

Saturday 21st December 2024, 7:30pm
West Road Concert Hall, Cambridge

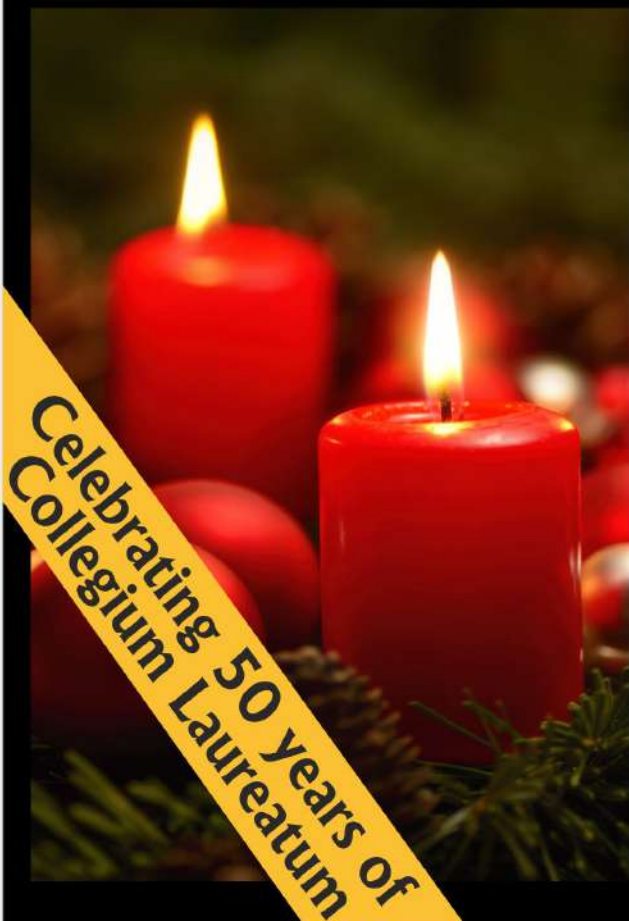
Bach

Christmas

Oratorio Parts 1,2&3

Collegium
Laureatum
Ian Cobb, conductor

soloists:
Charlotte Jane Kennedy
Angelina Dorlin-Barlow
Francis Melville
Daniel Barrett



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Collegium Laureatum



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All calls to and from our landlines and mobiles are recorded to meet regulatory requirements.

This concert, which celebrates our *50th anniversary*, is dedicated to the memory of *Richard Griffiths*. Richard, who sang tenor with us for several years, died suddenly last summer; we greatly miss both his company and his singing.

**Please switch off your mobile phones.
The use of cameras and recording equipment during the performance is forbidden.**

**We would like to thank our team of stewards
for their front-of-house management.**

**We also gratefully acknowledge the sponsorship of
Perspective financial management in supporting
our concerts throughout the year.**

**Collegium Laureatum (registered charity no 1169986)
www.collegium.org.uk**

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Collegium Laureatum's next concert

**Saturday 12th April 2025, 7.30 p.m.
*West Road Concert Hall, Cambridge***

Mozart - Requiem

www.collegium.org.uk/concert/2025/easter

COLLEGIUM LAUREATUM CHOIR AND ORCHESTRA

Ian Cobb (conductor)

Charlotte Jane Kennedy (soprano)
Angelina Dorlin-Barlow (alto)

Francis Melville (tenor)
Daniel Barrett (bass)

Christmas Oratorio

J. S. Bach

Part 1

Interval

Christmas Oratorio

J. S. Bach

Part 2

Christmas Oratorio

J. S. Bach

Part 3

Christmas Oratorio - BWV 248

J. S. Bach

1685 - 1750

The work we know as the Christmas Oratorio was composed in 1734 as six separate cantatas to be performed on the principal feast days between Christmas Day and Epiphany. Each cantata contains the scripture story narrated by an Evangelist.

The first performance of each cantata took place in both the Thomaskirche and the Nikolaikirche.

Cantata 1: Christmas Day

Cantata 2: 26th December

Cantata 3: 27th December

Cantata 4: The Feast of the Circumcision

Cantata 5: The Sunday after New Year

Cantata 6: Epiphany

With so much music needed in such a short time-span Bach resorted to using music previously composed for secular cantatas.

Tönet, ihr Pauken! Erschellet, Trompeten! BWV 214 was composed in 1733 for the birthday of Maria Josepha, Electress of Saxony and Queen of Poland. From that cantata Bach extracted:

1. Opening chorus: Come now with gladness
8. Bass Aria: Mighty Lord
15. Tenor Aria: Happy Shepherds
24. Opening chorus of cantata 3: Lord of Creation

Lasst uns sorgen, last unswache BWV 213 was written in 1733 for the birthday of Prince Friedrich of Saxony. From that cantata Bach extracted:

- 4. Alto Aria: Prepare yourself, Zion
- 19. Alto Aria: Slumber beloved
- 29. Aria Duetto: Lord, Thy mercy

Several other movements come from unknown or lost cantatas. This review of previous works was common in Bach's time. The freshness and splendour of the music shows how sensitive Bach was to the underlying trends of the music. Albert Schweitzer believed that Bach created the Christmas Oratorio so that the homage cantatas BWV 213 and 214, containing such beautiful music, would not go to waste.

Christmas Oratorio

J. S. Bach

Part 1

1685 - 1750

Cantata 1. Tells of the birth of Jesus and reflects on the Holy Child.

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|---------------------------|---|
| 1. Chorus | Come now with gladness and welcome the morrow |
| 2. Recitative | And it came to pass in those days |
| 3. Arioso | Behold the Bridegroom, full of grace |
| 4. Aria (Alto) | Prepare yourself, Zion, in sweet expectation |
| 5. Choral | O Lord of all Creation |
| 6. Recitative | And she brought forth her first-born son |
| 7. Recitative with Choral | Our Lord who comes to earth below |
| 8. Aria (Bass) | Mighty Lord, and King of glory |
| 9. Choral | Ah, dearest Jesus, babe divine |

Christmas Oratorio

J. S. Bach

Part 2

1685 - 1750

Cantata 2. The angel appears to the shepherds in the field.

This cantata uses a formidable combination of 2 oboes d'amore and 2 oboes da caccia. As W. G. Whittaker points out in his survey of Bach's Cantatas, it is evident that there can be no special significance in the unusual reed quartet, it may be that Bach was intrigued by its possibilities. This is the only cantata that begins with an orchestral Sinfonia.

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|------------------|---|
| 10. Sinfonia | |
| 11. Recitative | And there were shepherds in that same country |
| 12. Choral | Break forth, O glorious morning-light |
| 13. Recitative | And the Angel said to them |
| 14. Recitative | What God to Abraham revealed |
| 15. Aria (Tenor) | Happy shepherds! Go and meet Him |
| 16. Recitative | And this is the sign to you |
| 17. Choral | Behold! Within a humble stall |
| 18. Recitative | Ye shepherds haste with pure delight |
| 19. Aria (Alto) | Slumber beloved, in blissful repose |
| 20. Recitative | And suddenly there was with the Angel |
| 21. Chorus | Glory to God in the Highest |
| 22. Recitative | 'Tis good to hear the Angels singing |
| 23. Choral | We sing to Thee, almighty King |

Christmas Oratorio

Part 3

J. S. Bach

1685 - 1750

Cantata 3. The shepherds find Mary and Joseph and baby Jesus. Returning to their fields they glorify God.

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| 24. | Chorus | Lord of Creation we lift up our voices |
| 25. | Recitative | And when the Angels were gone |
| 26. | Chorus | Let us even now, go to Bethlehem |
| 27. | Recitative | He comes, the Lord supreme |
| 28. | Choral | Our God hath all these wonders done |
| 29. | Aria (Soprano & Bass) | Lord, Thy mercy, Thy compassion |
| 30. | Recitative | And they came with haste |
| 31. | Aria (Alto) | Keep, O my spirit, this blessing and wonder |
| 32. | Recitative | Ah, yes! For ever let me cherish |
| 33. | Choral | Let me love Thee, King supernal |
| 34. | Recitative | And the shepherds, after this, returned |
| 35. | Choral | Rejoice and sing! |
| | Chorus (Repeat of 24.) | Lord of Creation we lift up our voices |

If you enjoyed the concert why not be part of Collegium Laureatum? There are no auditions and the only requirements are enthusiasm, regular attendance and the capacity to learn the music by the time of the concert. Improve your health, make new friends and learn some of the greatest choral works in the repertoire. Rehearsals are in Cambridge on Monday evenings from 19.30 to 21.30. Details from membership@collegium.org.uk

Ian Cobb (conductor)

Ian Cobb began his teaching career at Wandsworth School, helping to form the boys' choir which would achieve an international reputation. He worked with many composers, particularly Benjamin Britten, as well as leading conductors and orchestras. In 1969 Britten wrote *Children's Crusade* for the choir, recorded by Decca. The association with Britten led to many performances of the *War Requiem*. Recordings of Bach's *St. John Passion* and Schumann's *Scenes from Goethe's Faust* followed.

Following a move to Suffolk, Ian formed the Suffolk Symphony Orchestra, performing a wide range of works from the symphonic and concerto repertoire. He was a founder director of Suffolk Chamber Opera, conducting Britten's *Albert Herring*, Mozart's *Così fan Tutte* and Carey Blyton's *The Girl from Nogami*.

In 1980 Ian became Musical Director of Cambridge-based Collegium Laureatum. With the choir, he has conducted music ranging from early Renaissance pieces to the large-scale works of the choral repertoire. Ian retired from teaching in 2005, giving him more time to concentrate on producing and arranging music.

COLLEGIUM LAUREATUM ORCHESTRA

LEADER: Monica Cragg

Flute :	Tim Kipling	Janna Hüneke
Oboe d'amore :	Hilary Hymas	Jane Cursiter
Oboe da caccia :	Kim Haan	Katy Pilling
Trumpet :	Sam Balchin	William Kirkup
	Amanda Shirley	
Violin 1 :	Monica Cragg	Helen Gibbens
	Sue Thomas	Jonathan Watts
Violin 2 :	Judy Runnacles	Molly Craxton
	Nigel Hymas	
Viola :	Anne Atkinson	Ceri Moseley
Cello :	Veronica Henderson	Julia Lale
	Hin-Tak Leung	
Double bass :	Alex Baker	
Timpani :	David Ellis	
Continuo :	Benedict Todd	

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Charlotte Jane Kennedy (soprano)

Charlotte Jane Kennedy is winner of the Loveday Song Prize at the 2024 Ferrier Awards, British soprano. She is studying at The Royal College of Music International Opera School.

Charlotte recently made her international debut as Fiordiligi in Mozart's *Così fan tutte* for the Da Ponte Opera Festival, Italy. As an Alvarez Young Artist, she sang in the chorus for Garsington Opera's 2024 Season, covered Amor in Rameau's *Platée* and sang the role of Papagena at their Opera Gala. Her roles at The Royal College of Music have included Maturina in Gazzaniga's *Don Giovanni Tenorio*, La Bergère in Ravel's *L'enfant et les sortilèges* and Venus in Offenbach's *Orpheus in the Underworld* in the Opera Studio's productions.

Charlotte performs regularly on the concert platform and recent repertoire includes Haydn's *Nelson Mass* for the Leith Hill Festival, Dvorak's *Mass in D* at St John's Smith Square and Bach's *B Minor Mass* with for City Music Society.



Angelina Dorlin-Barlow (alto)

British mezzo-soprano Angelina Dorlin-Barlow studies at the Royal College of Music where she is a Fishmongers' Company Scholar under the tutelage of Patricia Bardon. She is also supported by the Josephine Baker Trust and is a Samling Artist.

In 2020, Angelina was a Bitesize Proms Young Artist and received the Norma Procter Song Prize in the Junior Kathleen Ferrier Competition. At the Royal College of Music, she was awarded the Poppy Holden Prize for Vocal 2023. Angelina has recently returned from Luxembourg where she created the role of Mia by Charlotte Marlow and Dirty Freud at the Théâtres de La Ville Luxembourg.

Angelina sang for Collegium Laureatum in April 2024 and we are delighted to welcome her back.



Francis Melville (tenor)

Francis Melville is a tenor currently studying on the master's course at the Royal College of Music, where he is a Cuthbert Smith Scholar and is generously supported by the Janet Baker Trust. He is taught by tenor Ben Johnson.

Previous roles include Miguel in Offenbach's *Pepito* and Count Almaviva in Rossini's *Barber of Seville*. He performed in the chorus for Grange Park Opera's 2024 season. Recent solo engagements include: Puccini's *Messa di Gloria*, Verdi's *Requiem*, Mozart's *Requiem* and Handel's *Messiah*. He also studied medicine at Imperial College, London and worked as a junior doctor from 2020 until 2022.



Daniel Barrett (bass)

Daniel Barrett is a Glaswegian baritone studying with Russell Smythe at the Royal College of Music Opera Studio.

In January 2022 Daniel won 1st Prize at the RCM's Lieder Competition; he claimed 2nd Prize in RCM's Brooks van der Pump English Song competition 2022 and, most recently, 3rd Prize in the Lies Askonas Competition Finals 2023.

During the summer of 2022, Daniel was part of the Verbier Festival's Atelier Lyrique program where he performed the role of Sam in Verdi's *Un Ballo in Maschera*. He recently performed the role of Figaro in *The Barber of Seville* as a Young Artist at Opera Holland Park (Summer 2024).



COLLEGIUM LAUREATUM CHOIR

Soprano

Lois Arnold
Helen Eisner
Jane fellows
Miranda Francis
Danielle Kijewski
Nicola Lythgoe
Rosamond McKitterick
Hannah Mitchell
Alison Powell
Mary Prechner
Daphne Ridge
Ruth Saxl
Teresia Schaedler
Juliet Short
Pip Smith
Julia Stibbs
Catriona Syed
Liz Tavner
Raquel Torras
Keren Turton
Wyn Unsworth
Brenda Whitfield
Kicki Wikstrom

Alto

Vera Ahrfelt
Ruth Cheung
Lorna Cox
Tabitha Driver
Jane Fleming
Sue Grace
Eleanor Pippard
Ann Prentice
Valerie Reader
Rachel Russell
Sarah Smalley
Margaret Spencer-Thomas
Clare Tupman

Tenor

Philip Blakely
Anthony Clay
Peter Debenham
David Hathaway
Milton Micallef
Peter Radden

Bass

Neil Caplan
Toby Chadd
Aidan Challen
Tim Entecott
Chris Ford
John Gatiss
Ieuen Hughes
Alex Riley
Tony Spring
Joe Warrington
Alan Winter

Collegium Laureatum (Society of Graduates) was founded in 1974 by Don Neville as an informal madrigal group of graduate students, fellows and friends of Corpus Christi College.

In 1980 Ian Cobb was appointed Musical Director. The choir's membership increased rapidly, outgrowing its college basis, and performed many of the large-scale choral works from the Baroque to the twentieth century, including rediscovering some works by lesser-known composers. In 1989 the choir gave the world premiere of *Fiat Lux*, a specially commissioned work by Ian Kellam, in St. Edmundsbury Cathedral. The choir has toured several times in Europe. Our 50th anniversary is this year.



Collegium Laureatum is a member of the Making Music federation

<https://www.makingmusic.org.uk/>

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