

Saturday 13th April 2024
West Road Concert Hall, Cambridge

Joseph Haydn
Nelson Mass
Michael Haydn
Ursula Mass



**Collegium
Laureatum**
Ian Cobb, conductor

soloists:
Catherine White
**Angelina Dorlin-
Barlow**
Sam Harris
Michael Roche



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COLLEGIUM LAUREATUM CHOIR AND ORCHESTRA

Ian Cobb (conductor)

Catherine White (soprano)
Angelina Dorlin-Barlow (alto)

Sam Harris (tenor)
Michael Roche (bass)

Ursula Mass

Michael Haydn

Interval

Nelson Mass

Joseph Haydn

Ursula Mass

Michael Haydn

Missa in honorem sanctae Ursulae

1737 - 1806

1. KYRIE

4. SANCTUS

2. GLORIA

5. BENEDICTUS

3. CREDO

6. AGNUS DEI

Michael Haydn was appointed as court composer and Konzertmeister to the Salzburg court in 1762 and spent forty-three years in that office, unlike Mozart, who left the city in 1781. He was highly regarded: *All connoisseurs of music know, and have known for some time, that as a composer of sacred music Michael Haydn ranks among the finest of any age or nations. In this field he is fully his brother Joseph's equal; in fact, by the seriousness of his concept he often surpasses him by far.* As a teacher his pupils included Diabelli and Weber.

The relationship between Michael and the young Mozart was cordial, and even when Mozart had moved to Vienna he often wrote to his father requesting he be sent copies of Michael's Masses to be performed in Vienna. *I would appreciate it very much if Haydn could lend me for a little while the two Tutti-Masses and the Graduali he composed; I would return them with gratitude.* In reply to a letter he had received from his father Leopold on July 9th 1778 on Haydn being drunk while playing the organ during a church service he writes: *About Haydn's drunkenness, I had to laugh out loud; had I been there, I would most certainly whispered into his ear 'Adlgasser'.* (Anton Adlgasser, court and Cathedral organist, suffered a stroke while playing the organ). Mozart wrote his *Laudate Dominum*, with its soaring soprano solo, for Haydn's wife Marie Lipp, a remarkable singer.

The *Missa in honorem sanctae Ursulae* was completed on 5th August 1793 for the convent of Frauenwörth, a Benedictine Abbey. It was intended for the service on 19th August accompanying the taking of the final vows as a nun of his friend Ursula Oswald.

On a visit to Michael Haydn's grave in 1826 Schubert said: *I felt your calm, clear spirit flow over me, good Haydn, and even if I cannot be as calm and clear as you then surely no one on earth reveres you as sincerely as I do.*

Much of his music is still to be published. He wrote 38 Masses and over 300 other church works, 40 symphonies and much chamber music.

Nelson Mass

Missa in Angustiis

Joseph Haydn

1732 - 1809

The *Missa in Angustiis* was written in the summer of 1798 between the two oratorios *The Creation* and *The Seasons*. Written to celebrate the name day of Princess Marie Esterházy, it was one of six Masses that Haydn wrote between 1796 and 1802.

Missa in tempore belli (1796)

Heiligmesse (1796)

Missa in Angustiis (1798)

Theresienmesse (1799)

Schöpfungsmesse (1801)

Harmoniemesse (1802)

Composed in less than eight weeks, between July 10th to August 31st, and the only Haydn Mass in a minor key, it was first performed on 23rd September. The title of the Mass, *Mass in straitened times*, and the fanfares that occur in the work reflect the political upheaval in Europe at that time.

The English title for the work is the *Nelson Mass*, and it was assumed that Haydn was reacting to the news of Nelson's victory over the French at Aboukir Bay. Whether that is true or not, Nelson did attend a performance of the Mass in 1800 when he visited Einstadt. Haydn's assistant Georg Griesinger reported: *In Lady Hamilton, Haydn found a great admirer. She visited the Esterházy estate, but paid little attention to its splendour, and for the two days did not budge from Haydn's side. She sang various compositions of the composer.*

The scoring of the Mass is unusual, with 3 trumpets, timpani, organ and strings. In a letter to Haydn's publisher Griesinger wrote: *Haydn told me that he assigned the wind instrument parts to the organ, because at that time Prince Esterházy had dismissed the wind players.*

The most notable features of the work include the florid soprano solos in the *Kyrie*, the fugue in the *Gloria* at the words *In Gloria patris*, the canonic writing in the *Credo* and the stunning use of three trumpets in the *Benedictus*.

KYRIE

Kyrie eleison. Christe eleison. Kyrie eleison.
Lord have mercy. Christ have mercy. Lord have mercy.

GLORIA

Gloria in excelsis Deo et in terra pax hominibus bonae voluntatis.
Glory to God in the highest and on earth peace to men of good will.

Laudamus te, benedicimus te, adoramus te, glorificamus te.
We praise you, we bless you, we adore you, we glorify you.

Gratias agimus tibi propter magnam gloriam tuam.
We give thanks to you for your great glory.

Domine Deus, Rex coelestis, Deus Pater omnipotens.
Lord God, heavenly King, God the Father almighty.

Domine Fili unigenite, Jesu Christe.
Lord, only-begotten Son, Jesus Christ.

Domine Deus, Agnus Dei, Filius Patris.
Lord God, Lamb of God, Son of the Father.

Qui tollis peccata mundi, Miserere nobis.
You take away the sins of the world, have mercy on us.

Qui tollis peccata mundi, suscipe deprecation nostrum.
You take away the sins of the world, receive our prayer.

Qui sedes ad dexteram Patris, Miserere nobis.
You sit at the right hand of the Father, have mercy on us.

Quoniam tu solus sanctus, tu solus Dominus,
For you alone are holy, you alone are the Lord,

tu solus Altissimus, Jesu Christe.
you alone are the Most High, Jesus Christ.

Cum Sancto Spiritu, in Gloria Dei Patris. Amen.
With the Holy Spirit, in the glory of God the Father. Amen.

CREDO

Credo in unum Deum.
I believe in one God.

Patrem omnipotentem, factorem coeli et terrae,
The Father almighty, maker of heaven and earth,
visibilium omnium et invisibilium.
of all things visible and invisible.

Et in unum Dominum Jesum Christum, Filium Dei unigenitum.
And in one Lord Jesus Christ, the only-begotten Son of God,

Et ex patre natum ante omnia saecula.
Born of the Father before all worlds.

Deum de Deo, lumen de lumine, Deum verum de Deo vero.
God from God, light from light, true God from true god.

Genitum, non factum, consubstantialem Patri: per quem omnia facta
sunt.

*Begotten not made, of one being with the Father, through whom all
things were made.*

Qui propter nos homines, et propter nostrum salute descendit de
coelis.

For us men and for our salvation he came down from heaven.

Et incarnatus est de Spiritu sancto ex Maria Virgine et homo factus
est.

*And took flesh by the Holy Spirit from the Virgin Mary, and became
man.*

Crucifixus etiam pro nobis, sub Pontio Pilatus, passus et sepultus est.

*He was crucified also for us; under Pontius Pilate, he suffered and
was buried.*

Et resurrexit tertia die, secundum scripturas.

And rose again on the third day, according to the scriptures.

Et ascendit in coelum; sedet ad dexteram Patris.

And ascended into heaven; and sits at the right hand of the Father.

Et iterum venturus est cum Gloria, iudicare vivos et mortuos, cuius regni non erit finis.

He will come again with glory to judge the living and the dead, and his kingdom will have no end.

Et in Spiritum Sanctum, Dominum, et vivificantem, qui ex Patre Filique procedit.

And I believe in the Holy Spirit, the Lord and giver of life, who proceeds from the Father and the Son.

Qui cum Patre et Filio simul adoratur, et conglorificatur; qui locutus est per Prophetas.

Who with the Father and the Son is adored and glorified, who has spoken through the prophets.

Et unam sanctam catholicam et apostolicam Ecclesiam.

And in one holy, catholic and apostolic church.

Confiteor unum baptisma in remissionem peccatorum.

I confess one baptism for the remission of sins.

Et exspecto resurrectionem mortuorum

I look forward to the resurrection of the dead

et vitam venturae saeculi. Amen.

and the life of the world to come. Amen.

SANCTUS

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth.
Holy, Holy, Holy Lord God of power.

Pleni sunt coeli et terra Gloria tua.
Heaven and earth are full of your glory.

Osanna in excelsis.
Hosanna in the highest.

BENEDICTUS

Benedictus qui venit in nomine Domini.
Blessed is he who comes in the name of the Lord.

Ossana in excelsis.
Hosanna in the highest.

AGNUS DEI

Agnus Dei qui tollis peccata mundi, miserere nobis.
Lamb of God who takes away the sins of the world, have mercy on us.

Dona nobis pacem.
Grant us peace.

Catherine White (soprano)

Catherine is a Cambridge-based soprano, who adores singing with ensembles both vocal and instrumental. She was a choral scholar in Selwyn for two years and Trinity for six. As well as cultivating a love of psalms and sight-reading, membership of the chapel choirs allowed her to study with Anita Morrison, Ashley Stafford and Sheila Barnes.

She now has to combine singing, working and parenting, so she focuses on solos, recitals and project work instead. Catherine is a member of Bedford's professional chamber choir, Gaude, the slightly more local Vox Cantab, and is also quite often found in Ely Cathedral in the ranks of the Extra Gentlemen.

Catherine has recently sung solos in Karl Jenkins' *Armed Man*, and this year is continuing a series of recitals of Baroque/early Classical music for soprano, continuo and other instruments such as baroque violin or oboe in collaboration with Dan Tidhar and the Erasmus Chamber Ensemble.



Angelina Dorlin-Barlow (alto)

British mezzo-soprano Angelina Dorlin-Barlow is a Fishmongers' Company Scholar and Josephine Baker Trust Artist studying at the Royal College of Music with Patricia Bardon.

Angelina received the Norma Procter Song Prize in the 2020 Kathleen Ferrier Junior Bursary Competition, and at RCM, Angelina was awarded Best Undergraduate Vocal Performance at the Brooks Van Der Pump English Song Competition 2021 and the Poppy Holden Prize for Vocal 2023. Angelina featured as a soloist with the London Philharmonic Orchestra at the Royal Festival Hall singing the role of Astra Desmond in *A Serenade to Music* by Vaughan Williams.



Last summer, Angelina performed as Third Shining One, Cupbearer, Pickthank, and Woodcutter's Boy in Vaughan Williams' *The Pilgrim's Progress* with the British Youth Opera and the Royal Philharmonic Orchestra. Angelina was a Cecil King Scholar at the Oxford international Song Festival 2023 where she premiered her composition *Prison* under the pseudonym Lorainne Glorinda Lawb.

Sam Harris (tenor)

Sam Harris is a British tenor currently studying at the Royal College of Music with Ben Johnson. In 2023 he was a finalist in the Kathleen Ferrier awards, and a Verbier Festival young artist.

Born in Edinburgh, he began his musical career as a boy chorister at Winchester Cathedral. He was subsequently a choral scholar at New College, Oxford, before commencing his vocal training. Sam has sung numerous leading operatic roles with companies around the UK, and is in particular demand in the Bel Canto and Mozart repertory; as a concert soloist, he has performed with the LSO, Hanover Band, and choir of King's College London, among many others.



Sam is grateful to be supported in his studies by the Nancy Wolfers scholarship, the Countess of Munster Musical Trust, and the Josephine Baker Trust.

Michael Roche (bass)

British-Irish baritone Michael Roche currently studies a Masters in Performance at the Royal College of Music under the guidance of Tim Evans-Jones, having previously completed a Graduate Diploma in Vocal Performance there. He is a Steel Charitable Trust Scholar.

Previous highlights for Roche include Pontius Pilate (*The Pilgrims Progress*, British Youth Opera, 2023), Chorus (*Götterdämmerung*, Longborough Festival Opera, 2023), Guglielmo (*Così fan tutte*, RCM Opera Scenes, 2023), Le Podestat (RCM Opera Scenes, 2023), Chorus (*Tristan und Isolde*) Escamillo (*Carmen*, Cardiff University Opera Society, 2019), Figaro (*Le Nozze di Figaro*, RCM Opera Scenes, 2021) Barzilai (*King Solomon and the Queen of Sheba*, Bath Festival of Learning, 2021).



Concert highlights include Brahms' *Ein Deutsche Requiem* with The Lea Singers, Rameau's *Tendre Amour* with Cardiff University Camerata, as well as the Monteverdi *Vespers of 1610*, and both Fauré's and Duruflé's *Requiem* with Cardiff Polyphonic Choir.

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.

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

Collegium Laureatum's next concert

Saturday 29th June 2024, 6.00 p.m.

Great St Mary's Church, Cambridge

A Selection of Anthems, by composers including Bach, Brahms, Elgar, Dvořák, Mendelssohn and Mozart

www.collegium.org.uk/concert/2024/summer

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Trumpets :	Rachel Armitage Amanda Shirley	Luisa Armitage
Violin 1 :	Mateja Kaluza Helen Gibbens	Monica Cragg Sue Thomas
Violin 2 :	Judy Runnacles Nigel Hymas	Molly Craxton
Viola :	Alistair Bamford	Mari O'Neill
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COLLEGIUM LAUREATUM CHOIR

Soprano

Lois Arnold
Kady Cast
Helen Eisner
Jane Fellows
Danielle Kijewski
Chelsea Little
Nicola Lythgoe
Rosamond McKitterick
Hannah Mitchell
Daphne Ridge
Ruth Saxl
Juliet Short
Julia Stibbs
Liz Tavner
Wyn Unsworth
Brenda Whitfield
Kicki Wickstrom

Alto

Vera Ahrfelt
Lorna Cox
Anne Craig
Susan Jourdain
Angela Palmer
Eleanor Pippard
Ann Prentice
Sarah Smalley
Margaret
Spencer-Thomas
Clare Tupman

Tenor

Philip Blakely
Peter Debenham
Richard Griffiths
David Hathaway
Peter Radden

Bass

Neil Caplan
Aidan Challen
Edward Chaplin
Mel Cooper
Philip Cross
Chris Ford
John Gatiss
Tony Spring
Richard Townsend

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.



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