

Saturday 5th July 2025, 7:30pm
West Road Concert Hall, Cambridge

The Glories of
Vivaldi

Choral & Orchestral Works inc. Gloria RV588



**Collegium
Laureatum**

Ian Cobb, conductor

soloists:

**Catherine White
Katherine Mann
Alexandria Moon
Fergus McKie
Oliver Jones**



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Collegium Laureatum's next concert

Saturday 13th December 2025, 7.30 p.m.

West Road Concert Hall, Cambridge

J.S. Bach and his contemporaries

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Details from membership@collegium.org.uk

^oThe cover image is the Chiesa de la Pieta in Venice where Vivaldi worked.

COLLEGIUM LAUREATUM CHOIR AND ORCHESTRA

Ian Cobb (conductor)

Catherine White (soprano) Katherine Mann (soprano)
Alexandria Moon (alto) Fergus McKie (tenor) Oliver Jones (bass)

Credo <i>RV591</i>	Vivaldi
Concerto for strings <i>RV158</i>	Vivaldi
Laudate Dominum <i>RV606</i>	Vivaldi
Laetatus sum <i>RV607</i>	Vivaldi
Concerto alla rustica <i>RV151</i>	Vivaldi
Magnificat <i>RV610</i>	Vivaldi
<i>Interval</i>	
Concerto for two oboes <i>RV535</i>	Vivaldi
Introduzione e Gloria <i>RV588</i>	Vivaldi

Antonio Vivaldi was born on the 4th March 1678 in Venice. His father, a professional violinist playing in the orchestra of San Marco, taught his son to play the violin. As the eldest son of a poor family he was destined for the church and at the age of 15½ he was received into minor holy orders as an Ostario. In 1737 he wrote of his church experiences: "*When I had barely been ordained a priest I said Mass for a year or a little more. Then I had to leave the altar without completing it because of this ailment*" (probably asthma).

In 1703 Vivaldi was engaged at the Ospedale della Pietà as a violin teacher. During this time he published a set of trio sonatas and twelve sonatas for violin and harpsichord. In 1709 he was voted out of office and until 1711 seems to have been involved in opera. By 1711 he was re-appointed to the Pietà: "*Dom Antonio to be re-appointed to the post of violin master, the governing body being certain that he will exercise his talents to the utmost in the good service of this pious establishment, and for the greater profit of those girls.*"

Michel Angelo Gasparini, *Maestro di Coro* at the Pietà, left on sick leave in 1713 and Vivaldi took on the composition of choral works for the chapel. Although voted out of office in March 1716, by May he was reinstated as *Maestro de' Concerti*, but the following year he left Venice for Mantua and was appointed *Maestro di Cappella da Camera* to Prince Philip of Hesse-Darmstadt. Here he was able to write purely secular music and pursue his ambitions with opera. One opera, *Tito Manlio*, has the inscription *Music by Vivaldi written in five days*. His last opera written before returning to Venice was produced in 1720 during Carnival season.

Vivaldi returned to Venice, his fame as an opera composer assured, as performances in this genre were given in Florence, Milan and Rome. He re-established contact with the Pietà in 1723 and the governors asked him to produce two concerts every month, even if he was absent from Venice, *providing the postage was not charged to the Pietà*. In 1725 the Gazette of Amsterdam announced the appearance of *Il cimento dell' armonia e dell' inventione* (The Test of Harmony and Invention), a set of twelve concertos. The first four were entitled *Le Quattro Stagioni* (The Four Seasons). They were an immediate success and remain the most popular of his concertos.

Visits to Rome and opera performances showed Vivaldi to be at the height of his operatic powers. In 1727 he dedicated a set of twelve concertos entitled *La Cetra* (The Lyre) to the Emperor Charles VI.

"The Emperor has given Vivaldi much money, together with a golden chain and medal, and made him a knight." A request for leave from the Pietà in 1731 found him in Prague to revive his popular opera *Farnace* and to compose a new opera *Agrippa*.

In 1732 he was back in Italy and by 1735 he was once again engaged as *Maestro de' Concerti*. A report stated that Vivaldi would remain in Venice "without any more thought of leaving, as he had done in past years." Several attempts to mount an opera season at Ferrara came to nothing. By now composition opportunities in Venice were declining and Charles de Brosses, a French diplomat and historian touring Italy wrote in his *Lettres historiques et critiques sur l'Italie*: "Vivaldi is an old man with a mania for composing. I have heard him boast of composing a concerto in all its parts more quickly than a copyist could write them down. To my great astonishment, I have found that he is not as well regarded as he deserves in these parts."

In 1740 Vivaldi left Venice for Vienna, but on 27th July 1741 he died. The cause of death was stated as an internal inflammation. He was buried in the Hospital Cemetery with little ceremony or expense, a pauper's peal of bells, six pall-bearers and six choirboys from St. Stephen's Cathedral, including a young Joseph Haydn. The pauper's funeral and anonymous grave portend Mozart's demise. The *Commemoriali Gradenigo* states: "Abbé Dom Antonio Vivaldi, incomparable virtuoso of the violin, known as the Red Priest, much esteemed for his compositions and concertos, who earned more than 50,000 ducats in his life, but his disorderly prodigality caused him to die a pauper in Vienna."

Vivaldi's output was vast and his thematic catalogue of music compiled by Peter Rysom in 1974 amounts to over 780 compositions.

Credo **RV591**

Vivaldi
1678 - 1741

The *Credo* is Vivaldi's only sacred composition without soloists to be in more than one movement and dates from his earliest period at the Ospedale della Pietà.

1. The opening chorus has the chorus singing block chords against a background of semi-quaver figurations in the strings.
2. A slow section of block chords with some unexpected harmonies.
3. This section has great originality. Vivaldi represents the slow walk to Calvary with detached notes in the bass.
4. A return to the opening sequence leads to a fugato with a counter subject clearly sounding plainsong-like in character.

Concerto for strings **RV158**

Vivaldi
1678 - 1741

1. Allegro 2. Andante 3. Allegro

Vivaldi wrote about sixty ripieno concertos scored for string instruments without soloists. This concerto was written in the later stages of his career.

The first movement is notable for the imitation between the two violin parts, with chasing scalar passages. The second movement is slower and more subdued. The third movement is a bright allegro with constantly moving quavers in the lower strings and descending semiquavers in upper strings.

Laudate Dominum

RV606

Vivaldi

1678 - 1741

With violins maintaining a continuous semiquaver accompaniment, the chorus sings in a chord-like style throughout this short setting of Psalm 117: *Praise the Lord, all ye nations.*

Laetatus sum

RV607

Vivaldi

1678 - 1741

This second Psalm setting has violins playing a repeated ostinato melody whilst the choir maintains a chord-like style throughout. It is a setting of Psalm 122: *I was glad.*

Concerto alla rustica

RV151

Vivaldi

1678 - 1741

1. Presto 2. Adagio 3. Allegro

This concerto is probably a late work c.1730. It is a concerto without a solo instrument. Its most surprising feature is the ending of the first movement, which although in G major, ends in the minor key. The quiet chordal slow movement leads into a quasi-folk music finale.

Magnificat

RV610

Vivaldi

1678 - 1741

Written in 1715 the text from Luke is Mary's canticle of praise at the knowledge that she is to be the mother of the Saviour.

1. The work opens with dramatic hymn-like chords progressing upwards chromatically.
2. An extended sinfonia leads into the soprano aria. The choir join briefly on the words *omnes generationes*.
3. Pulsing quavers pervade the entire movement.
- 4 & 5. Fast and furious.
6. Duet between Soprano and Alto soloists with both voices alternating between imitation and pairing in thirds.
7. A slow chordal section leads to a return to the opening slow chords.
8. Soprano, Alto and Bass solos accompanied by joyous strings.
9. The finale begins with hymn-like chords that lead to a double fugue.

Interval

Concerto for two oboes

RV535

Vivaldi

1678 - 1741

Soloists: Jenny Sewell and Hilary Hymas

1. Largo, Allegro 2. Largo 3. Allegro molto

Among the more than 500 concertos Vivaldi wrote, 20 are for solo oboe and strings. This concerto is one of three for two oboes and strings.

An unusual slow introduction leads to the Allegro section in which oboes trade phrases back and forth with the violins. The slow movement has oboes spinning out long melodies accompanied by solo cello and continuo. The finale features a lively introduction in octaves ending in a slow cadence; the original tempo returns and the oboes exchange contrapuntal phrases. The introduction returns with its slow cadence and the restatement of the main theme brings the work to a conclusion.

Introduzione e Gloria

RV588

Vivaldi

1678 - 1741

This setting of the *Gloria* is very rarely performed, as opposed to the more famous other work of the same name. It was probably written after 1713, the year in which Francesco Gasparini left the position of Maestro di Coro, allowing Vivaldi to turn his attention to the composition of sacred music. Because of the non-liturgical solo passages, there were misgivings as to its use in the liturgy.

Unlike the more well-known *Gloria*, the solo parts are written for two sopranos, alto, tenor and bass. The closing *Cum Sancto Spiritu* uses the same fugue based on the work by Giovanni Ruggieri of 1708.

Introduzione

Jubilate o amoeni chori

Aria (Alto)

In tua solemni pompa

Recitative (Alto)

Gloria

- | | |
|---------------------------------|----------------------|
| 1. Gloria in excelsis | Solo & Chorus |
| 2. Et in terra pax | Chorus |
| 3. Laudamus te | Duet (Soprano 1 & 2) |
| 4. Gratias agimus tibi | Chorus |
| 5. Domine Deus | Solo (Tenor) |
| 6. Domine Fili unigenite | Chorus |
| 7. Domine Dei, Agnus Dei | Aria (Soprano) |
| 8. Qui tollis peccata mundi | Chorus |
| 9. Qui sedes ad dexteram Patris | Aria (Alto) |
| 10. Quoniam tu solus sanctus | Aria (Soprano) |
| 11. Cum Sancto Spiritu | Chorus |

WORDS AND TRANSLATIONS

Credo

Credo in unum Deum.
Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum
Jesum Christum,
Filium Dei unigenitum,
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines
et propter nostram salutem
descendit de caelis.

Et incarnatus est de Spiritu Sancto
ex Maria Virgine:
Et homo factus est.

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

Et resurrexit tertia die,
secundum scripturas.
Et ascendit in caelum:
sedet ad dexteram Patris.
Et iterum venturus est
cum gloria judicare vivos et mortuos:
Cujus regni non erit finis.

Et in Spiritum sanctum Dominum,
et vivificantem:
Qui ex Patre, Filioque procedit.
Qui cum Patre, et Filio simul adoratur,
et conglorificatur:
Qui locutus est per Prophetas.

Et unam, sanctam, catholicam et apostolicam
Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum
Et vitam venturi saeculi.
Amen.

*I believe in one God,
the Father almighty,
Maker of heaven and earth,
and of all things visible and invisible.
And in one Lord,
Jesus Christ,
Only begotten Son of God,
Begotten of his Father before all worlds.
God of God, light of light,
Very God of very God.
Begotten, not made,
being of one substance with the Father:
by whom all things were made.
Who for us men
and for our salvation
came down from heaven.*

*And was incarnate by the Holy Ghost
of the Virgin Mary:
And was made man.*

*And was crucified also for us under Pontius Pi-
late:
suffered, and was buried.*

*And the third day He rose again
according to the scriptures.
And ascended into heaven,
and sitteth at the right hand of the Father
And He shall come again
with glory to judge the living and the dead:
His kingdom shall have no end.*

*And (I believe in) the Holy Ghost, Lord
and giver of life:
Who proceedeth from the Father and Son.
Who with the Father and Son
together is worshipped and glorified:
Who spake by the Prophets.*

*And in one holy catholic and apostolic church.
I acknowledge one baptism
for the remission of sins.
And I look for the resurrection of the dead
And the life of the world to come.
Amen.*

Laudate Dominum

Laudate Dominum, omnes gentes; laudate eum, omnes populi.
Quoniam confirmata est super nos misericordia ejus, et veritas Domini manet in aeternum.

*O praise the Lord, all ye heathen: praise him, all ye nations.
For his merciful kindness is ever more and more towards us: and the truth of the Lord endureth for ever. Praise the Lord.*

Gloria Patri, et Filio, et Spiritui Sancto:
Sicut erat in principio, et nunc, et semper, et in sæcula sæculorum. Amen.

*Glory be to the Father, and to the Son: and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be: world without end. Amen.*

Laetatus sum

Laetatus sum in his quae dicta sunt mihi: In domum Domini ibimus.
Stantes erant pedes nostri, in atriis tuis, Jerusalem.
Jerusalem, quae aedificatur ut civitas: cujus participatio ejus in idipsum.
Illuc enim ascenderunt tribus, tribus Domini: testimonium Israël, ad confitendum nomini Domini.
Quia illic sederunt sedes in judicio, sedes super domum David.
Rogate quae ad pacem sunt Jerusalem, et abundantia diligentibus te.

*I rejoiced at the things that were said to me: We shall go into the house of the Lord.
Our feet were standing in thy courts, O Jerusalem.
Jerusalem, which is built as a city, which is compact together.
For thither did the tribes go up, the tribes of the Lord: the testimony of Israel, to praise the name of the Lord.
Because their seats have sat in judgment, seats upon the house of David.
Pray ye for the things that are for the peace of Jerusalem: and abundance for them that love thee.*

Fiat pax in virtute tua, et abundantia in turribus tuis.
Propter fratres meos et proximos meos, loquebar pacem de te.
Propter domum Domini Dei nostri, quaesivi bona tibi.

*Let peace be in thy strength: and abundance in thy towers.
For the sake of my brethren, and of my neighbours, I spoke peace of thee.
Because of the house of the Lord our God, I have sought good things for thee.*

Gloria Patri, et Filio, et Spiritui Sancto:
Sicut erat in principio, et nunc, et semper, et in sæcula sæculorum. Amen.

*Glory be to the Father, and to the Son: and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be: world without end. Amen.*

Magnificat

Magnificat, anima mea, Dominum
et exultavit spiritus meus in Deo, salutari meo.
Quia respexit humilitatem ancillæ suæ: ecce
enim ex hoc beatam me dicent omnes genera-
tiones.

Quia fecit mihi magna, qui potens est, et sanc-
tum nomen eius,
et misericordia eius a progenie in progenies ti-
mentibus eum.

Fecit potentiam in brachio suo, dispersit super-
bos mente cordis sui.

Deposuit potentes de sede et exaltavit humiles;

esurientes implevit bonis et divites dimisit
inanes.

Suscepit Israel puerum suum recordatus miseri-
cordiæ suæ,
sicut locutus est ad patres nostros, Abraham et
semini eius in sæcula.

Gloria Patri, et Filio, et Spiritui Sancto:

Sicut erat in principio, et nunc, et semper, et in
sæcula sæculorum. Amen.

*My soul doth magnify the Lord:
and my spirit hath rejoiced in God my Saviour.
For he hath regarded: the lowliness of his hand-
maiden.*

*For behold, from henceforth: all generations
shall call me blessed.*

*For he that is mighty hath magnified me: and
holy is his Name.*

*And his mercy is on them that fear him: through-
out all generations.*

*He hath showed strength with his arm: he hath
scattered the proud in the imagination of their
hearts.*

*He hath put down the mighty from their seat:
and hath exalted the humble and meek.*

*He hath filled the hungry with good things: and
the rich he hath sent empty away.*

*He remembering his mercy hath holpen his ser-
vant Israel: as he promised to our forefathers,
Abraham and his seed, for ever.*

*Glory be to the Father, and to the Son, and to the
Holy Ghost;*

*As it was in the beginning, is now, and ever shall
be, world without end. Amen.*

Gloria

Gloria in excelsis Deo.

Et in terra pax hominibus bonae voluntatis.

Laudamus te. Benedicimus te.

Adoramus te. Glorificamus te.

Gratias agimus tibi propter magnam gloriam
tuam.

Domine Deus, Rex caelestis, Deus Pater om-
nipotens.

Domine Fili unigenite, Iesu Christe.

Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi, miserere nobis.

Qui tollis peccata mundi, suscipe depreca-
tionem nostram.

Qui sedes ad dexteram Patris, miserere nobis.

Quoniam tu solus Sanctus. Tu solus Dominus.

Tu solus Altissimus, Iesu Christe.

Cum Sancto Spiritu, in gloria Dei Patris. Amen.

*Glory be to God on high,
and on earth peace, good will towards men.*

*We praise thee, we bless thee,
we worship thee, we glorify thee,
we give thanks to thee for thy great glory,*

*O Lord God, heavenly King, God the Father
Almighty.*

O Lord, the only-begotten Son, Jesus Christ;

O Lord God, Lamb of God, Son of the Father,

*that takest away the sins of the world, have
mercy upon us.*

*Thou that takest away the sins of the world, re-
ceive our prayer.*

*Thou that sittest at the right hand of God the
Father, have mercy upon us.*

For thou only art holy; thou only art the Lord;

thou only, O Christ, with the Holy Ghost,

*art most high in the glory of God the Father.
Amen.*

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.

Catherine White (soprano)

Catherine White is a Cambridge-based singer with a particular love for Baroque and early Classical music. She sang for many years in the chapel choirs of Selwyn and Trinity Colleges, studying with Anita Morrison, Ashley Stafford and Sheila Barnes.

These days, she focuses on solo, recital and project-based singing, which fits well alongside her work designing new ways to recycle plastic. Catherine performs regularly with the Erasmus Chamber Ensemble and is often found among the ranks of the lay clerks at Ely Cathedral.

In February 2025, she gave a recital of Telemann, Bach and Handel with Dan Tidhar (harpichord) and Patrick Welche (traverso), with future performances to include music by Monteverdi and Purcell. In April this year, she toured Turkey with the Ishirini choir - accompanied by her husband (a second bass) and their two young daughters, who sang their first concerts.



Katherine Mann (soprano)

Katherine Mann sang as a Choral Exhibitioner at Selwyn College. As a member of Selwyn Choir, Katherine performed as soprano soloist on two of their recordings; as Clara Sciffi in Bryan Kelly's *St. Francis of Assisi*, and Mary Magdalene in Jonathan Bielby's *Seven Last Words of Jesus*. In the University Chamber Choir, Katherine performed in many large-scale works; as a soloist as in the Bach *St. John Passion*, or often one-to-a-part, as in Schütz' *Musikalische Exequien* and Tallis' *Spem in Alium*.

Other recent solo highlights include Michal in *Saul* (Cambridge University Opera Society), Mahler's *Lieder eines fahrenden Gesellen* (Gonville and Caius College Music Society) and performing at Peterborough Choral Society's April Concert. In May, Katherine performed in a recital featuring the premiere of composer Marcus Budack's latest song cycle of French *mélodie*.



Katherine is a Lay Clerk with the Choir of Gonville and Caius College and is also a member of the Cambridge University Schola Cantorum.

Alexandria Moon (alto)

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

Alexandria recently made her role debut as Lucretia in a new production at the Brunel Museum in Rotherhithe 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 with Ravel's *Shéhérazade* and 1st prize in the Lies Askonas 2023 competition at the RCM.

Fergus McKie (tenor)

Born in London, Fergus first discovered his love of singing as a chorister under David Flood at Canterbury Cathedral. Since then, he has been involved with ensembles such as the Rodolfus Choir and the London Symphony Orchestra Chorus. Currently he is pursuing an undergraduate degree in music from the University of Cambridge, alongside being a choral scholar in the Choir of King's College Cambridge.

Performance highlights so far have included performing for both the Pope and Archbishop of Canterbury in Rome, Carols from King's on the television and the world-famous Festival of Nine Lessons and Carols, broadcast to millions around the world on Christmas Eve.



Outside of music, along with pursuing his degree, Fergus enjoys following and playing sport along with long walks with his dog Seamus.

Oliver Jones (bass)

Oliver was a choral scholar at Selwyn College, Cambridge under Sarah MacDonald. He now lives in London and sings with The Renaissance Singers and Philharmonia Chorus.

This summer he takes part in the Veneto Opera Summer School. His teacher is Louis Hurst.



COLLEGIUM LAUREATUM ORCHESTRA

LEADER: Mateja Kaluza

Oboe :	Jenny Sewell	Hilary Hymas
Trumpet :	William Kirkup	
Violin 1 :	Mateja Kaluza	Helen Gibbens
	Jonathan Acton	Sue Thomas
Violin 2 :	Judy Runnacles	Molly Craxton
	Nigel Hymas	
Viola :	Anne Atkinson	Cleo Loi
Cello :	Isabella Warren	Julia Lale
	Hin-Tak Leung	
Double bass :	Alex Baker	
Continuo :	Benedict Todd	

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Rosamond McKittrick
Hannah Mitchell
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Daphne Ridge
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Alto

Vera Ahrfelt
Ruth Cheung
Lorna Cox
Tabitha Driver
Jane Fleming
Sue Grace
Eleanor Pippard
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Valerie Reader
Rachel Russell
Lorna Scott-Campbell
Sarah Smalley
Margaret Spencer-Thomas
Clare Tupman
Marj Winter

Tenor

Philip Blakely
Anthony Clay
Peter Debenham
David Hathaway
Peter Radden

Bass

Neil Caplan
Aidan Challen
Philip Cross
Tim Entecott
Chris Ford
John Gatiss
Ieuen Hughes
Alex Riley
Tony Spring
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.



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