



University of Kent

A CHRISTMAS CORNUCOPIA!

A weekend of seasonal musical adventures

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**Please ensure that mobile phones
and alarms are switched off**

A Christmas Cornucopia!
**a weekend of seasonal
musical adventures**

COLYER-FERGUSON HALL

Friday 5 December, 19:30

and

Saturday 6 December, 19:30

String Sinfonia

Floriane Peycelon director

Concert Band

Ian Swatman director

Chorus and Symphony Orchestra

Daniel Harding conductor

Pre-performance music in the foyer
with the Flute Choir

Welcome aboard two nights of musical revelry, in which the University Chorus, Symphony Orchestra, Concert Band and String Sinfonia come together to explore festive seasonal repertoire, travelling around the world through France and Argentina by sleigh, by magical steam engine, and by our imagination.

The weekend opens with a sparkling programme from the String Sinfonia and Concert Band, including Prokofiev's popular 'Troika' from *Lieutenant Kije* and a vision of winter as it unfolds in Buenos Aires according to Astor Piazzolla; the second half of Friday night's programme sees the Concert Band in cinematic form, including the march from *Captain America* and film music by Danny Elfman.

The second night bursts with buoyant fizz in the company of Chorus and Orchestra, as they come together in Vivaldi's joyous, ever-green *Gloria*, for which we are joined by soloists Juliet Schiemann and Michelle Harris, two outstanding professional performers who teach on our Music Scholarship Scheme. The curtain rises on the second half of Saturday night's programme with the Prelude to Humperdinck's opera *Hansel and Gretel*; the fairy-story element continues as we present scenes from the story of Cinderella in Ernest Tomlinson's charming *Cinderella Suite*, originally written for a play. The entire weekend comes to a cinematic close as we invite everyone on board the *Polar Express*, heading towards the North Pole and the first gift of Christmas for all those who truly believe...

This weekend represents the culmination of all the hard work in this first term from everyone involved, both within the University community as well as members of the local community, from Folkestone to Faversham and from Whitstable to Wye. Extra-curricular music-making here at Kent offers the marvellous opportunity to explore creative projects and come together in weekly rehearsal sessions, to develop repertoire and programmes to present to audiences, at the end of each term.

But the music doesn't stop there! Next week, the University Big Band unwraps its ever-popular *Christmas Swingalong*, the final event before we all head into a well-deserved break. On behalf of everyone here tonight (and next Wednesday!), thank you for coming to support all our musicians over these few, festive nights.

Dan Harding and Sophie Meikle

Programme

Friday 5 December, 19:30

String Sinfonia directed by **Floriane Peycelon**

Concert Band directed by **Ian Swatman**

A Christmas Cornucopia: Part one!

Arcangelo Corelli	Concerto Grosso in G Minor 'Fatto per la Notte di Natale' op. 6 no 8
Sergei Prokofiev	'Troika' from <i>Lieutenant Kije</i>
Alexander Glazunov	Theme and variations
Astor Piazzolla	'Winter' from <i>Four Seasons in Buenos Aires</i>
Traditional French carol	<i>Gaudete</i>
William Holfeldt	<i>The Gift</i>

Interval

A box of delights unwrapped by Concert Band, including the *Captain America March*, the music of Danny Elfman, and a Lerner and Loewe selection – all with a sprinkle of Christmas thrown in!

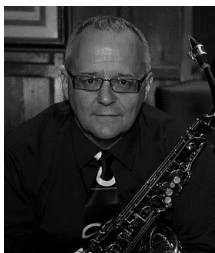


FLORIANE PEYCELON

Director, String Sinfonia

Floriane Peycelon is a versatile professional musician, accomplished both as a busy freelance violinist and a very experienced teacher. She studied the violin in France, at the Lyon Conservatoire. After completing an MA in Politics and International Relations whilst playing in the Lyon Sinfonietta, Flo decided to make Kent her home. She has been the visiting Violin tutor at the University of Kent and the Musical Director of the University String Sinfonia since 2015. A prominent figure in the musical scene throughout Kent, Flo leads many orchestras and chamber groups throughout the county. As a chamber musician, she leads the Orsay Piano Quartet. Flo has given numerous solo and chamber music recitals in the UK and abroad. She recently performed the Lalo *Symphonie Espagnole* and the Mendelssohn *Violin Concerto* in Canterbury.





IAN SWATMAN

Director, Concert Band

Ian arrived in Canterbury in 1981 and apart from an eight year 'interval,' he has been here ever since.

Following a year at the prestigious National Centre for Orchestral Studies based at Goldsmiths College, Ian worked as a freelance player in a host of different genres from ballet orchestras, chamber music ensembles, West End productions and, as a member of 'Spats Dillinger and the Buzzing Half Dozen' playing at leading jazz festivals across Europe. Summers were spent busking in St Tropez, many hilarious stories and experiences that cannot be disclosed here!

Music education is very important to Ian. He has enjoyed considerable success as a teacher with pupils attending leading conservatoires, playing in the National Youth Orchestra and all the county ensembles. He feels eternally lucky to have been a pupil of the legendary clarinettist Jack Brymer who inspired him to follow the musical road.

Ian is Head of Performance at St Edmund's School Canterbury and he was very proud of the recent award of Independent School of the Year for Performing Arts. Ian also established the 'Festival on the Hill' which combines pupil events with international recognised performers including Courtney Pine, Jess Gillam and Curtis Stigers.

Ian is very proud of his roots being born in Hull and spends as much time as he can (too much!) travelling the country following Hull City – The Tigers!

He has a VERY understanding wife, Alison and two daughters, Molly and Ella who tolerate him...oh and a dog, Ashbee (named after a Hull City captain!)

Programme

Saturday 6 December, 19:30

University Chorus and Orchestra

Jo Saul leader

Juliette Schiemann soprano

Michelle Harris mezzo-soprano

Daniel Harding conductor

A Christmas Cornucopia: Part two!

Vivaldi *Gloria*

- i *Gloria in excelsis Deo*
- ii *Et in terra pax hominibus*
- iii *Laudamus te* – soprano and mezzo-soprano duet
- iv *Gratias agimus tibi*
- v *Domine Deus, Rex coelestis* – soprano solo
- vii *Domine Fili unigenite*
- vii *Domine Deus, Agnus Dei* – mezzo-soprano and chorus
- vii *Qui tollis peccata mundi*
- ix *Qui sedes ad dexteram Patris* – mezzo-soprano solo
- x *Quoniam tu solus sanctus*
- xi *Cum Sancto Spiritu*

Interval

Humperdinck *Prelude to Hansel and Gretel*

Ernest Tomlinson *Cinderella Suite*

- i *Little Serenade*
- ii *Soliloquoy*
- iii *The Fairy Coach*
- iv *Cinderella Waltz*

Alan Silvestri *Polar Express* concert suite

The second night in our festive weekend opens in glorious fashion with Vivaldi's enduringly-popular *Gloria*, here in its mixed-voice choir incarnation. Written whilst Vivaldi was working at the *Ospedale della Pietà* in Venice, an orphanage which prided itself on its strong musical reputation, the work opens with a fiercely celebratory energy, which typifies the work as a whole, contrasting exuberant movements with sections pushing harmonic boundaries almost to breaking-point, with slower movements rich in high drama. The second movement, 'et in terra pax hominibus' slowly unfurls rich harmonic dissonances that see the various voices clashing with one another; the 'peace on earth' for which the text yearns is set to music that suggests that this is a desire not often fulfilled. Good cheer is restored in the duet for the soloists, 'Laudamus te' which follows, a mood taken to further energetic heights in the later 'Domine Fili unigenite' with galloping strings. The mezzo-soprano and chorus engage in a series of expressive musical exchanges in the 'Domine Deus, Agnus Dei,' where each reply to the other urges a greater response, until the final choral 'misere nobis' (have mercy upon us) is uttered with almost exhausted despair. The opening energy is restored by the tenth movement, 'Quoniam tu solus sanctus,' before the piece concludes with a 'musical borrowing,' a common practice at the time, where Vivaldi appropriates music by his contemporary, Ruggieri, conflating a piece for double-choir into a single choir to bring the piece to a rousing conclusion.

The curtain gently rises on the second half with the Prelude to *Hansel and Gretel*, Humperdinck's opera which was premiered in 1893, on 23 December. Originally a setting of a sequence of verses written by his sister, Humperdinck expanded it to a cycle of songs with piano, before orchestrating it and in the process enlarging it into a three-act opera. - it opens with the marvellous tranquillity of the 'Evening Prayer' quietly unfolding from the French horns. We follow this with the sparkling charm of the *Cinderella Suite*, created from a suite of movements written for a radio play in 1955 by Ernest Tomlinson (1924 - 2015) for the Third Programme (as BBC Radio 3 was initially known). The success of the music enabled Tomlinson to take up a composing career full-time, and his work embraced orchestral suites, miniatures, folk dance arrangements and *concerti*, as well as music for brass band, most occupying the so-called 'light music' vein. The four movements of the suite to accompany the story see Cinderella meeting by chance with the Prince in the forest;

sitting on the hearth, in reflective mood, as her sisters all leave to attend the ball; the Fairy Coach, summoned by her fairy godmother, which transports her to the ball; and the waltz to which she dances with the Prince. The suite sparkles with elegance, charm, and lyricism, making it a perfect box of delights for the Christmas season.

Our weekend of music-making comes to a gloriously cinematic finale in the concert-suite from the film *Polar Express*, in which we invite you to climb aboard the magical steam-train that appears on Christmas Eve, transporting us to the North Pole to witness the first gift-giving at Christmastime by Santa Claus himself.

Hold tight – here we go!





Dan Harding conductor

A former Music Scholar at Lancing College, Daniel read Music at York University, specialising in French piano repertoire. He was awarded a Major Research Fellowship in Conducting, after conducting Britten's first operetta, *Paul Bunyan*, working with Donald Mitchell, and Kurt Weill's *The Seven Deadly Sins*, as well as works by Mahler and Dvorak, as an undergraduate.

During his post-graduate studies, he went on to conduct the University Symphony and Chamber Orchestras, the University Choir and Chamber Choir, as well as various New Music ensembles. He also founded the Early Classical Orchestra, focusing on historically-informed performances from the period. He also conducted Steve Reich's *Tehillim* on the Contemporary Music Studies course at Bretton Hall College, Wakefield. Other roles have included Director of the Senior and Junior Choirs at York Minster Songschool, and a Lecturer in Music for ten years in Further Education.

As Head of Music Performance at the University of Kent, Dan conducts University Chorus, Symphony Orchestra, the Cecilian Choir, Minerva Voices, and (when the line-up permits), *General Harding's Tomfoolery*, a twelve-piece dance-band performing from original scores from the 1930's and 40's. Finding performing opportunities for students, staff and members of the local community takes Dan and University musicians into venues from Faversham to Wye, including singing Choral Evensong at Canterbury Cathedral and performances in the Cathedral Nave and Crypt. He also accompanies Music Scholars in recitals in Colyer-Fergusson Hall; together with the Music Administrator, he also curates the Lunchtime Concert series, a monthly series bringing professional musicians to the campus to perform and to work with students. Recent performances include Fauré's *Requiem*, Brahms Symphony no.4, Mendelssohn's *Die erste Walpurgisnacht*, Tchaikovsky's suite to *Swan Lake*, Haydn's *Nelson Mass*, Shostakovich *Symphony no.8*, and Dan Forrest's *Requiem for the Living*, as well as the first performance of Russell Hepplewhite's *Magnificat*, commissioned by the Music department in 2023.



Juliet Schiemann

Juliet started singing as a Choral Scholar at Cambridge and continued as a post-graduate at the Royal Academy of Music where she won the Helen Eames Prize for Early Music. Since then Juliet has gone on to make a dynamic and varied career as a soloist, ranging from working with some of Europe's top opera companies to singing the soprano solo on the soundtrack of *Star Wars: Episode II*. Juliet's wide concert experience includes premieres of both Jonathan Harvey's *Passion and Resurrection* in Westminster Abbey and James MacMillan's *Busqueda* in Royal Festival Hall, the latter with the Philharmonia. Juliet has also performed more classic repertoire such as Brahms *Deutsches Requiem* at the Queen Elizabeth Hall with the City of London Sinfonia and Mozart's *Requiem* at the Linbury Studio Covent Garden with the Orchestra of the Age of Enlightenment. Juliet has been a soloist on radio in Radio 2's *Friday Night is Music Night*, was in the finals of the Richard Tauber competition on BBC Radio 3 and has performed as a soloist with the BBC Scottish Symphony Orchestra. Juliet made her international debut as the Shepherdess in Blow's *Venus & Adonis* at De Vlaamse Opera for Renee Jacobs and she has a wealth of experience in the field of Baroque music in performance and on recording. She appeared on a European tour as Belinda in *Dido and Aeneas* with the New London Consort and sang the Shepherdess in *Acis & Galatea* under Christopher Hogwood at the Royal Opera House with the AAM. Also at the Royal Opera House she has sung a Prentice in Wagner's *Meistersinger* and understudied Papagena in *Die Zauberflöte* and Pepik in Janacek's *Cunning Little Vixen*. Juliet sang Donna Elvira in *Don Giovanni*, Annina in *La Traviata*, Poussette in *Manon* and First Lady in *The Magic Flute* for English Touring Opera; Speranza and Prologue in Monteverdi's *Orfeo* for Kent Opera and at English National Opera she understudied Despina in *Così fan tutte*. Juliet recorded the role of Amore in Goehr's *Arianna* for NMC.



Michelle Harris

Michelle Harris (mezzo soprano) is a post-graduate of the Royal Academy of Music, supported by scholarships and prizes, including the Jennifer Vyvian Scholarship, Isabel Jay Opera Prize and the Oppenheim- Downs Memorial Fund. She was a Finalist in the 2002 Wagner Society Competition.

An experienced international operatic and concert soloist, she has worked for companies including Opera National de Lyon and Laboratorio Voci in Canti in Rome. Michelle created the role of Sesto in the live televised world premiere of Cavalli's *Pompeo Magno* (Croatia), conducted by Paul Esswood. She has worked under the batons of Frans Bruggen, Kent Nagano, Louis Langree, Martin Fitzpatrick and Mark Minkowski.

In the UK, Michelle has been engaged as a professional singer by companies such as Kent Opera, Bampton Classical Opera, English Touring Opera and the Consort of Twelve. She works as a freelance soloist for various festivals such as Presteigne, Chichester, Lower Machen, Canterbury and Bushey, as well as choral societies and orchestras.

Michelle has performed works from Cavalli through to Sondheim, including major Requiems by Mozart, Verdi (with Kings' School viewable on you tube) and Durufle, masses by Haydn, Rossini and Schubert and as a soloist with orchestra in mezzo repertoire, including Elgar's *Sea Pictures*, Respighi's *Il Tramonto*, Villa-Lobos' *Bachianas Brasilieras No 5* and Berlioz *Les Nuits D'Ete*. She has a solo disc of performances of rare Massenet songs, melodies by Faure, and Finzi's *Let us garlands bring*. She also premiered the role of the Quill in *Toads on a Tapestry*, a community oratorio celebrating the Magna Carta by local composer David Knotts.

Operatic roles have included Nina (*Paisiello*) Edward (*Arne's Alfred*), Dorabella (*Così*) Mercedes (*Carmen*) Azucena (*Il Trovatore*), Moglie dell'Orco (Henze's *Pollicino*).

Michelle works at the University of Kent teaching on the Music Scholarship Scheme and as a singing teacher at both Junior and Senior King's Schools, Canterbury, as well as running a private singing teaching practice.

STRING SINFONIA

Violins

Emily Su
Anthony Dennant
Millie Gibbins
Anna Henter
Izzy Meredith
Jo Saul
Guy Wiggans

Violas

Ronja Almut Haller
Kira Hilton
Emily Sayers
Sara Thorpe

Cellos

Simon Kristensson
Tabitha Dobson
Harmonie Toros
Rachel Waltham

Double Bass

George Doubtfire
Sophie Meikle



CONCERT BAND

Flutes

Malaak Benaboud
Lola Bennett
Charlotte Farmer
Louisa Gardiner
Heather Harrow
Molly Holmes
Jemima Jackson
Emma Jeffree
Micah Leon
Melissa Munday
Oceanne
Ryckembeusch-Todd

Oboes

Helen Isom
Ashanti Proctor

Clarinets

Polly Feeney
Ben Foster
Katie Glover
Rebecca Judges
Keith Lampard
Maisie McComish
Shahd Mohamed
Holly Portón
Lili Šljapić
Rebecca Smith

Alto Saxophones

Meg Daniel
Eleanor Carlyon
Toby Burla-Edge
Hannah Wilcox

Tenor Sax

Adam Rose

Baritone Sax

Andy Friday

French Horns

Jack Fitzgerald
Helen Knight
Vanisha Marcelene

Trumpets

Felix Black
Oscar Bray
Steve Castle
Kevin Dickens
Blake Kent
Daniel Phillips
Kevin Wang

Trombones

Rob Bailey-Cliff
Steve McIntyre
Maria-Melania
Bumbuc

Tuba

Steve Wassell

Euphonium

Sarah Bailey-Cliff
Yugo Ebihara

Bass

Hina
George Doubtfire

Drums

Tam Anoop
Thomas de Berry

CHORUS

Repetiteur

Matthew Raisbeck

Sopranos

Lisa Alfsdotter
Paula Bell
Lyndall Bywater and
Vebus
Pamela Camargo
Rosemary Cane
Gema de Castro
Santos
Anna Chialva
Sonia Copeland
Bloom
Charlotte Farmer
Lucy Fernando
Judi Gladman
Annamarie Hall
Eleanor Hex
Tayla Hodgson
Lea Kamitz
Florence Kingdon
Elizabeth Knell-
Taylor
Alison McLeod
Catharine Masters
Helen Matthews
Sandy Monaghan
Deborah Monje-Jelfs
Christina Moss
Emily Neighbour
Lizzy Perryman
Ashanti Proctor
Isobel Reed
Sally Robinson
Penelope Scholfield
Eleftheria Skrika-

Alexopoulos
Ellen Swift
Julie Teulings
Denise Twomey
Donna Tynan
Fabienne Viola
Virginia Webb
Valerie Wicker
Hephzibah Wren
Hannah Zibell

Altos

Helen Alaszewski
Jill Bland
Lottie Bond
Rachel Borthwick
Steph Brunton
Louise Carter
Alison Coles
Jenny Dagley
Jane Drouot
Marina Garner
Linda Genower
Amilia Gillies
Svenja Glaß
Stephanie Green
Carol Hall
Cassie Haughton-
James
Alli Heiden
Jill Holliday
Sarah Holliday
Mio Kimura
Mags Korczak
Katy Kurilova
Fran Levy
Valerija Lojenho
Amanda Marri

Callie Milton
Valerie Moffit
Jan Pahl
Adriana Perera
Francesca Pevell
Mandy Sharman
Alison Swatman
Liz Thompson
Hannah Tudor
Dennie Voege
Ros Waltho
Joyce Wilson
Rosanne Wilson

Tenors

John Cook
Sam May
Israel Mensah
David Ormrod
Vit Streļčuks
Guy Wiggans

Basses

John Allen
Mike Bartley
Chris Brealy
Phil Bywater
James Cuming
Freddie Fallon
Jack Fitzgerald
Michael Forrester
John Garner
Eddie Gilmore
Hunter Herbert
Michael Hughes
Keith Lampard
Charles Lord
Sion Mukeras

CHORUS (cont)

Ed Mundy
Oliver Parks

Kevin White
Julian Waltho

SYMPHONY ORCHESTRA

Violin I

Jo Saul*
Gvantsa Gvadzabia
Olivia Harris-Harding
Verity Haslett
Louise Naylor
Jo Pearsall
Guy Wiggans

Violin II

Holly Porton*
Antony Dennant
George Doubtfire
Millie Gibbins
Nathan Girish
Izzy Meredith
Mick Norman
Bensu Ozok
Madeleine Saul

Viola

Sara Thorpe*
Toby Deller
Daniel Hudson

Cello

Emma Whitehead *
Rebecca Beaumont
Lois Cocker
Jonathan Harris-
Harding
Julia Vohralik

Double bass

Sophie Meikle*
Adam Beaman
Frederick Nicholls

Flute

Hunter Herbert
Stina Wilson

Piccolo

Charlotte Farmer

Oboe

Dan Lloyd
Ashanti Proctor

Clarinet

Ian Swatman
Lili Sljapič

Bassoon

Ben Exel

French horn

Helen Knight
Katrina Lauder
Sally-Jane Hannan

Trumpet

Felix Black
Felix Depkat
Zoe Ricketts
Chi Ting Lam
Jonathan Harris-
Harding (Vivaldi)

Trombone

Geoff Mason
Colin Reid

Timpani

Chris Murrell

Percussion

Tam Anoop

Flute Choir

Malaak Benaboud
Anna Beuerman
Charlotte Farmer
Emma Jeffee
Océanne
Ryckembeusch-
Todd
Stina Wilson

*denotes section leader

University of Kent Music

gratefully acknowledges the support of the following individuals, friends, trusts and foundations and companies:

Lifetime Benefactors

The late Sir James Colyer-Fergusson
Colyer-Fergusson Charitable Trust
The late David Humphries

Benefactors

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Sigrid Martin
Colin McLaren
Robert Miller
Emeritus Professor David Ormrod
Professor Jan Pahl
Richard Percival
Professor Clare Ungerson

Legacy Bequests

Cynthia Hawes
Carol Mary Vinson
Barry Wright

and for the donation in memory of the late alumna, Ed Tyler, to establish the E H Tyler Fund in support of flute-playing and general music performance activities.

We also remain grateful to all those who have planned to remember the University of Kent Music in their will and are very grateful for the support of our many anonymous benefactors.

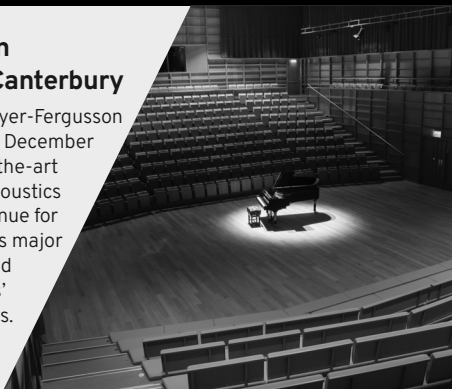
Whatever you do... Make Music!

The University of Kent has a thriving programme of music-making for all students, together with staff and the local community – including a chorus, chamber choir, concert and big bands, symphony orchestra, jazz groups and music theatre. There is a whole range of concerts, both on the University campuses and also in the spectacular surroundings of Canterbury Cathedral. Workshops are held with internationally-acclaimed visiting musicians.



Colyer-Fergusson Music Building, Canterbury

The award-winning Colyer-Fergusson Building was opened in December 2012. With its state-of-the-art facilities and flexible acoustics and seating, it is the venue for many of the University's major concerts and events and student music societies' rehearsals and activities.



Music Scholarships

Music Scholarships, usually between £1,000-£2,000 a year, are awarded to talented singers and instrumentalists studying for any degree at the University.

For further information

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