



University of Kent

# CHORUS AND ORCHESTRA

**If you would like to be included  
in our emailing list, to be kept  
up-to-date with music events at  
the University of Kent, please  
contact [music@kent.ac.uk](mailto:music@kent.ac.uk)  
[www.kent.ac.uk/music](http://www.kent.ac.uk/music)**

## **PLEASE NOTE**

**Recording or photography of any kind  
is not permitted during the performance**

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

# The Colyer-Fergusson Concert

University of Kent

## Chorus and Orchestra

**Milda Smalakyte** soprano

**Michelle Harris** mezzo-soprano

**Mitesh Khatri** tenor

**Piran Legg** bass

**Jo Saul** leader

**Dan Harding** conductor

**Beethoven** Symphony no.8

**Mozart** *Laudate Dominum*

from the *Vesperae solennes*

de Confessore KV339

**Mozart** Mass in C Major, K317,

*Coronation*

**COLYER-FERGUSSON HALL**

Saturday 14 March, 19:30

# Beethoven

## Symphony no.8

**Allegro vivace e con brio**

**Allegretto scherzando**

**Tempo di Menuetto**

**Allegro vivace**

From the first notes of his First Symphony, opening with a cadence into the wrong key, immediately modulating to a further wrong key, and taking thirteen bars to get to the tonic, it should have obvious that Beethoven would have been incapable of writing a 'standard' symphony in the classical tradition. His Symphony no.8, written at the age of forty-one and first performed in February, 1814, is his most concise – in fact, Beethoven preferred it to his preceding Symphony no.7 – but still, breaks all manner of rules – you can almost hear Beethoven having fun. The opening movement uses traditional sonata-form, yet the development section is fearfully turbulent – almost a refined version of the storm in his 'Pastoral' symphony, but no less restless for it, with the melody often appearing in the lower strings, driving the music onward until a rhapsodic climb brings the recapitulation with a blaze of sunshine. After all the tumult, all the invention, all the harmonic odysseying, instead of finishing with a bold conclusion, the movement finishes by evaporating before our ears.

The second movement, a mere 81 bars, is the Scherzo – but a very sedate one, with the texture not unified, but rather broken up across the orchestra as a whole; sudden contrasts in dynamics and scurrying shapes enliven a movement that is perhaps more sombre than a traditional scherzo might be. The third movement is a minuet, but clammers rather laboriously to its feet in the first two bars, before a longer, lyrical theme presents itself. The central trio section sees a cello-line dance in triplets beneath a glorious melody for a pair of French horns in dialogue with solo clarinet, before the initially cumbersome minuet theme returns. The final movement bustles in with hurried, fleeting strings and curt interjections from woodwind – here is the fleet-of-foot music denied us in the previous two movements, with the music, in F major, being occasionally interrupted by a rogue C# – this keeps happening, until it threatens to lead the music off into F# minor – definitely a forbidden key for a work in F.



At one point, the lower strings interrupt the action and cause the entire orchestra to stop in confusion; when it tries to start up again, the lower strings interrupt a second time – the violins then timidly get things going again, but their nervousness is palpable. There is then one of the most brutal moments in music, when the brass and timpani literally hammer the whole orchestra emphatically out of F# and back to F major, before the music hurries to its breathless conclusion. (If you listen very carefully, in the distance you can hear Beethoven laughing at his audaciousness...)

## Mozart

### *Laudate Dominum* from the *Vesperae solennes de Confessore* KV339

Perhaps one of the most sublime melodies written by any composer, this is part of Mozart's setting of five psalms, here Psalm 117. Composed in 1780 for use in Salzburg Cathedral, the ravishingly expressive soprano melody is answered by a hushed choir, drawing its own eloquent arabesques towards the end.

## Mozart

### Mass in C Major K.317, *Coronation*

**Kyrie**

**Gloria**

**Credo**

**Sanctus**

**Benedictus**

**Agnus Dei**

Mozart had just become organist and composer at Salzburg Cathedral, and the so-called *Coronation Mass* was performed there in 1779; the piece quickly established itself as a popular choice for both royal and imperial coronation services court during the nineteenth century, with its nickname being recorded in the first edition of Mozart's works. The piece exudes a bright, cheerful atmosphere after the sombre choral opening, with the soprano soloist introducing the melody of the *Kyrie* that will recur in the final movement. An energetic *Gloria* is followed by a robust *Credo*, driven by relentless semi-quavers in the violins; the mood becomes one of hushed expectation as the soloists sing 'Et incarnatus est,' before the energy is resumed. The stately opening of the *Sanctus* contrasts with its joyous 'Hosanna in excelsis,' the same setting occurring at the end of the ensuing *Benedictus*, which is largely given over to the quartet of soloists. The closing *Agnus Dei* begins with a sublime melody for the soprano soloist, before returning to the material from the opening movement for a robust conclusion.

# UNIVERSITY OF KENT Orchestra

## First Violins

Jo Saul (leader)  
David Glover  
Gvantsa Gvazdabia  
Olivia Harris-Harding  
Verity Haslett  
Louise Naylor  
Jo Pearsall  
Floriane Peycelon  
Luke Simpson  
Emily Su  
Guy Wiggans

## Second Violins

Holly Porton\*  
Stelios Chatziiosifidis  
Antony Dennant  
Millie Gibbins  
Nathan Girish  
Naomi Glover  
Izzy Meredith  
Mick Norman  
Luke Simpson

## Violas

Madison Mulherin\*  
Jacob Bride  
Justin de Araujo  
Ivan Illingworth  
Emily Sayers  
Sara Thorpe

## Cellos

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

## Double Basses

Sophie Meikle\*  
Adam Beaman  
Noah Locke

## Flutes

Hunter Herbert  
Charlotte Farmer

## Oboes

Dan Lloyd  
Ashanti Proctor

## Clarinets

Ian Swatman  
Lili Šljapić

## Bassoons

Danielle Hartley

## French Horns

Helen Knight  
Tracey Golding

## Trumpets

Felix Black  
Chi-Ting Lam

## Trombones

Geoff Mason  
Colin Reid

## Timpani

Tam Anoop

\*denotes section leader

# UNIVERSITY OF KENT Chorus

**Repetiteur** Matthew Raisbeck

## **Sopranos**

Lisa Alfsdotter  
Paula Bell  
Lyndall Bywater  
and Venus  
Pamela Camargo  
Rosemary Cane  
Gema de Castro Santos  
Anna Chialva  
Sonia Copeland Bloom  
Fiona Earley  
Georgia Friend  
Judi Gladman  
Annamarie Hall  
Eleanor Hex  
Tayla Hodgson  
Lea Kamitz  
Elizabeth Knell-Taylor  
Alison McLeod  
Catharine Masters  
Helen Matthews  
Callie Milton  
Sandy Monaghan  
Christina Moss  
Emily Neighbour  
Ashanti Proctor  
Isobel Reed  
Sally Robinson  
Penelope Schofield  
Eleftheria  
Skrika-Alexopoulos  
Ellen Swift  
Julie Teulings  
Kathryn Thomas  
Denise Twomey  
Donna Tynan  
Fabienne Viola  
Virginia Webb  
Valerie Wicker  
Hephzibah Wren

## **Altos**

Helen Alaszewski  
Jill Bland  
Lottie Bond  
Rachel Borthwick  
Stephanie Brunton  
Sian Calnan  
Louise Carter  
Alison Coles  
Jenny Dagley  
Jane Drouot  
Marina Garner  
Linda Genower  
Claire Goulding  
Stephanie Green  
Carol Hall  
Cassie Haughton-James  
Jill Holliday  
Sarah Holliday  
Mio Kimura  
Mags Korczak  
Valerie Moffit  
Adriana Perera  
Valerija Rojenko  
Mandy Sharman  
Alison Swatman  
Liz Thompson  
Hannah Tudor  
Ros Waltho  
Joyce Wilson

## **Tenors**

John Cook  
Helly Langley  
Israel Mensah  
Janet Montefiore  
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  
Keith Lampard  
Edward Mundy  
Kevin White  
Julian Waltho



## **MILDA SMALAKYTE**

### **Soprano**

Milda Smalakytė is a Lithuanian soprano celebrated for the warmth of her tone, stylistic versatility, and expressive musicality. Born in Kaunas, she began her formal musical journey at the Lithuanian Academy of Music and Theatre, where she studied under Prof. Giedrė Kaukaitė. She graduated with a Bachelor's degree in the Art of Performance, already distinguished by major competition successes, including the Grand Prix at the International Singing Master Classes in Beeskow, Germany, and First Prize at the Vincė Jonuškaitė-Zaunienė Singers' Competition in Lithuania.

Milda further refined her artistry in London at the Guildhall School of Music & Drama, completing a Master's degree in Opera Performance with distinction under the guidance of Susan Waters and Laura Sarti. During this formative period, she developed a strong operatic profile, performing roles such as Susanna (*Le nozze di Figaro*), Lauretta (*Gianni Schicchi*), Susan (*A Dinner Engagement*), and the Italian Singer in Strauss's *Capriccio*.

Her concert career includes performances with the Lithuanian National Symphony Orchestra and Lithuanian Chamber Orchestra under renowned conductors Juozas Domarkas, Modestas Pitrenas, and Robertas Šervenikas. Notable highlights include her debut as soprano soloist in Handel's *Messiah*, Haydn's *Lord Nelson Mass*, Pergolesi's *La Serva Padrona* and recital appearances at the Lithuanian National Philharmonia featuring repertoire from Joaquin Rodrigo's *Cuatro Madrigales Amatorios* to Richard Strauss' *Vier Letzte Lieder*.

Alongside her performing career, Milda is a dedicated vocal educator, combining international experience with a deep commitment to nurturing young singers.



## MICHELLE HARRIS

### Mezzo-soprano

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.



## MITESH KHATRI

### Tenor

Mitesh Khatri is a versatile tenor and full-time member of the chorus at Opéra National de Bordeaux, where he is also a regular soloist in oratorios and semi-staged operas.

An an alumnus of the University of Kent (2005), he studied Computer Systems Engineering while also singing in and conducting the University Chamber Choir. He was awarded a university music bursary to study singing with Peter Cox, and he made his debut as a soloist in the university performance of *Carmina Burana*.

Later he took up vocal studies at the Royal Conservatoire of Birmingham, which led to professional opera and concert engagements alongside a parallel career in IT. In 2022, having already moved to France, he left IT when he secured a position within the opera chorus in Bordeaux.

Mitesh's operatic repertoire includes Sportin' Life (*Porgy and Bess*), Ramiro (*La Cenerentola*), Alfredo (*La Traviata*), Nadir (*Les Pêcheurs de Perles*), Tamino (*Die Zauberflöte*), Piquillo (*La Perichole*) and Paris (*La Belle Hélène*). In 2023 Mitesh made his debut at the Théâtre de Champs-Élysées in Paris, singing the role of 1st Notaire in *La Perichole*. Beyond this, his concert repertoire includes Handel's *Messiah*, Bach's *Passions*, Rossini's *Petite Messe Solennelle* and *Stabat Mater*, and Haydn's *Creation*.

This season's performances include Tamino (*Die Zauberflöte*), Pollione (*Norma*), and Haroun in Bizet's *Djamileh*. He is also preparing a light programme of Indian classical music for the opera house, to be performed in 2027.

Mitesh is delighted to be singing at Kent once more, and is grateful to the Music department which, during his time there, provided opportunities that left students with wonderful memories and an enduring love for music.



## PIRAN LEGG

### Bass

Piran Legg is a bass-baritone originally from Kent. After studying History at the University of Kent he moved on to the Opera School at the Guildhall School of Music and Drama.

He has since performed extensively in opera around the UK and abroad, working as a soloist with companies such as Wexford Festival Opera, Garsington Opera, Scottish Opera and the LSO. On the concert platform Piran enjoys a busy and varied schedule. He has recently performed as bass soloist with the Edinburgh Singers in Puccini's *Messe di Gloria* and in Canterbury Cathedral as the bass soloist in Elgar's epic work *The Dream of Gerontius*. He also has taken part in the creation of cutting-edge new works, a highlight being the role of King Erysichthon in Edward Rushton's *Cicadas* with the LSO. Recent highlights on the stage include the roles of Ferrando (*Il Trovatore*) with WHO, Sante (*Il segreto di Susannah*) and Theseus (*Dream*) with Scottish Opera.

A winner of Music Prizes at the Canterbury Festival, former International Opera Awards Young Artist and a dedicated singing teacher, Piran has created a private studio in his new home town of Shrewsbury, working with professionals and amateurs of all age



## 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. In December, he conducted Chorus and Orchestra in the UK premiere of *Winter Nights*, a seasonal cantata by the Canadian composer, Stephanie Martin, with the composer in the audience.

# 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**

Margaret Anderson

Sonia Copeland Bloom

Pamela Cross

Professor Patrick Farrell

Furley Page Solicitors

Dr Nancy Gaffield

Alistair Gray

Roger Hutton and Karen Applegate

Professor Lyn Innes

Dr Keith Lampard

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.

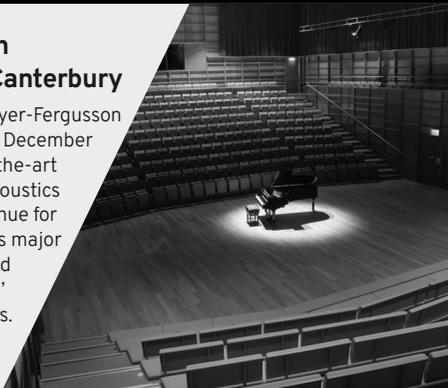
# Whatever you do... Make Music!

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.



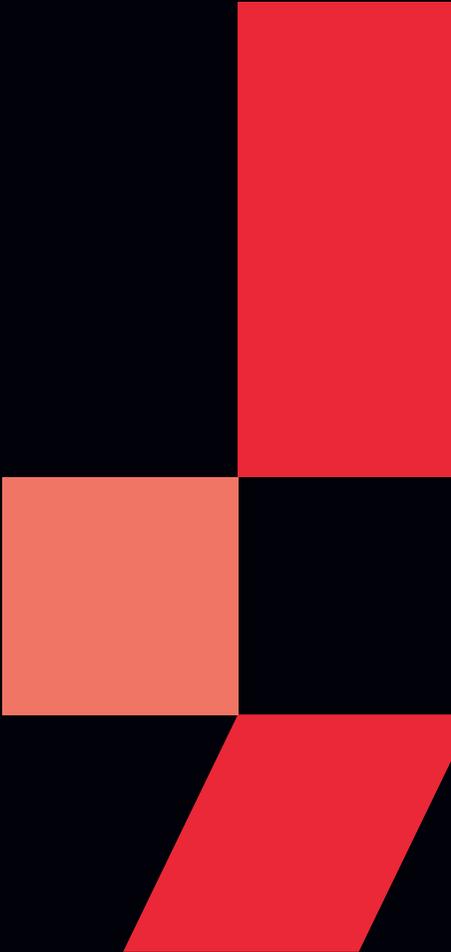
## **Music Scholarships**

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**

Daniel Harding  
Head of Music Performance  
E: [music@kent.ac.uk](mailto:music@kent.ac.uk)  
T: 01227 827335

[kent.ac.uk/music](http://kent.ac.uk/music)



[kent.ac.uk/music](http://kent.ac.uk/music)

University of  
**Kent** | Institute of Cultural  
and Creative Industries  
**iCCi**