

Saturday 29th June 2024, 6:00pm
Great St Mary's Church, Cambridge

Anthems to delight

*Works by Bach, Elgar, Mozart,
Dvorak, Wood and others*



Collegium
Laureatum

Ian Cobb, conductor

Benedict Todd, organ



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

**Collegium Laureatum wishes to thank the staff at
Great St Mary's for allowing us to perform
in this beautiful church.**

**We extend warm thanks to their Director of Music,
Alexander Berry, for training treble soloists
Arina Milke and *George Harper*,
Choristers in the Choir of Great St Mary's.**

**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**

If you would like to join our mailing list, contact
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Collegium Laureatum's next concert

**Saturday 21st December 2024, 7.30 p.m.
*West Road Concert Hall, Cambridge***

J.S. Bach - Christmas Oratorio

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

COLLEGIUM LAUREATUM CHOIR

Ian Cobb (conductor)

Benedict Todd (organist)

| | |
|----------------------------------|--------------------|
| Jesu, joy of man's desiring | <i>Bach</i> |
| Soul of the world | <i>Purcell</i> |
| Kyrie (K.341) | <i>Mozart</i> |
| All ye that crieth | <i>Mendelssohn</i> |
| Hear my prayer | <i>Mendelssohn</i> |
| Eia mater | <i>Dvořák</i> |
| How lovely are all thy dwellings | <i>Brahms</i> |
| The spirit of the Lord | <i>Elgar</i> |
| Greater love | <i>Ireland</i> |
| O thou, the central orb | <i>Wood</i> |

Jesu, joy of man's desiring

Bach

1685 - 1750

Bach composed this cantata in 1716, whilst at Weimar, for the second Sunday before Christmas. When he was appointed as Kantor at Leipzig's Thomaskirche the custom was that cantatas were not used in the days before Christmas. Bach revised the work for use on the Feast of the Visitation of the Blessed Virgin Mary, adding three recitatives and the chorale that has become so familiar.

*Jesu, joy of man's desiring,
Holy wisdom, Love most bright,
Drawn by thee, our souls aspiring,
Soar to uncreated light.*

*Word of God, our flesh that fashioned
With the fire of life impassioned;
Striving still to truth unknown,
Soaring, dying round Thy throne.*

Soul of the world

Purcell

1659 - 1795

St. Cecilia's Day was regularly celebrated in London on November 22nd. The Ode written for 1692 *Hail, bright Cecilia* is Purcell's largest and grandest choral work. It is a setting of a poem by the Rev. Nicholas Brady. The Ode was performed twice in 1692 with universal applause.

The large-scale choral writing of *Soul of the world* was the style that attracted Handel and marks the beginning of the English secular choral tradition.

*Soul of the World, inspired by thee,
the jarring seeds of matter did agree.
Thou didst the scatter'd atoms bind,
which by the laws of true proportion joined,
made up of various parts, one perfect Harmony.*

Kyrie (K.341)

Mozart
1756 - 1791

Recent research suggests that the *Kyrie* may have been the beginning of a full setting of the Mass written as an application for the position of Kapellmeister at St. Stephen's Cathedral in Vienna. It was composed in Munich between January and March 1781.

Kyrie eleison.
Christe eleison.
Kyrie eleison.

*Lord have mercy.
Christ have mercy.
Lord have mercy.*

All ye that crieth

Mendelssohn
1809 - 1847

Mendelssohn designated this work as a symphony-cantata. It is a three movement symphony with choral ending. The first performance in June 1840 was in Leipzig's Thomaskirche, the performers numbering over 500.

*All ye that cried unto the Lord in distress and deep affliction.
He counteth all your sorrows in the time of need.*

Hear my prayer

Mendelssohn
1809 - 1847

Mendelssohn's most famous anthem was written for a series of concerts at Crosby Hall, a renovated Gothic structure. The concerts were organised by Elizabeth Mounsey, organist of St. Peter Cornhill, who had met Mendelssohn when he gave a recital at the church.

The anthem was modelled on the English verse-anthem, having studied Purcell and others. It entered the Cathedral repertoire in the late 19th century and its recording by Ernest Lough, chorister at the Temple Church, became the first million-selling disc.

*Hear my prayer, O God, incline Thine ear! Thyself from my petition do not hide!
Take heed to me! Hear how in prayer I mourn to Thee! Without Thee all is dark, I have no guide.*

*The enemy shouteth, The godless come fast! Iniquity, hatred upon me they cast!
The wicked oppress me, Ah, where shall I fly? Perplexed and bewildered, O God, hear my cry!*

*My heart is sorely pained within my breast, My soul with deathly terror is oppressed,
Trembling and fearfulness upon me fall, With horror overwhelmed, Lord, hear me call!*

*O for the wings of a dove! Far away would I rove!
In the wilderness build me a nest, And remain there for ever at rest.*

Eia mater

Dvořák
1841 - 1904

The year 1875 was not only one of major compositions, including the Fifth Symphony, but of great personal tragedy. On 19th September his eldest daughter Josefa died.

In 1876 Dvořák began composing the *Stabat Mater*, only for tragedy to strike again. His nine month old daughter Růžena managed to drink a solution of phosphorus and died in August and his son Otakar contracted smallpox and died in September on the composer's thirty-sixth birthday. Despite such devastating losses Dvořák completed the *Stabat Mater* on the 13th November.

Performances of the work were a great success and it has been described as the *first Oratorio of modern Czech music*.

Eia mater, fons amoris,
me sentire vim doloris
fac, ut tecum lugeam.

*Alas, mother, fountain of love,
let me feel the force of your grief,
so that I may bemoan with you.*

How lovely are all thy dwellings

Brahms
1833 - 1897

Brahms completed *Ein Deutsches Requiem* in 1867 as a six-movement composition. The work bears no relation to the liturgical Requiem Mass, the composer assembling the text himself. He wrote his Requiem *to bless those left living in the world, not the dead, and to comfort those who mourn*.

The fourth movement is the best known and most regularly performed part of the Requiem and shows Brahms in his most lyrical vein.

*How lovely are all thy dwellings fair, O Lord of hosts!
For my soul now is yearning and longing,
sore for the blest courts of the Lord:
my heart and flesh cry out for joy unto the living God,
how blest are they that in thy house are dwelling,
they give thee praise for evermore!*

The spirit of the Lord

Elgar
1857 - 1934

The Apostles was intended as the first work in a trilogy that should *embody the calling of the Apostles, their teaching and their mission*. Elgar completed the second work *The Kingdom* but never finished the project.

The spirit of the Lord is the opening chorus from *The Apostles*, which was given its first performance at the Birmingham Festival in October 1903.

*The Spirit of the Lord is upon me,
because He hath anointed me to preach the Gospel to the poor:
He hath sent me to heal the broken-hearted,
to preach deliverance to the captives,
and recovering of sight to the blind,
to preach the acceptable year of the Lord;
To give unto them that mourn a garland for ashes,
the oil of joy for mourning,
the garments of praise for the spirit of heaviness;
that they might be called trees of righteousness,
the planting of the Lord, that He might be glorified.
For as the earth bringeth forth her bud,
and as the garden causeth the things
that are sown in it to spring forth:
So the Lord God will cause righteousness and praise
to spring forth before all the nations.*

Greater love

Ireland
1879 - 1962

John Ireland studied piano and composition at the Royal College of Music. He was organist of St. Luke's, Chelsea and later returned to the Royal College to teach.

The anthem *Greater love* was composed in 1912. At a performance in 1931 his pupil, Benjamin Britten, wrote: *A very fine anthem, well sung*.

*Many waters cannot quench Love, neither can the floods drown it. Love is strong as death.
Greater love hath no man than this, that a man lay down his life for his friends.
Who his own self bare our sins in his own body on the tree,
that we, being dead to sins, should live unto righteousness.
Ye are washed, ye are sanctified, ye are justified in the name of the Lord Jesus.
Ye are a chosen generation, a royal priesthood, a holy nation;
that ye should shew forth the praises of him
who hath called you out of darkness into his marvellous light.
I beseech you brethren, by the mercies of God, that ye present your bodies, a living sacrifice,
holy, acceptable unto God, which is your reasonable service.*

O thou, the central orb

Wood
1866 - 1926

Charles Wood was born in Ireland and was a pupil of Stanford at the Royal College of Music. He was professor of music at Cambridge from 1924. The anthem *O thou, the central orb* was composed in 1915.

This anthem has been the final item in the recital tours that Collegium Laureatum have undertaken and performed in the Cathedrals of Orvieto, Siena, Brussels, Amiens, Chartres, Rheims and Rouen.

The rousing finale makes a thrilling conclusion to our concert.

O thou, the central orb of righteous love, pure beam of the Most High, eternal light of this our wintry world, thy radiance bright awakes new joy in faith, hope soars above.

*Come, quickly come, and let thy glory shine,
gilding our darksome heaven with rays divine.*

Thy saints with holy lustre round thee move. As stars about thy throne, set in the height of God's ordaining counsel, as thy sight gives measured grace to each, thy power to prove.

Let thy bright beams disperse the gloom of sin, our nature all shall feel eternal day, in fellowship with thee, transforming day to souls, erewhile unclean, now pure within. Amen.

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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.

Benedict Todd (organ)

Benedict Todd is the Director of Music at All Saints' Church, Stamford, where he plays the organ, directs the church's Adult Choir and is in the process of re-forming the Junior Choir (for children), working to grow the musical life of All Saints' as a Choral Hub resource church in the Lincoln diocese.

Benedict grew up in East Anglia, singing as a treble in the choir of Ely Cathedral. He studied music at the University of Bristol (BA, MA & PhD), specialising in composition. During this time, he was the University Organ Scholar at St Paul's, Clifton (which included directing the University Church Choir), then Assistant Director of Music in Dursley (Glos.), with a year between spent as Organ Scholar at Blackburn Cathedral. He then spent seven years as the Organist and Assistant Director of Music at Great St Mary's, the University Church in Cambridge. This included one year as Interim Director of Music, when he ran the church's music department and multiple choirs for adults and children. Benedict is an Associate of the Royal College of Organists and is in constant demand as a freelance recitalist and organ teacher.

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 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 Wikstrom

Alto

Vera Ahrfelt
Lorna Cox
Anne Craig
Ruth Cheung
Susan Jourdain
Shirley Lowe
Sharesz Navaratne
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.



Collegium Laureatum is a member of the [Making Music](#) federation

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