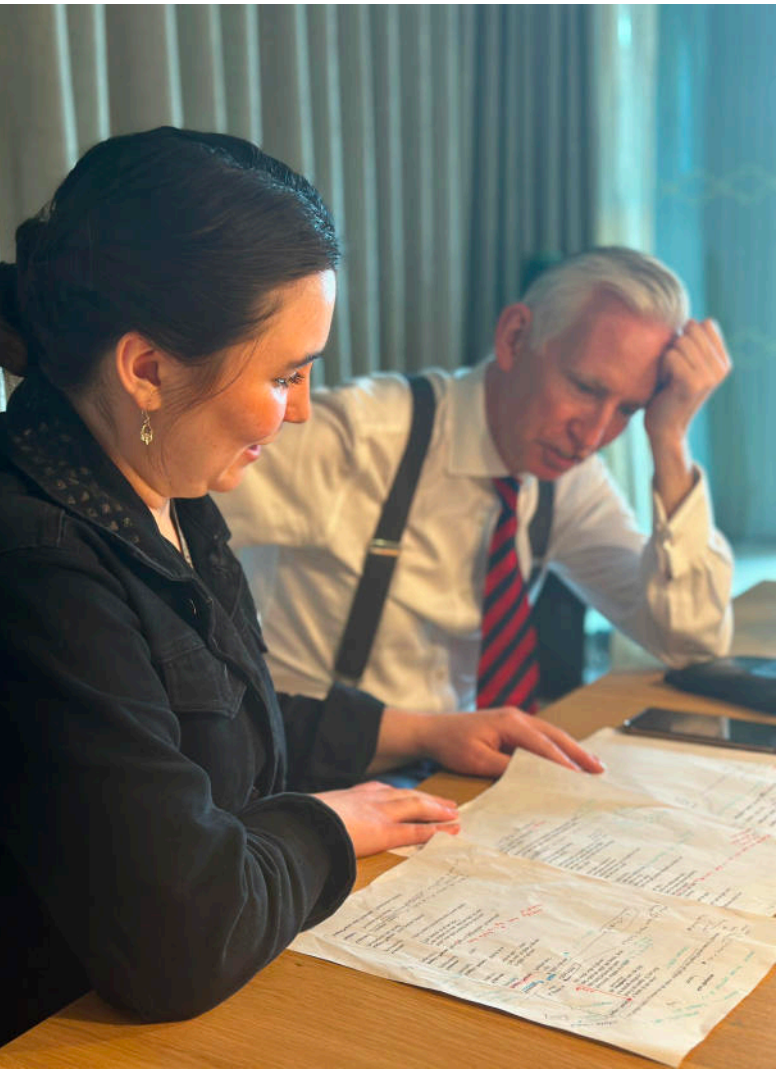




06

The final weekend began with the first performance of JAM's **Festival Orchestra**. Made up of 20 members of the London Mozart Players playing side-by-side with 24 amateur musicians. The pro-am orchestra performed Beethoven's *Symphony No.1*, Vaughan Williams' *The Lark Ascending* and Warlock's *Capriol Suite*, conducted by Michael Bawtree, to a packed St Nicholas Church.

Both projects were unique opportunities for amateur players and singers in our community. The performers enjoyed experiences that they will never forget, and the audience enjoyed performances that they will also never forget.



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01 Roseanna Dunn and Grahame Davies working on the libretto
02 Paul Mealor, Grahame Davies, Edward Armitage and Toby Anderson
03 Composers working on the Romney Marsh
04 Jonathan Dove with the Residency composers at Derek Jarman's Prospect Cottage
05 Perfomance of *Wittgenstein* by Jago Thornton with singers from the Royal College of Music and conductor John Frederick Hudson



Composers' Residency



02

For two weeks, JAM hosted four composers during JAM on the Marsh, in its second **Composers' Residency**. *Writing for Opera* was the theme, and as JAM was remembering **Derek Jarman**, 30 years after his death, the composers had libretti written for them by **Grahame Davies**, based around Jarman's life and works, all commissioned by JAM. The four composers, **Toby Anderson**, **Sam Buttler**, **Roseanna Dunn** and **Jago Thornton** benefited from tutoring from leading composers, **Jonathan Dove** and **Shirley Thompson**, with the course led by **Paul Mealor** and **John Frederick Hudson**. **Travis Bloom**, an exceptional vocal coach and collaborative pianist based in New York City, led the musical side of the course with four singers from the **Royal College of Music**.

The Residency started with a day in *Prospect Cottage*, Jarman's Dungeness home, led by Jonathan Dove. Over two weeks the wonderful team of composers, singers, pianist and tutors worked on the four new operas from dawn to dusk. On the second Saturday of the festival, the four operas were performed by the Royal College of Music singers **Angelina Dorin-Barlow**, **Ceferina Penny**, **Benedict Munden** and **James Emerson**, accompanied by Travis Bloom. All of them were highly successful, enjoyable and stimulating new works, performed beautifully in front of an enthusiastic audience, and filmed for release in JAM VIRTUAL. An outcome of JAM's Residencies is to find a composer that we want to commission a significant work from for the following year. The 2024 President's Commission went to Jago Thornton, who has been commissioned to write an hour-long opera for JAM on the Marsh 2025. The panel who decided the winner included Edward Armitage, Nicholas Cleobury, Jonathan Dove, John Frederick Hudson, Paul Mealor and Shirley Thompson.



04

05



Commissions and New Music

Enabling new music is at the very heart of JAM. During JAM on the Marsh, JAM gave world premieres totalling over **two hours** of music.

Opera:
Toby Anderson: *The Canonisation of Derek Jarman* (16')
Sam Buttler: *Caravaggio* (16')
Roseanna Dunn: *War Requiem* (16')
Jago Thornton: *Wittgenstein* (19')

Orchestral:
John Frederick Hudson: *Wild Earth Blazing* (42')
Jago Thornton: *Murmurations* (12')

Poetry:
Grahame Davies: Libretto for the above four operas
Esme Lloyd: Libretto for *Wild Earth Blazing*

Music by Cameron Biles-Lidell, Marisse Cato and Steve Richer received second performances alongside a host of music by living composers. JAM on the Marsh is a multi-arts festival and as well as the above new music, it presented a play by a living writer, Mark Farrelly and five exhibitions by living artists: John Ballard, Paulo Gnecco, Michelle Keegan, James Norton and Al Reffel.

At a time when funding the arts is ever-more difficult, JAM really is doing its bit for contemporary arts in the UK.

01 Ben Goldscheider, Mark Padmore CBE, Esme Lloyd and John Frederick Hudson after the first rehearsal of *Wild Earth Blazing*
02 Marisse Cato, composer, in rehearsal with her music
03 Festival Audience



02



01



JAM VIRTUAL

Reaching a world-wide audience

Since 2020, JAM VIRTUAL has brought JAM on the Marsh to a much wider audience than can make our two weeks on Romney Marsh each year. This year VIRTUAL was produced by John Frederick Hudson, filmed by Gareth Kay and recorded by Edward Armitage, and included thirteen pieces of music and five exhibitions. People from across the globe watched it, commenting on how much they value being able to take part in JAM 'from afar'.

03



> Brilliant production, sound and visuals. I watched lots of arts online during lockdown but not much since. I watch JAM VIRTUAL, because it's so good.
>
> - Online Viewer

JAM @25 IN 2025

Looking forward to next year is exciting as it marks JAM's 25th anniversary. Launching the year will be a very special ***Music of Our Time*** concert, revisiting our first commission, *No Answer* by Timothy Jackson, a new work by Joseph Phibbs and one of our most successful commissions, *Now Sleeps the Crimson Petal* by Paul Mealor. Also included in this concert will be new works from composers who have submitted to our annual *Call for Music*.

SAVE THE DATE

MUSIC OF OUR TIME
26 MARCH 2025, 7PM

Our work in the Romney Marsh community starts in January, when **Rebecca Lodge Birkebaek** begins weekly singing with three schools and the Sunflower Singers. JAM will expand its collaboration with the **Romney Marsh Community Hub** by running four series of workshops with different artists leading them, enabling members of our community to learn new skills. From these projects will come four exhibitions to be held in the Community Hub and at Marsh Academy Leisure Centre throughout the year, ensuring significant exposure for the artists' work. From April to June we will bring three different sets of performers to bring music to The Hub, for those with social challenges.

In a first for JAM on the Marsh, we will welcome the internationally renowned photographer, **Wendy Carrig**, as our *Artist in Residence*. Wendy will present her own exhibition, *The Woman who Fell to Earth*. She will also lead one of our above series of workshops and be integrally involved in developing of our annual Composers' Residency.

JAM ON THE MARSH
3-13 JULY 2025

JAM on the Marsh will see the return of some wonderful artists including the **King's Singers**, the **Orchestra of the Age of Enlightenment**, **The Chapel Choir of Selwyn College, Cambridge** and the **JAM Sinfonia**. One of the great British orchestras, **Britten Sinfonia**, will make its festival debut as part of our celebration of the music of **Paul Mealor**, marking his fiftieth birthday. During the festival, JAM on the Marsh will time travel from Pergolesi *(1700s)* to new works from Marisse Cato, Joseph Phibbs, Steve Richer and Jago Thornton, visit Latin America with the **London Tango Quintet** and world music with the **Kosmos Ensemble**. Our work with community singers will culminate in a huge performance of Paul Mealor's *The Farthest Shore*, a definite highlight of the 2025 celebratory season.

In collaboration with The Marsh Academy secondary school, JAM will offer sixth form work experience in event management, film and audio recording and marketing to broaden skills and experience, enhancing horizons, ambition and CVs.

Left to right:
John Frederick Hudson
Sarah Armitage
Edward Armitage

The team at JAM shares a Passion for Creativity and Diversity in the Arts.

Paul Mealor
LVO CStJ FRSA

President of JAM

JAM Team

Edward Armitage BEM
Festival Curator

John Frederick Hudson PhD
Artistic Director & Head of Operations

Sarah Armitage
Head of Marketing & Fundraising

James Aburn
Concerts Manager

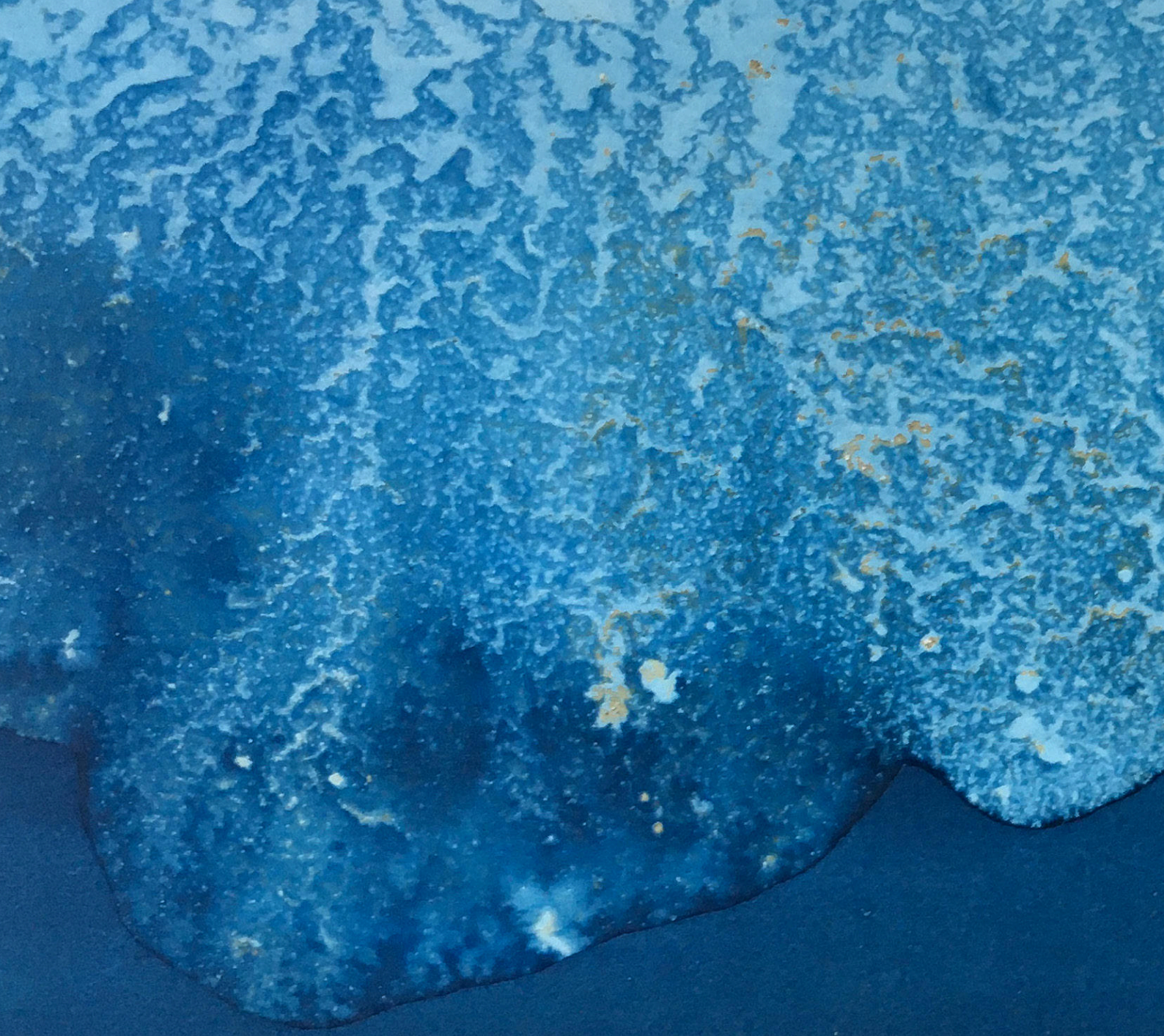
Special thanks to photographers:
Tristan Fewings, Susan Pilcher, Justin Sutcliffe

Design and Layout:
John Frederick Hudson

Trustees

Edward Armitage BEM · *Chair*
Charles Cochrane
Marah Dickson-Wright
Timothy Jackson
Patricia Rolfe





MISSION OF JAM

JAM is internationally recognised as a creative, dynamic, forward-thinking arts organisation, with new music at its core. It embraces artistic risk-taking through contemporary innovation, exploration, collaboration and creation, that intentionally integrates high-quality performances and education.

Wave Cyanotpye by Al Reffell

JAM Commissions

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

2024
John Frederick Hudson: *Wild Earth Blazing*
(libretto by Esme Lloyd)
Jago Thornton: *Murmurations*
Isabelle Ryder: *Illumination*

2023
Mark-Anthony Turnage: *ONYX 23*
Richard Peat: *The Sky Engine*
(libretto by Timothy Knapman)
Tara Creme: *The Song I Came to Sing*
Christopher Churcher: *Evening Star*

2022
Judith Bingham: *Concerto for Clarinet*
Janet Wheeler: *Up in the Morning Early*

2021
Jack Oades: *Between the Stormclouds and the Sea*
(text by Grahame Davies)

2020
Paul Mealor: *Piano Concerto*

2019
Daniel Saleeb: *Soliloquy*
James Aburn: *Silent Shadows*

2018
Rory Boyle: *Songs from the Marshes*

2017
Tom Harold and Stuart Beach: *Voices of Vimy*
(text by Grahame Davies)

2016
Paul Mealor: *The Shadows of War*
(text by Grahame Davies)
Thomas LaVoy: *O Great Beyond*

2015
Thea Musgrave: *The Voices of Our Ancestors*

2014
Giles Swayne: *Yonghy-Bonghy-Bo*

2013
Paul Mealor: *The Farthest Shore*

2012
Julian Phillips: *Body of Water*

2011
Philip Cashian: *All Things Wear Silence*

2010
Paul Mealor: *Now Sleeps the Crimson Petal*
Tarik O'Regan: *The Night's Untruth*
Hannah Kendall: *Fundamental*
Richard Peat: *Fiery the Angels*

2009
Steve Martland: *Darwin*

2008
Gabriel Jackson: *The Spacious Firmament*

2007
Adam Gorb: *Thoughts Scribbled on a Blank Wall*

2006
Judith Bingham: *My Heart Strangely Warm'd*

2005
Paul Patterson: *The Fifth Continent*

2004
John McCabe: *Songs of the Garden*

2003
Jonathan Dove: *The Far Theatricals of Day*

2002
Timothy Jackson: *No Answer*

Supporters

JAM's ambitious and creative undertakings to enable, promote and support multi-arts in the UK would not be possible without the financial support of many individuals, trusts, foundations and public funding.

JAM is a Registered Charity: 1096150

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JAM is of huge importance to the UK's multi-arts scene: past, present and future.

Central to our funding are our private donors, enabling us to find match funding and access Gift Aid. At a time of arts-funding cutbacks, please consider joining as a Supporter of JAM. There are various entry points starting at £25. Every donation, large or small, is critical to JAM's ongoing support of the arts. Please go to: jamconcert.org/support. We would be delighted to welcome you into this vital group.

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£25 | £40 (Joint)

- √ 1 Year Membership
- √ Subscription to the JAM newsletter
- √ Your name listed in concert programmes and on the JAM website
- √ Priority Booking

Benefactor

£80 | £130 (Joint)

- √ 1 Year Membership
- √ Subscription to the JAM newsletter
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- √ Priority Booking
- √ **Benefactor:** 1 free ticket to a JAM concert
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£200 | £320 (Joint)

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- √ Subscription to the JAM newsletter
- √ Your name listed in concert programmes and on the JAM website
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- √ **Patron:** 1 free ticket to all concerts + a drinks reception in London and at JAM on the Marsh
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Commissioning Patron

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- √ **Joint Commissioning Patrons:** 4 free tickets to all concerts + a drinks reception in London and at JAM on the Marsh
- √ A signed copy of the commissioned piece of music

