

Saturday 12th April 2025, 7:30pm
West Road Concert Hall, Cambridge

MOZART

Requiem &

Vesperae Solennes de Confessore



Collegium
Laureatum

Ian Cobb, conductor

soloists:

Charlotte Jane Kennedy

Alexandria Moon

Francis Melville

Daniel Barrett



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*West Road Concert Hall, Cambridge***

Vivaldi

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COLLEGIUM LAUREATUM CHOIR AND ORCHESTRA

Ian Cobb (conductor)

Charlotte Jane Kennedy (soprano)
Alexandria Moon (alto)

Francis Melville (tenor)
Daniel Barrett (bass)

Divertimento in D

K.136

Mozart

1756 - 1791

1. Allegro 2. Andante 3. Presto

Mozart left Salzburg in October 1772 to travel to Milan for the Carnival Season. He was composing an opera *Lucia Silla* for the City, to be performed in December. In a letter to his sister dated 5th December he writes: *I still have fourteen numbers to compose and then I shall have finished*. The opera was performed in January 1773 and Mozart's father wrote: *The opera has been performed seventeen times already and is to be performed some twenty times in all. The theatre is astonishingly full every day*.

Whilst in Milan, Count Leopold 111 Ernst, Prince-Bishop of Nassau had been made a Cardinal and in the city *carillons sounded and trumpeters and drummers played in the streets*. Gala performances were given, attended by royalty, and it is likely that Mozart's set of three *Divertimenti* were performed. He had composed them in early 1772 in anticipation of such an event.

Vesperae Solennes de Confessore

K.339

Mozart

1756 - 1791

1. Dixit Dominus	Psalm 109 (Vulgate)	4. Laudate Pueri	Psalm 112 (Vulgate)
2. Confitebor	Psalm 110 (Vulgate)	5. Laudate Dominum	Psalm 116 (Vulgate)
3. Beatus Vir	Psalm 111 (Vulgate)	6. Magnificat	St. Luke 1: 46-56

Vespers is one of the services of Divine Office taking place in the early evening. Musically it consists of a Versicle and Response followed by five Psalms and a Magnificat.

Mozart composed the *Vesperae Solennes de Confessore* in 1780, the year of the *Coronation Mass*. The *Solennes* in the title implies that it is accompanied by orchestra. With trumpets and timpani it was probably composed for an important Feast, possibly St. Rupert, the patron Saint of Salzburg, and written in the concise form encouraged by Mozart's employer Archbishop Colloredo.

That Mozart was keen to have his church music performed elsewhere other than Salzburg is shown in a letter to his father in 1783 from Vienna: *You could well take*

the opportunity of sending me the scores of my Masses and the two Vesper settings, all this just so that Baron van Swieten can hear them.

The *Vesperae* contains very little solo development but displays much music of striking and moving contrast. The *Laudate pueri* is an alla breve fugue, reminiscent of *And with his stripes* from Handels' *Messiah*. *Laudate Dominum* has a soaring soprano solo which was written for Maria Magdalena Lipp, wife of Michael Haydn, and is among the most magical examples of Mozart's vocal writing.

1. Dixit Dominus

Dixit Dominus Domino meo;
Sede a dextris meis,
Donec ponam inimicos tuos
Scabellum pedum tuorum.
Virgam virtutis tuae emittet
Dominus ex Sion: dominare
In medio inimicorum tuorum.
Tecum principium in die virtutis tuae,
In splendoribus sanctorum:
Ex utero ante luciferum
Genui te.
Juravit Dominus,
Et non poenitebit eum,
Tu es sacerdos in aeternum
Secundum ordinem Melchisedech.
Dominus a dextris tuis,
Confregit in die irae suae reges.
Judicabit in nationibus,
Implebit ruinas:
Conquasabit capita in terra multorum.
De torrente in via bibet,
Propterea exaltabit caput.
Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper.
Et in saecula saeculorum. Amen.

*The Lord said to my Lord;
Sit at my right hand,
Until I place your enemies
As a footstool for your feet.
The rod of your power
The Lord will send forth from Zion: rule
In the midst of your enemies.
Sovereignty is with you on the day of your strength,
In the splendor of the Holy Ones:
Out of the womb before the light
I begot you.
The Lord has sworn,
And will not repent of it:
You are priest forever
According to the order of Melchisedech.
The Lord at your right hand
Crushes kings in the day of His wrath.
He will pass judgment on the nations;
He will pile up calamities,
And shatter heads in many lands.
He will drink from the rushing stream on the way;
Therefore He shall lift up His head.
Glory to the Father and to the Son and to the Holy Spirit,
as it was in the beginning, is now, and forever,
and for generations of generations. Amen.*

2. Confitebor

Confitebor tibi Domine,
In toto corde meo;
In consilio justorum,
Et congregatione.
Magna opera Domini,
Exquisita in omnes voluntates ejus.
Confessio et magnificentia opus ejus;
Et justitia ejus manet
In saeculum saeculi.
Memoriam fecit mirabilium suorum,
Misericors et miserator Dominus.
Escam dedit timentibus se.
Memor erit in saeculum
Testamenti sui.

*I acknowledge you, o Lord,
With my whole heart;
In the council of the just
And in the congregation.
Great are the works of the Lord,
Chosen by all His desires.
I acknowledge as well the magnificence of His deeds;
And His justice endures
From generation to generation.
He has made memorials of His miracles,
A merciful and compassionate Lord.
He gives food to those that fear Him.
He will remember forever
His covenant.*

Virtutem operum suorum
 Annuntiabit populo suo.
 Ut det illis
 Hereditatem gentium;
 Opera manuum ejus
 Veritas et iudicium.
 Fidelia omnia mandata ejus,
 Confirmata in saeculum saeculi,
 Facta in veritate et aequitate.
 Redemptionem misit Dominus
 Populo suo;
 Mandavit in aeternum testamentum suum.
 Sanctum et terribile nomen ejus:
 Initium sapientiae timor Domini;
 Intellectus bonus omnibus, Facientibus eum.
 Laudatio ejus manet
 In saeculum saeculi.
 Gloria Patri et Filio et Spiritui Sancto.
 Sicut erat in principio, et nunc, et semper.
 Et in saecula saeculorum. Amen.

*The power of His works
 Will be announced to His people.
 So that He may give them
 The inheritance of the nations;
 The works of His hands
 Are truth and justice.
 All His commandments are faithful,
 Confirmed from generation to generation,
 Made in truth and fairness.
 The Lord has sent salvation
 To His people;
 He has given His covenant for eternity.
 Holy and awesome is His name;
 The fear of the Lord is the beginning of wisdom;
 All who practice it have a good understanding.
 His praise endures
 From generation to generation.
 Glory to the Father and to the Son and to the Holy Spirit,
 as it was in the beginning, is now, and forever,
 and for generations of generations. Amen.*

3. Beatus Vir

Beatus vir qui timet Dominum,
 In mandatis ejus volet nimis.
 Potens in terra erit semen ejus,
 Generatio rectorum benedicetur.
 Gloria et divitiae in domo ejus,
 Et iustitia ejus manet
 In saeculum saeculi.
 Exortum est in tenebris lumen rectis,
 Misericors et miserator et justus.
 Jucundus homo,
 Qui miseretur et commodat,
 Disponet sermones suos in iudicio.
 Quia in aeternum non commovebitur.
 In memoria aeterna erit justus,
 Ab auditione mala non timebit.
 Paratum cor ejus sperare in Domino.
 Confirmatum est cor ejus;
 Non commovebitur
 Donec despiciat inimicos suos.
 Dispersit, dedit pauperibus,
 Iustitia ejus manet
 In saeculum saeculi.
 Cornu ejus exaltabitur in gloria.
 Peccator videbit et irascetur,
 Dentibus suis fremet et tabescet;
 Desiderium peccatorum peribit.
 Gloria Patri et Filio et Spiritui Sancto.
 Sicut erat in principio, et nunc, et semper.
 Et in saecula saeculorum. Amen.

*Blessed is the man who fears the Lord,
 Who greatly delights in His commandments.
 His seed will be potent on the earth,
 The generation of the righteous will be blessed.
 Glory and wealth will be in his house,
 And his righteousness will endure
 From generation to generation.
 A light has arisen in the dark for the upright;
 Merciful, compassionate, and just.
 Happy is the man
 Who is compassionate and generous,
 Who chooses his words with discretion;
 For he will never be disturbed.
 The just will be eternally remembered,
 And will not fear evil tidings.
 His heart is ready to trust in the Lord.
 His heart is strengthened;
 He will not be troubled
 Until he looks down upon his enemies.
 He disperses and gives to the poor,
 His righteousness will endure
 From generation to generation.
 His horn will be exalted in glory.
 The sinner will see and be angered,
 Will gnash his teeth and sulk;
 The desires of sinners will perish.
 Glory to the Father and to the Son and to the Holy Spirit,
 as it was in the beginning, is now, and forever,
 and for generations of generations. Amen.*

4. Laudate Pueri

Laudate pueri Dominum,
Laudate nomen Domini.
Sit nomen Domini benedictum ex hoc
Nunc et usque in saeculum.
A solis ortu usque et ad occasum,
Laudabile nomen Domini.
Excelsus super omnes gentes Dominus,
Et super coelos gloria ejus.
Quis sicut Dominus Deus noster,
Qui in altis habitat,
Et humilia respicit in coelo et in terra?
Suscitans a terra inopem
Et de stercore erigens pauperem:
Ut colloquet eum
Cum principibus populi sui.
Qui habitare facit sterilem
In domo, matrem filiorum laetantem.
Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper.
Et in saecula saeculorum. Amen.

*Praise the Lord, O sons,
Praise the name of the Lord.
May the name of the Lord be blessed from henceforth
And forevermore.
From the rising of the sun to its setting,
The name of the Lord is praiseworthy.
The Lord is exalted above all people,
And His glory is above the heavens.
Who is like the Lord our God,
Who dwells on high
And regards the lowly in heaven and on earth?
Supporting the needy on the earth,
And raising up the poor from the dust;
In order to place him
With the princes of His people.
Who makes the barren one to dwell
In a house as the happy mother of children.
Glory to the Father and to the Son and to the Holy Spirit,
as it was in the beginning, is now, and forever,
and for generations of generations. Amen.*

5. Laudate Dominum

Laudate Dominum omnes gentes;
Laudate eum, omnes populi.
Quoniam confirmata est
Super nos misericordia ejus,
Et veritas Domini manet in aeternum.
Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper.
Et in saecula saeculorum. Amen.

*Praise the Lord, all nations;
Praise Him, all people.
For His has bestowed
His mercy upon us,
And the truth of the Lord endures forever.
Glory to the Father and to the Son and to the Holy Spirit,
as it was in the beginning, is now, and forever,
and for generations of generations. Amen.*

6. Magnificat

Magnificat anima mea Dominum.
Et exultavit spiritus meus
in Deo salutari meo.
Quia respexit humilitatem ancillae suae.

Ecce enim ex hoc beatam me dicent
omnes generationes.
Quia fecit mihi magna, qui potens est,
et sanctum nomen eius.
Et misericordia a progenie in progenies, timentibus eum.

Fecit potentiam in brachio suo,
dispersit superbos mente cordis sui.
Deposuit potentes de sede et exaltavit humiles.

Esurientes implevit bonis,

*My soul magnifies the Lord.
And my spirit rejoices
In God my Savior.
For He has regarded the lowliness of His hand-
maiden.
Behold, from henceforth, I will be called blessed
by all generations.
For the Mighty One has done great things for
me,
And holy is His name.
His mercy is for those who fear Him from gener-
ation to generation.
He has shown strength with His arm,
He has scattered the proud in the thoughts of
their hearts.
He has brought down the powerful from their
thrones and lifted up the lowly.
He has filled the hungry with good things,*

et divites dimisit inanes.
Suscepit Israel puerum suum
recordatus misericordie suae.
Sicut locutus est ad patres nostros,

Abraham et semini eius in saecula.
Gloria Patri et Filio et Spiritui Sancto,

sicut erat in principio et nunc et semper
et in saecula saeculorum. Amen.

and sent the rich away empty.
He has helped His servant Israel
in remembrance of His mercy.
According to the promise He made to our ances-
tors,
to Abraham and to His descendants forever.
Glory to the Father and to the Son and to the
Holy Spirit,
as it was in the beginning, is now, and forever,
and for generations of generations. Amen.

Interval

Requiem

K.626

Mozart

1756 - 1791

The year 1791 witnessed *the greatest tragedy in the history of music*. Mozart, then only thirty-five, died. During his last year he had composed the operas *La Clemenza di Tito* and *The Magic Flute*, the *Clarinet Concerto*, the *Piano Concerto in Bb*, the *Eine kleine Freymaurer Kantata* as well as several chamber works. The music he was working on up to the day of his death was the *Requiem*. More mystery and intrigue surround this work than anything else Mozart wrote.

Constanza, Mozart's wife, tells us that a mysterious commission to compose a Requiem came in an unsigned letter brought by an unknown messenger, enquiring whether Mozart would be prepared to compose a Mass, what would be the price and how long it would take to complete. Stories of visitors in black add colour to the mysterious composition. The Requiem request came from Count Walsegg, an amateur musician, who wished for a Requiem as a memorial to his wife and hoped to pass the work off as his own composition. François Devienne and Franz Hoffmeister also wrote compositions for the Count and their manuscripts were changed with Walsegg's name being substituted.

Mozart began composition of the *Requiem* in late or early July, but his departure to Prague on 25th August to oversee production of *La Clemenza di Tito* interrupted the compositional process. Returning to Vienna in mid September he resumed work on the *Requiem* but also worked on preparations for the première of *The Magic Flute* and writing the *Clarinet Concerto* for Anton Stadler.

In failing health Mozart began the last period of composition on around 15th November and ended on 4th December, the day before his death. He also managed to complete *Eine kleine Freymaurer-Kantata* for the Freemasons.

At his death on 5th December the *Requiem* remained unfinished. Only the *Requiem aeternum* was fully scored by Mozart, all other movements except the *Sanctus*, *Benedictus* and *Agnus Dei*, were sketched in Mozart's customary style of vocal parts and basso continuo, amounting to ninety-nine sheets of manuscript. He did not compose the *Requiem* in liturgical order, so the *Lacrymosa* has only eight bars sketched, probably the last bars he wrote. In the *Kyrie* the doubling of the instruments was added by Freystädler, a local Kapellmeister and the trumpet and timpani parts were added by Süßmayr.

In order that Mozart's widow could collect the money owed to her late husband for the *Requiem*, the work had to be completed. She first offered it to Joseph Eybler, who made several additions, but returned the work *with beautiful excuses*. Franz Xavier Süßmayr, having discussed the work with Mozart and even sung through sections of the work, was then chosen. On completing the *Requiem*, which involved orchestrating the movements already in Mozart's sketches and composing the *Sanctus*, *Benedictus* and *Agnus Dei*, he forged Mozart's signature and presented the work to Count Walsegg.

Whatever we think of Süssmayr's additions, he was working with Mozart on the *Requiem* and must have had some idea of the way in which Mozart wanted the work to be completed. That he was no Mozart is evident. In a letter he writes: *I was approached with the project because it was known that still during Mozart's lifetime I had repeatedly played and sung through with him those segments of this composition already set to music, also that he had frequently discussed the working out of the piece with me and had instructed me concerning the different aspects of his instrumentation and the reasons behind them. I can only hope that I might have succeeded in working so that connoisseurs at least are able to find a few traces of his incomparable teaching here and there. I allowed myself to repeat the fugue of the Kyrie in order to give the work more unity.*

Abbé Maximilian Stadler wrote in October 1826: *The original manuscript of Mozart and the masterly movements they contain have been recognized by all true connoisseurs, and these movements, and only these, are the true witnesses for this work. Everything else is beside the point. Whoever has examined the manuscript in detail must admit that Mozart is the sole composer and Süssmayr had no more part in it than any man somewhat trained in figured bass. All the essentials come from Mozart.*

How much of the work is authentic Mozart has been the problem facing musicologists ever since the composer's death. Vincent Novello, in conversation with Constanza, Joseph Eybler and Abbé Stadler, concluded that Mozart had composed in essentials the *Sanctus*, *Benedictus* and *Agnus Dei*, or at least prepared outlines. Constanza repeatedly said that Süssmayr had only done *what anyone could have done*, that is to fill out a design already in existence.

The orchestration raises another problem. The opening movement is scored for 2 basset horns, 2 bassoons, 2 trumpets, 3 trombones, timpani and strings. Professor Friedrich Blume believes that the composer did not mean the orchestration of the opening to be applied, as Süssmayr has applied it, to the whole work. He compares the result to *a thick grey crust, comparable to the layer of whitewash that was plastered over the naves of Gothic churches during the Reformation*. The omission of flutes, oboes, clarinets and horns is certainly in opposition to Mozart's practice, and no other Mass of his has such uniformity of colour. Perhaps in his illness Mozart felt that the basset horns tone colour expressed the feelings of a man at the end of his life.

It would be unfair to dismiss Süssmayr's part in the work only with contempt, for without him we might have been left with much less than has survived. Though the great beauties of the work that are unmistakably Mozart's make his *vulgarizations* regrettable, they are not as disastrous as perhaps they might have been.

1. Requiem aeternam

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.	<i>Grant them eternal rest, O Lord and let perpetual light shine on them.</i>
Te decet hymnus, Deus, in Sion, et tibi reddetur votum in Jerusalem.	<i>You are praised, God, in Zion, and homage will be paid to You in Jerusalem.</i>
Exaudi orationem meam, ad te omnis care veniet.	<i>Hear my prayer, to You all flesh will come.</i>
Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.	<i>Grant them eternal rest, Lord, and let perpetual light shine on them.</i>

2. Kyrie

Kyrie, eleison.	<i>Lord, have mercy on us.</i>
Christe, eleison.	<i>Christ, have mercy on us.</i>
Kyrie, eleison.	<i>Lord, have mercy on us.</i>

3. Dies irae

Dies irae, dies illa solvat saeculum in favilla, teste David cum Sibylla. Quantus tremor est futurus, quando iudex est venturus, cuncta stricte discussurus!	<i>Day of wrath, day of anger will dissolve the world in ashes, as foretold by David and the Sibyl. Great trembling there will be when the Judge descends from heaven to examine all things closely.</i>
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4. Tuba mirum

Tuba mirum spargens sonum per sepulcra regionum, coget omnes ante thronum. Mors stupebit et natura, cum resurget creatura, judicanti responsura. Liber scriptus proferetur, in quo totum continetur, unde mundus iudicetur. Iudex ergo cum sedebit, quidquid latet, apparebit, nil inultum remanebit. Quid sum miser tunc dicturus? quem patronum rogaturus, cum vix iustus sit securus?	<i>The trumpet will send its wondrous sound throughout earth's sepulchres and gather all before the throne. Death and nature will be astounded, when all creation rises again, to answer the judgement. A book will be brought forth, in which all will be written, by which the world will be judged. When the judge takes his place, what is hidden will be revealed, nothing will remain unavenged. What shall a wretch like me say? Who shall intercede for me, when the just ones need mercy?</i>
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5. Rex tremendae

Rex tremendae majestatis, qui salvandos savas gratis, salve me, fons pietatis.	<i>King of tremendous majesty, who freely saves those worthy ones, save me, source of mercy.</i>
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6. Recordare

Recordare, Jesu pie, quod sum causa tuae viae; ne me perdas illa die. Quaerens me, sedisti lassus, redemisti crucem passus; tantus labor non sit cassus. Juste iudex ultionis, donum fac remissionis ante diem rationis. Ingemisco, tamquam reus: culpa rubet vultus meus; supplicanti parce, Deus. Qui Mariam absolvisti, et latronem exaudisti, mihi quoque spem dedisti. Preces meae non sunt dignae, sed tu, bonus, fac benigne, ne perenni cremer igne. Inter oves locum praesta,	<i>Remember, kind Jesus, my salvation caused your suffering; do not forsake me on that day. Faint and weary you have sought me, redeemed me, suffering on the cross; may such great effort not be in vain. Righteous judge of vengeance, grant me the gift of absolution before the day of retribution. I moan as one who is guilty: owning my shame with a red face; suppliant before you, Lord. You, who absolved Mary, and listened to the thief, give me hope also. My prayers are unworthy, but, good Lord, have mercy, and rescue me from eternal fire. Provide me a place among the sheep,</i>
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Et ab haedis me sequestra, *and separate me from the goats,*
Statuens in parte dextra. *guiding me to Your right hand.*

7. Confutatis

Confutatis maledictis, *When the accused are confounded,*
flammis acribus addictis, *and doomed to flames of woe,*
voca me cum benedictus. *call me among the blessed.*
Oro supplex et acclinis, *I kneel with submissive heart,*
cor contritum quasi cinis, *my contrition is like ashes,*
gere curam mei finis. *help me in my final condition.*

8. Lacrimosa

Lacrimosa dies illa, *That day of tears and mourning,*
qua resurget ex favilla *when from the ashes shall arise,*
judicandus homo reus. *all humanity to be judged.*
Huic ergo parce, Deus, *Spare us by your mercy, Lord,*
pie Jesu Domine, *gentle Lord Jesus,*
dona eis requiem. Amen. *grant them eternal rest. Amen.*

9. Domine Jesu

Domine Jesu Christe, Rex gloriae, *Lord Jesus Christ, King of glory,*
libera animas omnium fidelium *liberate the souls of the faithful,*
defunctorum de poenis inferni *departed from the pains of hell*
et de profundo lacu. *and from the bottomless pit.*
Libera eas de ore leonis, *Deliver them from the lion's mouth,*
ne absorbeat eas tartarus, *lest hell swallow them up,*
ne cadant in obscurum. *lest they fall into darkness.*
Sed signifer sanctus Michael *Let the standard-bearer, holy Michael,*
repraesentet eas in lucem sanctam. *bring them into holy light.*
Quam olim Abrahae promisisti *Which was promised to Abraham*
et semini ejus. *and his descendants.*

10. Hostias

Hostias et preces tibi, Domine, *Sacrifices and prayers of praise, Lord,*
laudis offerimus. *we offer to You.*
Tu sucipe pro animabus illis, *Receive them in behalf of those souls*
quarum hodie memoriam facimus. *we commemorate today.*
Fac eas, Domine, *And let them, Lord,*
de morte transire ad vitam, *pass from death to life,*
Quam olim Abrahae promisisti *which was promised to Abraham*
et semini ejus. *and his descendants.*

11. Sanctus

Sanctus, sanctus, sanctus *Holy, Holy, Holy,*
Dominus Deus Sabaoth. *Lord God of Hosts.*
Pleni sunt caeli et terra gloria tua. *Heaven and earth are full of they glory.*
Hosanna in excelsis. *Hosanna in the highest.*

12. Benedictus

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

13. Agnus Dei

Agnus Dei, qui tollis peccata mundi, dona eis requiem.	<i>Lamb of God, who takes away the sins of the world, grant them eternal rest.</i>
Agnus Dei, qui tollis peccata mundi, dona eis requiem.	<i>Lamb of God, who takes away the sins of the world, Grant them eternal rest.</i>
Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.	<i>Lamb of God, who takes away the sins of the world, grant them eternal rest forever.</i>

14. Lux aeterna

Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es.	<i>Let eternal light shine on them, Lord, as with Your saints in eternity, because You are merciful.</i>
Requiem aeternum dona eis, Domine, et Lux perpetua luceat eis, cum Sanctus tuis in aeternum, quia pius es.	<i>Grant them eternal rest, Lord, and let perpetual light shine on them, as with Your saints in eternity, because You are merciful.</i>

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: Mateja Kaluza

Basset Horn :	Chris Earnshaw	Stella Page
Bassoons :	Kirsty Body	David Bartlett
Trumpet :	Sam Balchin	William Kirkup
Trombone :	Alistar Welsh	David Horden
	Jonathan Heeley	
Timpani :	David Ellis	
Violin 1 :	Mateja Kaluza	Helen Gibbens
	Sue Thomas	Jonathan Watts
	Bruce Godfrey	
Violin 2 :	Judy Runnacles	Molly Craxton
	Nigel Hymas	
Viola :	Anne Atkinson	Ceri Moseley
Cello :	Isabella Warren	Julia Lale
	Hin-Tak Leung	
Double bass :	Alex Baker	

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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 Susanna in Mozart's *Le Nozze di Figaro* at The Royal College of Music before returning to Garsington Opera as an Emerging Artist performing Gianetta in Donizetti's *L'elisir d'amore*.



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. 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 the City Music Society.

Charlotte sang with us at our 2024 Christmas concert and we warmly welcome her back again.

Alexandria Moon (alto)

British mezzo-soprano Alexandria Moon is a member of the opera studio at the Royal College of Music and is the Lotti Masterson and H&F Music Award holder, studying with Dinah Harris.

Alexandria recently made her role debut as Lucretia at the Brunel Museum mentored by Dame Sarah Connolly (*The Rape of Lucretia*, British Youth Opera). Other role highlights include Concepción (*L'heure espagnole*, RCM), Cherubino (*Le Nozze di Figaro*, Westminster Opera), L'enfant (*L'enfant et les sortilèges*, RCM), Mistress Ford (*Sir John in Love*, Opera Holland Park and British Youth Opera) and the Older Woman (*Flight*, RCM).



Alexandria debuted at the Wigmore Hall in their first ever concert in collaboration with the RCM's vocal department, where she performed the world premiere of a long-lost scenario by RCM alumni Samuel Coleridge-Taylor titled "*Nourmahal's Song*". Competition highlights include 1st prize in the Maureen Lehane 2023 Vocal Awards, 3rd in the 2024 Concerto Competition at the RCM and 1st prize in the Lies Askonas 2023 competition at the RCM.

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.



Francis sang with us at our 2024 Christmas concert and we warmly welcome him back again.

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).



Daniel sang with us at our 2024 Christmas concert and we warmly welcome him back again.

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
Amy Whittaker
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
Marj Winter

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.



Collegium Laureatum is a member of the Making Music federation

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

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