

Saturday 4th July 2026, 7:30pm  
West Road Concert Hall, Cambridge

# MOZART

*Mass in C "Credo" K.257*

# SCHUBERT

*Mass in C D.452*



## Collegium Laureatum

Ian Cobb, conductor

soloists:

Catherine White

Max Entwisle

Fergus McKie

Will Sims



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***Collegium Laureatum's next concert***

Saturday 12<sup>th</sup> December 2026, 7.30 p.m.

*West Road Concert Hall, Cambridge*

*Handel Messiah (Part 1)*

*Charpentier Messe de Minuit*

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

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# COLLEGIUM LAUREATUM CHOIR AND ORCHESTRA

Ian Cobb (conductor)

Catherine White (soprano)  
Fergus McKie (tenor)

Max Entwisle (countertenor)  
Will Sims (bass)

**Church Sonata in C K263** *Mozart*

**Mass in C "Credo" K257** *Mozart*

*Interval*

**Magnificat D486** *Schubert*

**Mass in C D452** *Schubert*

This concert is dedicated to the late eminent historian  
*Professor Rosamond McKitterick.*

Despite her very demanding career she always made time to sing  
in the choir of Collegium Laureatum, which she greatly enjoyed.

All members of the choir are deeply saddened by her death and  
by dedicating this concert to her memory we can show how  
much her singing and companionship meant to us all.

*She will be deeply missed.*

**Church Sonata in C**  
*K263*

**Wolfgang Amadeus Mozart**  
*1756 - 1791*

Mozart wrote 17 *sonata da chiesa* or Epistle sonatas. These short pieces were intended to be played during the Mass between the reading of the Epistle and the Gospel to cover the interval in which the celebrant, after reading the Epistle, moved to the north side of the choir to read the Gospel.

This Sonata in C major was composed in Salzburg in December 1776. It is scored for 2 trumpets, violins, bass and organ solo.

## Mass in C "Credo" K257

**Wolfgang Amadeus Mozart**  
1756 - 1791

The name given to the Mass K.257 is *Credo Mass*, and comes from the use of the word *Credo*, which is repeated at intervals throughout the *Credo* movement and sung in unison.

The work was composed for the special occasion of the installation of the Salzburg Canon Ignaz Joseph, Count Spaur, as Bishop of Brixen on 17<sup>th</sup> November 1776. Mozart and his father, Leopold, were friends of the Canon and the Court Protocol of Brixen records their arrival from Milan and Verona. It was as a friend that Mozart composed the Mass for Count Ignaz.

Mozart wrote 5 Masses in 1775 and 1776 and they follow the directive from Mozart's employer, Archbishop Colloredo, for brevity and pomp in the scoring, a fondness, as Mozart put it, *to have all the instruments, trombe di guerra, timpani, and the mass is not to last longer than three-quarters of an hour even the most solemn Mass.*

The work is scored for 2 oboes, 2 trumpets, strings, four soloists and SATB choir. In a letter to Padre Martini on 4th September he writes: *I am amusing myself by writing chamber music and music for the church.*

- |           |               |
|-----------|---------------|
| 1. Kyrie  | 4. Sanctus    |
| 2. Gloria | 5. Benedictus |
| 3. Credo  | 6. Agnus Dei  |

### **Interval**

## Magnificat D486

**Franz Schubert**  
1797 - 1828

The Magnificat was composed in 1815 and was possibly written for performance at the parish church in the Viennese suburb of Lichtenthal. The church's choirmaster, Michael Holzer, had been Schubert's first music teacher and the composer remained in touch with his local parish church. Here he was able to try out his large-scale compositions in the presence of a large number of listeners.

The large-scale scoring suggests that this composition was intended for a festive occasion. The four-part choir is joined by four solo singers and the orchestra consists of oboes, trumpets, timpani and strings. The harmony in the final section creates dramatic episodes, which Sir George Grove described on his visit to Vienna in 1867 as *very Mozartish*.

- |                     |                                     |
|---------------------|-------------------------------------|
| 1. Allegro maestoso | <i>Magnificat anima mea Dominum</i> |
| 2. Andante          | <i>Deposuit potentes de sede</i>    |
| 3. Allegro vivace   | <i>Gloria Patri</i>                 |

## Mass in C D452

**Franz Schubert**  
1797 - 1828

1816 was a prolific year for Schubert. He composed around 100 songs, much church music, including 3 Masses, a Magnificat, two secular cantatas, two symphonies, chamber music and his first attempt at an opera. The Mass in C major was composed during June and July 1816 and was written for the church in Lichtental and dedicated to its choirmaster Michael Holzer, his former teacher. Following convention, fugues were dispensed with and the *Gloria* and *Credo* were written as unified single movements. The original work was scored for violins, organ and voices. He later added trumpet and timpani parts and for a performance in Vienna he added two oboe parts.

Schubert originally conceived the *Benedictus* for soprano solo and wrote it for Theresa Grob, with whom Schubert was in love. However, as the published edition was to be accessible to choruses that did not have a soprano solo, Schubert replaced the solo by a four-part chorus. The new addition was announced in the *Wiener Zeitung* of 30<sup>th</sup> October as *a new Benedictus to the C major Mass, the composer's last work*. It was written seven weeks before his death in 1828.

In our performance this evening we are including both versions of the *Benedictus*.

As is usual in Schubert Masses there are divergences from the standard liturgical text. In the *Gloria*, the omitted phrases are: *suscipe deprecationem nostrum* and *Qui sedes ad dexteram Patris*. In the *Quoniam* the call *Jesu Christe* is missing. These omissions also occur in the later Masses. We do not know whether these omissions are due to his lack of sympathy with the established church or the fact that Schubert composed very quickly and such details as dynamics and text were considered less important.

Schubert persuaded Diabelli to publish some of his shorter choral works and the *Mass in C* was the only Mass to be published in his lifetime.

- |           |                                 |
|-----------|---------------------------------|
| 1. Kyrie  | 4. Sanctus                      |
| 2. Gloria | 5a. <i>Benedictus (soprano)</i> |
| 3. Credo  | 5b. <i>Benedictus (chorus)</i>  |
|           | 6. Agnus Dei                    |

## Kyrie

Kyrie eleison.     *Lord, have mercy.*  
Christe eleison.   *Christ, have mercy.*  
Kyrie eleison.     *Lord, have mercy.*

## Gloria

Gloria in excelsis Deo.	<i>Glory be to God on high.</i>
Et in terra pax hominibus bonae voluntatis.	<i>And on earth peace to men of good will.</i>
Laudamus te. Benedicimus te.	<i>We praise thee. We bless thee.</i>
Adoramus te. Glorificamus te.	<i>We worship thee. We glorify thee.</i>
Gratias agimus tibi	<i>We give thanks to thee</i>
propter magnam gloriam tuam.	<i>for thy great glory.</i>
Domine Deus, Rex caelestis,	<i>O Lord God, heavenly King,</i>
Deus Pater omnipotens.	<i>God the Father almighty.</i>
Domine Fili unigenite, Jesu Christe.	<i>O Lord, the only-begotten Son, Jesus Christ.</i>
Domine Deus, Agnus Dei, Filius Patris.	<i>O Lord God, Lamb of God, Son of the Father.</i>
Qui tollis peccata mundi, miserere nobis.	<i>Thou that takest away the sins of the world,</i>
	<i>have mercy upon us.</i>
Qui tollis peccata mundi,	<i>Thou that takest away the sins of the world,</i>
suscipe deprecationem nostram.	<i>receive our prayer.</i>
Qui sedes ad dexteram Patris, miserere nobis.	<i>Thou that sittest at the right hand of the Father,</i>
	<i>have mercy upon us.</i>
Quoniam tu solus Sanctus.	<i>For thou only art holy.</i>
Tu solus Dominus.	<i>Thou only art the Lord.</i>
Tu solus Altissimus, Jesu Christe.	<i>Thou only, O Christ, art the most high.</i>
Cum Sancto Spiritu,	<i>With the Holy Ghost,</i>
in gloria Dei Patris. Amen.	<i>in the glory of God the Father. Amen.</i>

## Credo

Credo in unum Deum.	<i>I believe in one God,</i>
Patrem omnipotentem,	<i>the Father almighty,</i>
factorem caeli et terrae,	<i>Maker of heaven and earth,</i>
visibilium omnium et invisibilium.	<i>and of all things visible and invisible.</i>
Et in unum Dominum Jesum Christum,	<i>And in one Lord, Jesus Christ,</i>
Filium Dei unigenitum,	<i>only begotten Son of God,</i>
et ex Patre natum ante omnia saecula.	<i>begotten of his Father before all worlds.</i>
Deum de Deo, lumen de lumine,	<i>God of God, light of light,</i>
Deum verum de Deo vero.	<i>very God of very God.</i>
Genitum, non factum,	<i>Begotten, not made,</i>
consubstantialem Patri:	<i>being of one substance with the Father:</i>
per quem omnia facta sunt.	<i>by whom all things were made.</i>
Qui propter nos homines	<i>Who for us men</i>
et propter nostram salutem	<i>and for our salvation</i>
descendit de caelis.	<i>came down from heaven.</i>
Et incarnatus est de Spiritu Sancto	<i>And was incarnate by the Holy Ghost</i>
ex Maria Virgine:	<i>of the Virgin Mary:</i>
Et homo factus est.	<i>And was made man.</i>

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  
 iudicare vivos et mortuos:  
 cujus regni non erit finis.  
 Et in Spiritum Sanctum, Dominum et vivifican-  
 tem:  
 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.

*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:  
 whose kingdom shall have no end.  
 And (I believe in) the Holy Ghost, the Lord and  
 giver of life:  
 who proceedeth from the Father and the Son.  
 Who with the Father and the Son  
 together is worshipped and glorified:  
 who spake by the Prophets.  
 And (I believe 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.*

### **Sanctus**

Sanctus, Sanctus, Sanctus,	<i>Holy, holy, holy,</i>
Dominus Deus Sabaoth.	<i>Lord God of hosts.</i>
Pleni sunt caeli et terra gloria tua.	<i>Heaven and earth are full of thy glory.</i>
Hosanna in excelsis.	<i>Hosanna in the highest.</i>

### **Benedictus**

Benedictus qui venit in nomine Domini.	<i>Blessed is he that cometh in the name of the Lord.</i>
Hosanna in excelsis.	<i>Hosanna in the highest.</i>

### **Agnus Dei**

Agnus Dei, qui tollis peccata mundi, miserere nobis.	<i>Lamb of God, that takest away the sins of the world, have mercy upon us.</i>
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.	<i>Lamb of God, that takest away the sins of the world, grant us thy peace.</i>

## 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 ejus.  
Et misericordia ejus 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,  
et divites dimisit inanes.  
Suscepit Israel puerum suum,  
recordatus misericordiae suae.  
Sicut locutus est ad patres nostros,  
Abraham et semini ejus in saecula.  
Gloria Patri, et Filio,  
et Spiritui Sancto.  
Sicut erat in principio, et nunc, et semper,  
et in saecula saeculorum. 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  
throughout all generations.  
He hath shewed 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 servant 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.*

# COLLEGIUM LAUREATUM ORCHESTRA

**LEADER: Mateja Kaluza**

<b>Oboe :</b>	Hilary Hymas	Jane Cursiter
<b>Trumpet :</b>	Samuel Balchin	William Kirkup
<b>Timpani :</b>	Roger Bett	
<b>Violin 1 :</b>	Mateja Kaluza	Monica Cragg
	Helen Gibbens	Sue Thomas
<b>Violin 2 :</b>	Judy Runnacles	Nigel Hymas
<b>Cello :</b>	Isabella Warren	Julia Lale
	Hin-Tak Leung	
<b>Double bass :</b>	Alex Baker	
<b>Organ :</b>	Benedict Todd	

## **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 is a Cambridge-based soprano with an extensive background in choral and solo performance. A former member of the chapel choirs of Selwyn and Trinity Colleges, she studied with Anita Morrison, Ashley Stafford, and Sheila Barnes. While she maintains a strong presence in the baroque scene — with voice and harpsichord recitals this year in Colchester, Harlow and Ely featuring baroque oboe and viola da gamba — she is equally at home in large-scale symphonic works.



Her previous solo highlights include Haydn's *The Creation* and *Nelson Mass*, as well as Mozart's *Mass in C Minor* and a performance of Brahms's *Ein Deutsches Requiem* earlier this year.

Catherine performs regularly with several local choirs and is often a deputy lay clerk at Ely Cathedral. In 2025, she toured Turkey with the Ishirini choir, joined by her husband and daughters. Outside of music, Catherine is a full time process engineer developing new ways to recycle plastic.

## Max Entwisle (countertenor)

Having trained as a Lay Clerk at Bath Abbey from the age of thirteen, Max was awarded a choral scholarship from The Choir of Trinity College, Cambridge under Stephen Layton, then Steven Grahl. He has since been a soloist for Bach's *St John Passion*, *St Matthew Passion*, *Christmas Oratorio* & *Mass in B Minor*, and Handel's *Messiah*.

Max now sings professionally in London with various vocal groups and cathedral choirs, including St Paul's Cathedral, and studies singing with Tim Travers-Brown.



He recently recorded with the BBC Symphony Orchestra and has performed two solo recitals in London with harpsichordist and pianist Ben Cole. This concert marks Max's first performance back in Cambridge since his graduation.

## 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 History and Politics 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, performances with The King's Men Cambridge, 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.



## Will Sims (bass)

Will is the Director of Chapel Music at Robinson College, Cambridge, where he directs the Choir and supervises undergraduates in the Faculty of Music. In this role, he has directed the Choir's first three commercial recordings, performed in the Thomaskirche, Sagrada Família, and the Duomo di Milano, and given over fifteen premierés.

He is a prize-winning Choral Director of the Royal College of Organists and was an inaugural member of the Yale Sacred Music Academy.

Will is an experienced singer and has sung in the Cathedral Choirs of Ely, Edinburgh, Lincoln, and Peterborough. He has accompanied recitals of English Song around the UK, including in the Edinburgh and Cambridge Festivals, and will make his first recordings of Howells, Downes, and Milford in 2026.

Will has performed across the UK, US, and Europe, and recorded for Delphian, Convivium, Prima Facie, Priory, Capinski, and across BBC Radio and Television.



# COLLEGIUM LAUREATUM CHOIR

*Current members of the choir*

## **Soprano**

Lois Arnold  
Helen Eisner  
Kate Evans  
Barbara Kilshaw  
Nicola Lythgoe  
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  
James Hansen  
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  
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