

**Saturday 11th April 2026, 7:30pm
West Road Concert Hall, Cambridge**

HAYDN

The Creation



**Collegium
Laureatum**
Ian Cobb, conductor

soloists:
**Natalka Pasicznyk
Hugo Brady
Alexander Semple**





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Collegium Laureatum's next concert

*Saturday 4th July 2026, 7.30 p.m.
West Road Concert Hall, Cambridge*

Mozart and Schubert

www.collegium.org.uk/concert/2026/summer

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COLLEGIUM LAUREATUM CHOIR AND ORCHESTRA

Ian Cobb (conductor)

Natalka Pasicznyk as Gabriel and Eve (soprano)
Hugo Brady as Uriel (tenor)
Alexander Semple as Raphael and Adam (bass)

The Creation Part 1

Joseph Haydn

Interval

The Creation Part 2

Joseph Haydn

The Creation Part 3

Joseph Haydn

The Creation

Joseph Haydn

1732 - 1809

Haydn paid two visits to London and was welcomed as a celebrity on both occasions. His first visit began in December 1790 and his newly composed symphonies were acclaimed for *the grandeur of subject and the rich variety of air and passion*.

In May 1791 Haydn attended a series of concerts in Westminster Abbey as part of the Handel festival. He was overcome with the magnificence of the music, proclaiming: "He is master of us all."

On 15th June, Haydn writes: "I went to Slough to Dr. Herschel, where I saw the great telescope. It is forty feet long and five feet in diameter. The machinery is vast, but so ingenious that a single man can put it in motion with ease". Tovey has suggested that perhaps viewing the vastness of the interstellar spaces fired his imagination as he worked on *The Creation*.

Haydn had a doctorate from Oxford and he visited Cambridge, where he admired the carvings in King's College. He left London on 23rd June 1792.

Haydn's second visit began on 4th February 1794. As on his previous visit there were performances of his newly composed symphonies and much travel. When he left on the 15th August he had been given an English oratorio text by Johann Salomon, the impresario who had masterminded his London visits. The text, based on Milton's *Paradise Lost* and the opening book of Genesis, had supposedly been prepared for Handel. Gottfried van Swieten, a friend of Haydn, translated the original text into German, changing details *whenever it seemed prudent to do so for the sake of the*

musical line or expression. He also gave the composer some hints for setting it to music, including his advice that *let there be light* should only be sung once!

Haydn began composing the work at the end of 1796, commenting *I was never so devout as when I was at work on The Creation. I fell on my knees each day and begged God to give me the strength to accomplish the work successfully.*

The first dated reference to *The Creation* is in a letter Johann Albrechtsberger, influential as a teacher and theorist, wrote to Beethoven on 15th September 1796. He writes: *Haydn came to see me yesterday: he is occupied with the idea of a big oratorio which he intends to call The Creation. He improvised some of it for me and I think it will be very good.*

Haydn completed the work on 6th April 1798. The first performances were given at the palace of Prince Schwarzenberg on 29th and 30th April to an audience of invited guests; the flower of the literary and musical society of Vienna. Haydn conducted and the musicians included Salieri on the keyboard. The performances were an overwhelming success and the Viennese correspondent of the *Neuer Teutscher Merkur* wrote: *Three days have gone since that enrapturing evening, and still the music sounds in my ears and in my heart.*

Repeat performances were given in May, but this time Haydn had to take to his bed. In a letter to his publisher he writes: *The world pays me many compliments, even on the fervour of my latest work, but no one can believe the strain and effort it cost me to produce them. For days afterwards I am incapable of formulating one single idea, till at length my heart is revived by Providence and I seat myself at the piano and begin once more to scratch away.*

One year after its first performance in Vienna, *The Creation* was heard in London. It was performed in Covent Garden on 28th March 1800, to a rather lukewarm reception.

The performance of the work on 27th March 1808 in Vienna was planned as a celebration of Haydn's seventy-sixth birthday and was his last appearance in public. By May, the French had occupied Vienna and Napoleon had placed a guard of honour at his doorstep. A French hussar, Clément Sulemy, called to converse with the composer and to sing to him, choosing the aria *In native worth* which brought tears to the composer's eyes.

On 31st May 1809, shortly after midnight, Haydn *went blissfully and gently to sleep, to wake no more.*

The oratorio is scored for a large orchestra including double bassoon and Haydn *pours the full richness of his melody, harmony and orchestration into the solo numbers. The choruses are of great simplicity, yet have many varied textures.*

In **Part 1** and **Part 2**, the six Days of Creation are narrated by the three Archangels: Gabriel (soprano), Uriel (tenor) and Raphael (bass). **Part 3** depicts the first morning in Eden.

The work opens with an orchestral prelude: Representation of Chaos *which conveys the impression of fathomless darkness and the immeasurable vastness of space*. Perhaps Herschel's telescope did influence his thinking in this most unusual orchestral prelude with its contradictory harmonic style.

Haydn was sixty-six years old when he composed *The Creation* but *the youthful freshness, the virile power of the work belied the composer's age*. As audiences at early performances of the work would not have had scores or word sheets to follow, Haydn used the orchestra to paint pictures. The descriptions of animals and events would have amazed, frightened and amused, rather like a medieval wall painting. Amazement, and particularly amusement, should be the audience reaction to any performance.

The Creation

Part 1

Joseph Haydn

1732 - 1809

- | | | |
|-----|--|---|
| 1. | <i>Introduction</i> | The Representation of Chaos |
| 1a. | <i>Recitative (Raphael) & Chorus</i> | In the beginning God created
the heaven and earth |
| 2. | <i>Aria (Uriel) & Chorus</i> | Now vanish before the holy beams |
| 3. | <i>Recitative (Raphael)</i> | And God made the firmament |
| 4. | <i>Solo (Gabriel) & Chorus</i> | The marvellous work beholds amazed |
| 5. | <i>Recitative (Raphael)</i> | And God said: Let the waters |
| 6. | <i>Aria (Raphael)</i> | Rolling in foaming billows |
| 7. | <i>Recitative (Gabriel)</i> | And God said: Let the earth
bring forth grass |
| 8. | <i>Aria (Gabriel)</i> | With verdure clad |
| 9. | <i>Recitative (Uriel)</i> | And the heavenly host |
| 10. | <i>Chorus</i> | Awake the harp |
| 11. | <i>Recitative (Uriel)</i> | And God said: Let there be lights
in the firmament |
| 12. | <i>Recitative (Uriel)</i> | In splendour bright |
| 13. | <i>Chorus & Solos</i> | The heavens are telling |

1. Introduction: The Representation of Chaos

1a. Recitative (Raphael) & Chorus: In the beginning God created the heaven and the earth; and the earth was without form and void; and darkness was upon the face of the deep. And the Spirit of God moved on the face of the waters; And God said: Let there be light, and there was Light.

2. Aria (Uriel) & Chorus: Now vanish before the holy beams the gloomy dismal shades of dark, the first of days appears. Disorder yields to order fair the place. Affrighted fled hell's spirits black in throngs; down they sink in the deep abyss to endless night. Despairing, cursing rage attends their rapid fall. A new created world springs up at God's command.

3. Recitative (Raphael): And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament, and it was so. Outrageous storms now dreadful arose; as chaff by the winds are impelled the clouds. By heaven's fire the sky is enflamed, and awful rolled the thunders on high. Now from the floods in steams ascend reviving showers of rain, the dreary wasteful hail, the light and flaky snow.

4. Solo (Gabriel) & Chorus: The marvellous work beholds amazed the glorious hierarchy of heaven, and to the ethereal vaults resound the praise of God, and of the second day.

5. Recitative (Raphael): And God said: Let the waters under the heaven be gathered together unto one place, and let the dry land appear; and it was so. And God called the dry land: Earth, and the gathering of the waters called the Seas: and God saw that it was good.

6. Aria (Raphael): Rolling in foaming billows uplifted roars the boisterous sea. Mountains and rocks now emerge, their tops into the clouds ascend. Thro' the open plains outstretching wide in serpent error rivers flow. Softly purling glides on thro' silent vales the limpid brook.

7. Recitative (Gabriel): And God said: Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed is in itself upon the earth; and it was so.

8. Aria (Gabriel): With verdure clad the fields appear delightful to the ravished sense; by flowers sweet and gay enhanced is the charming sight. Here vent their fumes the fragrant herbs; here shoots the healing plant. By load of fruits the expanded boughs are pressed; to shady vaults are bent the tufty groves; the mountain's brow is crowned with closed wood.

9. Recitative (Uriel): And the heavenly host proclaimed the third day, praising God and saying:

10. Chorus: Awake the harp, the lyre awake, with shouts of joy your voices raise! In triumph proclaim the might of the Lord! For he both heaven and earth has clothed in stately dress.

11. Recitative (Uriel): And God said: Let there be lights in the firmament of heaven, to divide the day from the night, and to give light upon the earth; and let them be for signs, and for seasons, and for days, and for years. He made the stars also.

12. Recitative (Uriel): In splendour bright is rising now the sun and darts his rays; an amorous joyful happy spouse, a giant proud and glad to run his measured course. With softer beams and milder light steps on the silver moon through silent night. The space immense of the azure sky innumerable host of radiant orbs adorns, and the sons of God announced the fourth day in song divine, proclaiming thus his power.

13. Chorus & Solos: The heavens are telling the glory of God. The wonder of his works displays the firmament. Today that is coming speaks it the day. The night that is gone, to following night. In all the lands resounds the word, never unperceived, ever understood.

Interval

The Creation

Part 2

Joseph Haydn

1732 - 1809

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|------|-----------------------------|--|
| 14. | <i>Recitative (Gabriel)</i> | Let the waters bring forth abundantly |
| 15. | <i>Aria (Gabriel)</i> | On mighty pens uplifted |
| 16. | <i>Recitative (Raphael)</i> | And God created great whales |
| 17. | <i>Recitative (Raphael)</i> | And the angels struck their immortal harps |
| 18. | <i>Trio & Chorus</i> | Most beautiful appear |
| 18a. | <i>Trio & Chorus</i> | The Lord is great |
| 19. | <i>Recitative (Raphael)</i> | And God said: Let the earth bring forth
the living creature |
| 20. | <i>Recitative (Raphael)</i> | Straight opening her fertile womb |
| 21. | <i>Aria (Raphael)</i> | Now heaven in fullest glory shone |
| 22. | <i>Recitative (Uriel)</i> | And God created man in his own image |
| 23. | <i>Aria (Uriel)</i> | In native worth and honour clad |
| 24. | <i>Recitative (Raphael)</i> | And God saw everything that he had made |
| 25. | <i>Chorus</i> | Achieved is the glorious work |
| 25a. | <i>Trio</i> | On thee each living soul awaits |
| 25b. | <i>Chorus</i> | Achieved is the glorious work |

14. *Recitative (Gabriel):* Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven.

15. *Aria (Gabriel):* On mighty pens uplifted soars the eagle aloft, and cleaves the sky in swiftest flight to the blazing sun. His welcome bids to morn the merry lark, and cooing calls the tender dove his mate. From every bush and grove resound the nightingale's delightful notes. No grief affected yet her breast, nor to a mournful tale were tuned her soft enchanting lays.

16. *Recitative (Raphael):* And God created great whales, and every living creature that moveth, and God blessed them, saying, be fruitful all, multiply, ye winged tribes, be multiplied, and sing on every tree. Multiply, ye finny tribes, fill each watery deep. Be fruitful, grow and multiply! And in your God and Lord rejoice!

17. *Recitative (Raphael):* And the angels struck their immortal harps, and the wonders of the fifth day sung.

18. *Trio & Chorus:* Most beautiful appear, with verdure young adorned the gently sloping hills.

Their narrow sinuous veins distil in crystal drops, the fountain fresh and bright. In lofty circles plays, and hovers thro' the sky, the cheerful host of birds. And in the flying whirl the glittering plumes are dyed, as rainbows by the sun. See flashing thro' the deep in thronging swarms the fish on thousand ways around. Upheaved from the deep the immense Leviathan sports on the foaming wave. How many are thy works, O God! Who may their numbers tell?

18a. *Trio & Chorus:* The Lord is great and great his might, his glory lasts for ever, and for evermore.

19. *Recitative (Raphael):* And God said; Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beasts of the earth after their kind.

20. *Recitative (Raphael):* Straight opening her fertile womb, the earth obeyed the word, and teemed creatures numberless, in perfect forms and fully grown. Cheerful roaring stands the tawny lion. In sudden leaps the flexible tiger appears. The nimble stag bears up his branching head. With flying mane and fiery look, impatient neighs the sprightly steed. The cattle in herds al-

ready seek his food on the fields and meadows green. And o'er the ground, as plants are spread the fleecy meek and bleating flock. Unnumbered as the sands in whirl arose the host of insects. In long dimensions creeps with sinuous trace the worm.

21. Aria (Raphael): Now heaven in fullest glory shone; earth smiles in all her rich attire. The room of air with fowl is filled, the water swelled by shoals of fish; by heavy beasts the ground is trod. But all the work was not complete. There wanted yet that wondrous being, that grateful should God's power admire, with heart and voice his goodness praise.

22. Recitative (Uriel): And God created man in his own image. In the image of God created he him. Male and female created he them. He breathed into his nostrils the breath of life, and man became a living soul.

23. Aria (Uriel): In native worth and honour clad, with beauty, courage, strength adorned, to heaven erect and tall he stands a man, the Lord and King of nature all. The large and arched front sublime of wisdom deep declares the seat, and

in his eyes with brightness shines the soul, the breath and image of his God. With fondness leans upon his breast the partner for him formed, a woman fair and graceful spouse. Her softly smiling virgin looks, of flowery spring the mirror, bespeak him love, love and joy and bliss.

24. Recitative (Raphael): And God saw everything that he had made; and behold it was very good; and the heavenly choir in song divine thus closed the sixth day.

25. Chorus: Achieved is the glorious work, the Lord beholds it and is well pleased. In lofty strains let us rejoice! Our song let be the praise of God!

25a. Trio: On thee each living soul awaits; from thee, O Lord, they beg their meat. Thou openest thy hand, and sated all they are. But as to them thy face is hid, with sudden terror they are struck. Thou takest their breath away; they vanish into dust. Thou lettest thy breath go forth again, and life with vigour fresh returns. Revived earth unfolds new force, and new delights.

25b. Chorus: Achieved is the glorious work. Our song let be the praise of God. Glory to his name for ever, his sole on high exalted reigns, alleluia.

The Creation

Part 3

Joseph Haydn

1732 - 1809

- | | |
|--------------------------------------|------------------------------|
| 26. <i>Recitative (Uriel)</i> | In rosy mantle appears |
| 27. <i>Duet & Chorus</i> | By thee with bliss |
| 28. <i>Recitative (Adam)</i> | Our duty we performed now |
| 29. <i>Duet</i> | Graceful consort! |
| 30. <i>Recitative (Uriel)</i> | O happy pair |
| 31. <i>Chorus</i> | Sing the Lord, ye voices all |

26. Recitative (Uriel): In rosy mantle appears, by tunes sweet awakened, the morning young and fair. From the celestial vaults pure harmony descends on ravished earth. Behold the blissful pair, where hand in hand they go! Their flaming looks express what feels the grateful heart. A louder praise of God their lips shall utter soon. Then let our voices ring, united with their song!

27. Duet & Chorus: By thee with bliss, O bounteous Lord, the heavens and earth are stored. This world, so great, so wonderful, thy mighty hand has framed.

For ever blessed be his power, his name be ever magnified.

Of stars the fairest, O how sweet thy smile at dawning morn! How brightest thou, O sun, the

day, thou eye and soul of all!
Proclaim in your extended course the glorious
power and might of God!

And thou that rulest the silent night, and all
ye starry host, spread wide and everywhere his
praise in choral songs about!

Ye strong and cumbrous elements who ceaseless
changes make, ye dusky mists and dewy steams
who raise and fall through air. Resound the praise
of God our Lord! Great his name and great his
might.

Ye purling fountains tune his praise and wave
your tops, ye pines! Ye plants exhale, ye flowers
breathe at him your balmy scent!

Ye, that on mountains stately tread and ye that
lowly creep, ye, birds that sing at heaven's gate,
and ye that swim the stream.

Ye living souls extol the Lord! Him celebrate, him
magnify!

Ye valleys, hills and shady woods, our raptured
notes ye heard; from morn to eve you shall re-
peat our grateful hymns of praise.

Hail, bounteous Lord! Almighty, hail! Thy word
called forth this wondrous frame. The heaven and
earth thy power adore; we praise thee now and
evermore.

28. Recitative (Adam): Our duty we performed
now, in offering up to God our thanks. Now fol-
low me dear partner of my life! Thy guide I'll be;
and every step pours new delights into our breast,
shews wonders everywhere. Then mayest thou
feel and know the high degree of bliss the Lord
allotted us, and devoted heart his bounty cele-
brate. Come, follow me! Thy guide I'll be.

(Eve): O thou, for whom I am! My help, my shield,
my all! Thy will is law to me. So God, our Lord, or-
dains, and from obedience, grows my pride and
happiness.

29. Duet: Graceful consort! At thy side softly fly
the golden hours. Every moment brings new rap-
ture; every care is put to rest.

Spouse adored! At thy side purest joys overflow

the heart. Life and all I am is thine, my reward thy
love shall be.

The dew dropping morn, O how she quickens all!
The coolness of even, O how she all restores!

How grateful is of fruits the savour sweet!

How pleasing is of fragrant blooms the smell!

But without thee, what is to me the morning dew,
the breath of even, the savoury fruits, the fra-
grant blooms? With thee is every joy enhanced;
with thee delight is ever new; with thee is life in-
cessant bliss; thine it whole shall be.

30. Recitative (Uriel): O happy pair, and always
happy yet, if not misled by false conceit, ye strive
at more as granted is, and more to know as know
ye should!

31. Chorus: Sing the Lord ye voices all! Utter
ceaseless thanks all ye his creatures. Celebrate
his power and glory. Let his name resound on
high! The Lord is great, his praise shall last for
aye. Amen.

The complete German libretto



Natalka Pasicznyk (soprano)

Natalka is a coloratura soprano studying at the Royal College of Music with Mary Nelson. She is a Stanley Picker Award Holder, supported by the Pidem Scholarship and the Audrey Sacher Award as well as being kindly supported by the Josephine Baker Trust. Natalka won the First Prize of the 2024 Dean and Chadlington Singing Competition and was a 2025 Leeds Song Young Artist.

Recent projects include debuting the role of Adele in Strauss' *Die Fledermaus* as a Westminster Opera Company Emerging Artist, performing in the Green Opera's production of *Testament* at the Grimeborn Opera Festival and performing the role of Rooster in the RCM production of Leoš Janáček's *The Cunning Little Vixen*. Earlier this year, Natalka worked as the soprano cover in Max Richter's *Wolf Works* at the Royal Opera House.



Hugo Brady (tenor)

Hugo studies at the Royal College of Music under the tutelage of Russell Smythe as an ABRSM scholar. As an Associate Artist of The Mozartists, in 2024-25, Hugo performed a Jommelli programme at Wigmore Hall and as Belfiore in Mozart's *La Finta Giardiniera* at Cadogan Hall.

Hugo is a Rising Star of the Orchestra of the Age of Enlightenment and a Samling Artist. As a Young Artist of the Oxford International Song Festival, he performed alongside Sarah Connolly and Graham Johnson. An appreciated Lied interpreter, he gave recitals at the Champs Hill and at the LIFE Victoria festival in Barcelona. In 2025 Hugo made his debut at the Festival d'Aix-en-Provence as The Novice in *The Story of Billy Budd*, *Sailor*, as well as participating in the Festival's Académie. Hugo took part in the Verbier Festival's Atelier Lyrique, as Triquet, in a concert version of Tchaikovsky's *Eugene Onegin*. Recently, Hugo played the singing voice as the character Clyde in the Alan Bennett film *The Choral*. Hugo is winner of the 2022 Junior Kathleen Ferrier Competition and was most recently awarded the Prix de l'Académie de la ville de Ciboure at the Festival Ravel in Saint-Jean-de-Luz.



Alexander Semple (bass)

Described as a 'beautiful, firm baritone' (*Seen and Heard International*), Alexander studies at the Royal College of Music under Russell Smythe. His repertoire includes Papageno (*Die Zauberflöte*), Nardo (*La Finta Giardiniera*), Harašte (*Cunning Little Vixen*), Ferryman (*Curlew River*), Tarquinius (*Rape of Lucretia*), It (*Cupboard Love*), Mephistopheles (*Faust et Hélène*), and Alidoro (*La Cenerentola*), with highlights from Superintendent Bud (*Albert Herring*), Sulpice (*La Fille du Régiment*) and Mr Koffner (*The Consul*).

Alexander has appeared as a soloist alongside prestigious ensembles, including *The Mozartists*, *BBC National Chorus of Wales*, and the *Choir of St John's College, Cambridge*, as well as working with opera companies including *Glyndebourne Festival Opera*, the *RCM Opera Studio*, *Green Opera* and *Hampstead Garden Opera*. Alexander is a Drake Calleja Scholar, James Bowman Young Artist (Vache Baroque), and is supported by the Linbury Scholarship, the Josephine Baker Trust, and the Choir Association of St John's College, Cambridge.



COLLEGIUM LAUREATUM ORCHESTRA

LEADER: Mateja Kaluza

Flute :	Timothy Kipling Tom Reeve	Janna Hüneke
Oboe :	Hilary Hymas	Jane Cursiter
Clarinet :	Chris Earnshaw	Stella Page
Bassoon :	Kirsty Body	David Bartlett
Contrabassoon :	Sue Mace	
Horn :	Martin Childs	Stephen Orriss
Trumpet :	Samuel Balchin	William Kirkup
Trombone :	Prinyar Boon Jonathan Heeley	Stephanie Dyer
Timpani :	Roger Bett	
Violin 1 :	Mateja Kaluza Alistair Bamford	Monica Cragg Helen Gibbens
Violin 2 :	Judy Runnacles Nigel Hymas	Sue Thomas
Viola :	Anne Atkinson Ceri Mosely	Cleo Loi
Cello :	Isabella Warren Hin-Tak Leung	Julia Lale
Double bass :	Alex Baker	Nathan Colman
Continuo :	Alexander Bell	

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 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.

COLLEGIUM LAUREATUM CHOIR

Current members of the choir

Soprano

Lois Arnold
Helen Eisner
Kate Evans
Barbara Kilshaw
Nicola Lythgoe
Rosamond Mckitterick
Alison Powell
Serena Povia
Daphne Ridge
Ruth Saxl
Theresia Schaedler
Juliet Short
Elli Siapkidou
Julia Stibbs
Catriona Syed
Liz Tavner
Estee Torok
Keren Turton
Wyn Unsworth
Brenda Whitfield
Kicki Wikstrom

Alto

Vera Ahrfelt
Lorna Cox
Rosalind Lyons
Eleanor Pippard
Ann Prentice
Valerie Reader
Eleanor Robson
Rachel Russel
Lorna Scott-Campbell
Sarah Smalley
Clare Tupman
Marjorie Winter

Tenor

Philip Blakely
Peter Debenham
David Hathaway
Peter Radden

Bass

Roman Arango
Neil Caplan
Aidan Challen
Chris Ford
John Gatiss
Ieuan Hughes
Niall Mansfield
Alex Riley
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 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 Making Music federation

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

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