

**Saturday 13th December 2025**  
**West Road Concert Hall, Cambridge**

# **A Baroque Christmas**

*Works by Bach, Telemann  
Kuhnau, Schelle and others*



**Collegium  
Laureatum**  
**Ian Cobb, conductor**

**soloists:**  
**Charlotte Jane Kennedy**  
**Angelina Dorlin-Barlow**  
**Francis Melville**  
**Alexander Semple**



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**This concert is dedicated to the memory of *Fran Dawson*.  
Fran, who sang soprano with us for many years, died suddenly  
last summer; we greatly miss both her company and her singing.**

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**Saturday 11th April 2026, 7.30 p.m.  
West Road Concert Hall, Cambridge**

**Haydn's *The Creation***

[www.collegium.org.uk/concert/2026/easter](http://www.collegium.org.uk/concert/2026/easter)

# COLLEGIUM LAUREATUM CHOIR AND ORCHESTRA

Ian Cobb (conductor)

Charlotte Jane Kennedy (soprano)      Angelina Dorlin-Barlow (alto)  
Francis Melville (tenor)      Alexander Semple (bass)

<b>Sanctus</b> BWV237	Bach
<b>Uns ist ein Kind geboren</b> BWV142	Kuhnau
<b>Vom Himmel kam der Engel Schar</b>	Schelle
<b>Uns ist ein Kind geboren</b> TWV 1:1450	Telemann
<b>Interval</b>	
<b>Frohlocket, ihr Völker</b>	Kuhnau
<b>Christen ätzet diesen tag</b> BWV63	Bach

The four composers featured in this evening's concert were connected either by teaching or friendship.

Johann Schelle was recommended to a Cantorate in Eilenburg by Sebastian Knüpfer who was Cantor of St. Thomas. That enabled him to successfully apply for the post of Cantor of St. Thomas in 1677 after Knüpfer's death.

Johann Kuhnau, appointed Cantor in 1701, was plagued by Telemann. When he became seriously ill it was Telemann who took over his duties and at one point was touted as his successor. Kuhnau knew Bach as they both travelled to Halle to prepare a report on a new organ. Kuhnau's nephew became Bach's most important copyist from 1723.

Telemann had been a friend of Bach from their time in Eisenach, and he was godfather to Bach's son Carl Philipp Emanuel.

For Kuhnau and Bach, Leipzig was the pinnacle of their career. Telemann moved from Leipzig to further his career in Hamburg. Bach and Kuhnau were outstanding organists; their organ and keyboard compositions show a significant influence on future keyboard works.

# Sanctus BWV237

# *Johann Sebastian Bach*

Between 1723 and 1746 Bach made use of at least six different concerted settings of the *Sanctus*. He composed the C major setting by the beginning of 1723 and performed it on the feast of St. John the Baptist on 24<sup>th</sup> June. It is scored for 3 trumpets, 2 oboes, strings and SATB chorus.

# Uns ist ein Kind geboren BWV142

# *Johann Kuhnau*

This Cantata was previously attributed to Bach. It is in eight movements and scored for Alto, Tenor and Bass soloists, choir and an orchestra of 2 flutes, 2 oboes, strings and continuo. It was first performed in both the Thomaskirche and the Nikolaikirche on Christmas Day 1720.

## Vom Himmel kam der Engel Schar

**Johann Schelle**

1648 - 1701

Schelle was born in Geising in the Erzgebirge. At the age of seven he entered the Electoral Chapel in Dresden, then directed by Heinrich Schütz. Later he moved to Leipzig and studied with Knüpfer. After an appointment as Cantor at Eilenburg from 1670 he returned to Leipzig after the death of Knüpfer in 1676, and became Thomascantor, a post he held for twenty-four years. His works show *his wonderful gifts in the understanding of composition and let the audible sound of his glory never leave our ears.* Although many of Schelle's scores have been damaged by their use and have become nearly unusable, his music was widely spread across Germany and at least 60 of his cantatas have survived.

This Christmas cantata uses 4 trumpets, timpani, strings and organ, a five-part choir, with solo soprano and tenor. All six movements develop the melody of the famous Lutheran hymn with changing techniques.

## Uns ist ein Kind geboren

TWV 1:1450

**Georg Philipp Telemann**

1681 - 1767

Born in Magdeburg, Telemann developed a musical talent at an early age. Being able to play the violin, flute, cittern and keyboard by the age of ten he also composed motets, instrumental pieces and even an opera, although *because of my youth all this can hardly have failed to be rather monotonous.*

Discouraged by his mother to continue music he went to Leipzig University to study law. Music continued to be important and he founded the *Collegium Musicum* and in 1702 he became musical director of the Leipzig Opera. Appointed Concertmeister at Eisenach in 1706 he produced a cycle of cantatas every year. With the death of his wife after childbirth he moved to Frankfurt in 1712 as the city's Music Director. His final move in 1721 was to Hamburg as Cantor, supervising the music of the five main churches and directing the Hamburg Opera. When he died on June 25<sup>th</sup> 1767 he had written over 1700 church cantatas, 27 Passions, 6 Oratorios, 17 Masses, 9 Operas, 47 Concertos and numerous chamber and solo works. He was the most famous composer in Germany.

This cantata was first performed on Christmas Day 1716. With a text by Erdmann Neumeister, it was a great success and performed several times over the following years. The work is scored for 2 trumpets, timpani, 2 flutes, 2 oboes, strings, chorus and soloists.

## Interval

## Frohlocket, ihr Völker

**Johann Kuhnau**

1660 - 1722

Born in Geising, the son of a furniture maker, Kuhnau went to the Kreuzschule in Dresden and had regular instruction in music. He returned to Geising during an outbreak of the plague in 1680, but with no offer of work he went to Zittau and worked in a school. A motet he wrote for the election of the town council procured him the post of Cantor.

In 1682 he moved to Leipzig to study law and after graduating he set up a thriving law practice. In 1684 he was appointed organist at the Thomaskirche and in 1700 became musical director of the University and of the two principal churches. In 1701 he finally became Cantor of St. Thomas's.

A man of many talents he was a lawyer, theorist, linguist and even an author, writing a satirical novel *Der musicalische Quacksalber.* He suffered continual vexation in his new post and soon gained the reputation of an embittered conservative. When he became critically ill in 1701, not only was Telemann substituted for him, but was also approached as his successor. Telemann observed that Kuhnau was *a sick man whose frail condition leads one to expect his early death.* Kuhnau did not oblige for he lived another twenty-one years.

Kuhnau's mastery of an astonishing array of styles and forms suggests a versatile and lively mind. He is one of the greatest German composers for the clavier before Bach. He died on 5<sup>th</sup> June 1722. *Frohlocket. ihr Völker, und jauchzet, ihr Heiden* was possibly written in the last years of Kuhnau's life. Composed for Christmas Day the libretto is by an unknown author and the work contains no biblical quotes or hymns.

1. Chorus & Soloists	4. Recitative: Alto
2. Recitative: Tenor	5. Aria: Alto
3. Aria: Tenor	6. Chorus & Soloists

## Christen ätzet diesen tag

BWV63

**Johann Sebastian Bach**

1685 - 1750

Bach was born in Eisenach on 21<sup>st</sup> March 1685. He was the culminating genius of a family of musicians reaching back to 1561. His father, Ambrosius, began his musical education by teaching him the violin. When he was ten years old his parents died and his musical education was continued by his brother.

In 1700 he entered the Michaelis School at Lüneburg and with his *uncommonly fine treble voice* became a paid chorister. In 1703 he walked the two hundred miles to hear Buxtehude play at the famous *Abendmusik* concerts. In 1707 he was appointed organist at Mülhausen, but stayed only a year because of dissension within the Lutheran church.

In 1708 he went to Weimar as Court Organist. Here he produced some of his most important organ compositions and his fame as an organist and composer was now spreading. When he played for the King of Sweden in 1714 it was reported that *his feet flew over the pedal-board as if they had wings*. When he was passed over for the position of Capellmeister in 1716, Bach began to look for other employment.

He was offered the post of Capellmeister at Cöthen in 1717 and wrote music for the court orchestra, one of the finest in Germany. Among the works that come from this period are the *Brandenburg Concertos*. Conditions at Cöthen began to deteriorate after the Prince's marriage to a woman who lacked a feeling for music.

In 1723 Bach moved to Leipzig, and despite great tensions and disputes with the Leipzig Council, produced cantatas, the great Passions, Christmas Oratorio and the B minor Mass, works which show *the true glory of his genius*. With his eyesight failing, and despite two operations, he became totally blind. He died on 28<sup>th</sup> July 1750 of a stroke.

Bach was a devout Christian who wrote music primarily for the service of God. He believed that the greater the art and craftsmanship that went into the making of a work the better it praised God. He excelled in all aspects of composition except opera, which he considered too frivolous. As Schumann wrote: *music owes as much to Bach as a religion does to its founder*.

Composed in 1714, this is the earliest of Bach's Christmas cantatas. Written in Weimar it has a large orchestra of 4 trumpets, timpani, 3 oboes and strings, choir and soloists. Bach used this cantata again for his first Christmas in Leipzig, being performed in the University church at 9.00 a.m. and repeated in St. Nicholas at the Vespers service at 1.30.p.m. The work is unusual in that it contains no arias, chorales or Biblical quotations.

1. Chorus	5. Duetto: Alto & Tenor
2. Recitative: Alto	6. Recitative: Bass
3. Duetto: Soprano & Bass	7. Chorus
4. Recitative: Tenor	

# ENGLISH TRANSLATIONS

**Sanctus** BWV237

*Bach*

*Holy, holy, holy  
Lord God of Hosts.  
Heaven and earth are full of His glory.*

**Uns ist ein Kind geboren** BWV142

*Kuhnau*

2. *Unto us a child is born,  
a son to us is given.*
3. *Your day of birth has appeared,  
so duty compels me  
to attend to you, my Jesus,  
yet, poor as I am, I know not at all  
what to seek, what to find,  
which would be gift for you  
acceptable as a sacred offering,  
to please you, O great God.*
4. *I will praise the name of God with a song,  
and will highly honor him with thanks.*
5. *Jesus, to you thanks be sung,  
Jesus, to you be honor and glory!  
For my lot in all things  
was cast for that most dear,  
you, you are my possession.*
6. *Emmanuel! you will let it be your pleasure  
that my spirit and faith cling to you;  
can I in earnest suddenly suppress the joy  
that your day of birth does arouse  
would that my meager prattle still  
please you through laud and praise.*

7. *Jesus, praise be sung to you,  
for through you am I redeemed,  
nothing can distress the mind,  
for my heart, by your goodness,  
will be effusively comforted.*
  
8. *Alleluia, praise be God,  
we all sing from our hearts' foundation:  
for God today has caused such joy  
which we shall not forget at any an hour.*

## Vom Himmel kam der Engel Schar

*Schelle*

*From heaven came the host of angels,  
Appearing manifestly to the shepherds;  
They said to them: A tender child,  
Lies there in the manger.*

*In Bethlehem, in David's city,  
As Micah foretold.  
It is the Lord Jesus Christ,  
Who is the Savior of you all.*

*For this you should rightly rejoice,  
That God has become one with you.  
He is born of your flesh and blood,  
Your brother is the good of the way.*

*What can sin and death do to you?  
You have the true God with you.  
Let the devil and hell be with you,  
God's Son has become your companion.*

*He will not and cannot forsake you,  
If you place your trust in Him.  
Many may fight against you:  
Defy Him who cannot let go!*

*In the end, you must be right,  
You have now become God's race.  
For this thank God forever,  
Patiently, joyfully always!*

## Uns ist ein Kind geboren TWV 1:1450

Telemann

1. (Chorus) *A child is born for us, a son is given to us,  
the government shall be upon his shoulders, and he is called  
Wonderful, Counsellor, Power, Hero, Eternal Father, Prince of peace.*
- 2-6. [Translation missing]
7. (Chorus) *Hallelujah God be praised!  
We all sing from the bottom of our hearts;  
God brought such joy which we shall at no time forget.*

## Frohlocket, ihr Völker

Kuhnau

1. (Chorus) *Rejoice, all ye nations, exult all ye gentiles!  
The master of joys, the divine hero,  
has visited the world to redeem it from eternal suffering.*
- 2-5. [Translation missing]
6. (Chorus) *O word of joy, my friend is mine,  
and I shall be, and remain eternally His.*

## Christen ätzen diesen tag BWV63

Bach

1. *Christians, etch this day  
in metal and marble!  
Come and hasten with me to the manger  
and with joyful lips express  
your thanks and your duty;  
for the ray that breaks in there  
reveals itself to you as a radiance of grace.*
2. *O blessed day! O extraordinary today,  
On which the salvation of the world,  
Shiloh, whom God already  
promised in Paradise To humankind,  
Now fully reveals Himself  
And seeks to deliver Israel from the captivity  
and chains of slavery of Satan.  
You dearest God, what are we poor wretches then?*

A fallen people, who have forsaken you;  
And yet you will not hate us;  
For before we should lie prostrate according to our merit,  
Before the Godhead must deign  
To take human nature to Himself  
And become a child on earth  
In the shepherd's stable.  
O incomprehensible, yet blessed providence!

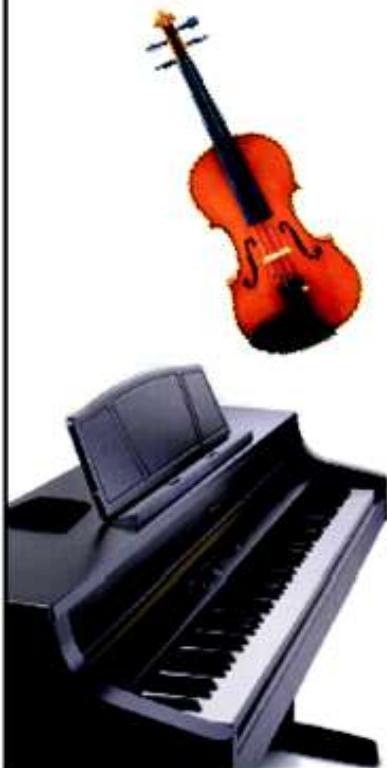
3. God, you have surely ordained  
what now befalls us.  
Therefore, let us always trust in Him  
and build upon His grace,  
for He has bestowed upon us this,  
which will eternally delight us.
4. Thus today the anxious sorrow  
with which Israel was tormented and burdened is  
turned into pure salvation and grace.  
The Lion of David's line has appeared,  
his bow is drawn, the sword is already sharpened,  
with which he sets us free.
5. Call upon and plead with Heaven,  
Come, you Christians, come to the assembly,  
You shall rejoice in what God has done today!  
Since His grace has sustained us  
and bestowed upon us so much salvation  
that we cannot thank Him enough.
6. Therefore, double yourselves, you ardent flames of devotion,  
and humbly and fervently strike one another!  
Joyfully ascend to heaven  
and thank God for what he has done!
7. Highest One, look with grace upon  
this burning passion of bowed souls!  
Let the thanks we bring you  
sound pleasing before you;  
let us always go in blessing,  
but never let Satan torment us.

# COLLEGIUM LAUREATUM ORCHESTRA

**LEADER: Mateja Kaluza**

<b>Flute :</b>	Fusinita van der Ent	Louise Wells
<b>Oboe :</b>	Hilary Hymas	Jane Cursiter
<b>Trumpet :</b>	Samuel Balchin	William Kirkup
	Sasha Canter	Owen Lee
<b>Timpani :</b>	David Ellis	
<b>Violin 1 :</b>	Mateja Kaluza	Monica Cragg
	Helen Gibbens	Sue Thomas
<b>Violin 2 :</b>	Judy Runnacles	Nigel Hymas
<b>Viola :</b>	Anne Atkinson	Cleo Loi
<b>Cello :</b>	Isabella Warren	Julia Lale
	Hin-Tak Leung	
<b>Double bass :</b>	Alex Baker	
<b>Continuo :</b>	Benedict Todd	

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## Charlotte Jane Kennedy (soprano)

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



Charlotte made her role debut as Vixen in Janáček's *The Cunning Little Vixen* this November and she performed the role of Susanna in Mozart's *Le Nozze di Figaro* at the RCM this March. This summer she returned to Garsington Opera as an Emerging Artist performing Giannetta in Donizetti's *L'elisir d'amore*. Last year Charlotte made her international debut as Fiordiligi Mozart's *Così fan tutte* for the Da Ponte Opera Festival, Italy. Her roles at the RCM include Mistinguett in Weill's *Chanson des Quais*, Maturina in Gazzaniga's *Don Giovanni Tenorio*, La Bergère & La Chouette 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 City Music Society.

Charlotte sang with us in 2024 and 2025 and we warmly welcome her back.

## 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, the Drake Calleja Trust and the Countess of Munster Musical Trust and she is a Samling Artist and a London Transport Museum Artist.

While in the 2025 Glyndebourne Chorus, Angelina performed in productions of Wagner's *Parsifal*, Handel's *Saul*, Verdi's *Falstaff*, and Mozart's *The Marriage of Figaro*, in which she also appeared at the BBC Proms.

Angelina and pianist Firoze Madon have recently released the first recordings of a new song cycle by Joanna Borrett, *Moments of Freedom*.

Having recently performed as the Dog and Woodpecker in *The Cunning Little Vixen*, Angelina's upcoming roles include Ramiro in *La Finta Giardiniera* with the RCM International Opera Studio.

Angelina sang with us in 2024 and we warmly welcome her back.

## Francis Melville (tenor)

British tenor Francis Melville is a tenor currently studying for his Artist Diploma in Opera at the Royal College of Music. He is a Cuthbert Smith Scholar and is supported by the Siow-Furniss Scholarship. He is taught by tenor Ben Johnson.

Previous opera roles include Miguel in Offenbach's *Pepito*, Count Almaviva in Rossini's *Barber of Seville* and Torquemada in Ravel's *L'heure Espagnole*. He performed in the Grange Park Opera's chorus for their 2024 season.



He is also generously supported by the Josephine Baker trust, and recent solo oratorio performances include Puccini's *Messa di Gloria*, Verdi's *Requiem*, Mozart's *Requiem*, Handel's *Messiah*, Mendelssohn's *Elijah*, Howard Blake's *Benedictus* and Bach's *Christmas Oratorio*. He also studied medicine at Imperial College, London and worked as a junior doctor from 2020 until 2022. Francis sang with us in 2024 and 2025 and we warmly welcome him back again.

## Alexander Semple (bass)

Alexander studies at the Royal College of Music under Russell Smythe. His repertoire includes Papageno (*Die Zauberflöte*), Ferryman (*Curlew River*), Tarquinius (*Rape of Lucretia*), It (*Cupboard Love*), Mephistopheles (*Faust et Hélène*), Alidoro (*La Cenerentola*), with highlights from Don Alfonso (*Così fan Tutte*), Superintendent Bud (*Albert Herring*), Sulpice (*La Fille du Régiment*) and Mr Koffner (*The Consul*).

Recently Alexander covered roles in the RCM's *Love, Conflict, Renaissance*, appeared as a soloist alongside the BBC National Chorus of Wales for Carl Orff's *Carmina Burana*, and joined Green Opera for the premiere staging of John Joubert's *Jane Eyre*. He played Harašte in an RCM production of *The Cunning Little Vixen* and will play Nardo in RCM's production of *La Finta Giardiniera* this Spring. Alexander is a Drake Calleja Scholar, James Bowman Young Artist (Vache Baroque), and is gratefully supported by the Linbury Scholarship, the Josephine Baker Trust, and the Choir Association of St John's College, Cambridge.



## 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 *Cosi fan Tutte* and Carey Blyton's *The Girl from Nogami*.

In 1980 Ian became Music 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 21.15. Details from [membership@collegium.org.uk](mailto:membership@collegium.org.uk)

## COLLEGIUM LAUREATUM CHOIR

Current members of the choir

Soprano	Alto	Tenor
Lois Arnold	Vera Ahrfelt	Philip Blakely
Helen Eisner	Joan Clarkson	Peter Debenham
Kate Evans	Lorna Cox	David Hathaway
Barbara Kilshaw	Rosalind Lyons	Peter Radden
Nicola Lythgoe	Eleanor Pippard	
Rosamond Mckitterick	Ann Prentice	
Alison Powell	Valerie Reader	
Serena Povia	Eleanor Robson	
Daphne Ridge	Rachel Russel	
Ruth Saxl	Lorna Scott-Campbell	
Theresia Schaedler	Sarah Smalley	
Juliet Short	Clare Tupman	
Julia Stibbs	Marjorie Winter	
Catriona Syed		
Liz Tavner		
Estee Torok		
Keren Turton		
Wyn Unsworth		
Brenda Whitfield		
Kicki Wikstrom		

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 Music 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.



Collegium Laureatum is a member of the  
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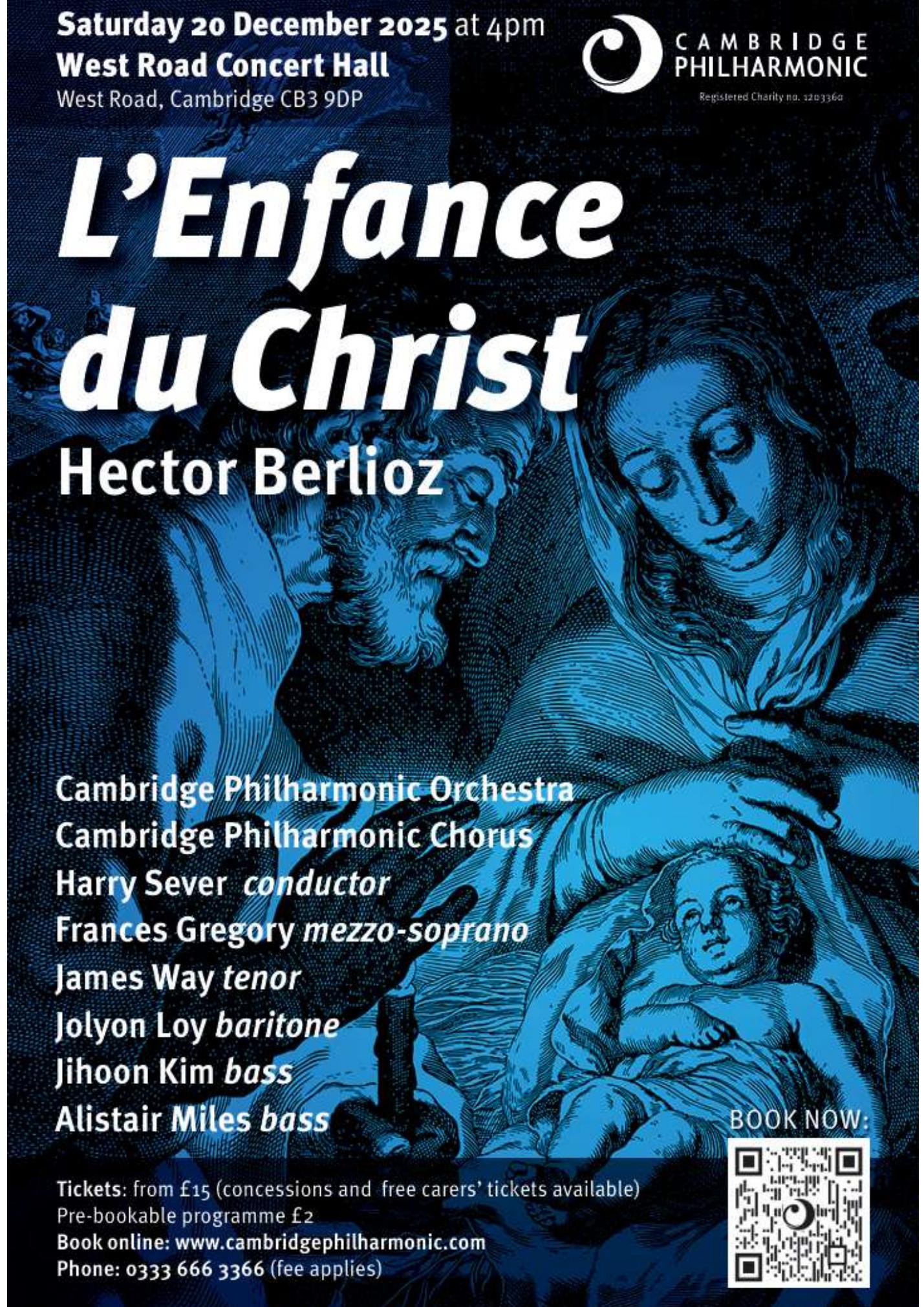


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