

*INVITATIONE* presents

Messiah  
an oratorio

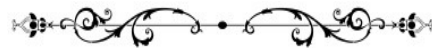
by G. F. Handel

Saturday 21<sup>st</sup> April 2018, 7.00  
in Hull Minster

Musical Director: Rachel Mathieson

Soloists: Lucy Bates, Pam Waddington Muse,  
Robin Datta, James Dhonau

Proceeds in aid of church funds



**The Chamber Choir of *INVITATIONE***

Chris Bates	Simon Davey	Emma Dawber	Stacey Fergusson
John Hammond	Alison Hargreave	Jan Hayton	Joan Hoare
Roger Hoare	Joseph Mathieson	Mary Mead	George Myers
Luca Myers	Kathleen Nield	Ian Reid	Alice Rose
Martin Salter	Athina Sdrolia	Janice Summers	Clare Todd
Nick Wise	Gilaine Young		

**The Chamber Orchestra of *INVITATIONE***

<b>Violin</b>	Jessica Leathley	Jessica Bristol	Alan Deighton	Lesley Finlayson
	Katy Harston	Julie Jenkins	Edwin Mowthorpe	Fiona Steele
<b>Viola</b>	Penny Cook	Amy Parkin		
<b>Cello/continuo</b>	Sue Sidwell	Patricia Ringrose	<b>Cello</b>	Alan Edgar
<b>Trumpet</b>	Harriet Eames	Ken Fergusson		
<b>Timpani</b>	Saskia Paulson Schlosser			
<b>Harpichord</b>	Rachel Mathieson	Amy Parkin		

# Programme

The “Hallelujah Chorus” from Handel’s oratorio, ‘Messiah’, surely comprises four of the most famous minutes of classical music known to western ears. King George II famously stood up in approval on hearing it, a tradition which has continued to this day. Thus has ‘Messiah’ passed into our cultural heritage, and is performed regularly by choral societies across the country year after year.

‘Messiah’ was originally conceived to be performed in London in Passion Week, but actually received its premier in a charitable performance in Dublin at Neal’s Music Hall on 13<sup>th</sup> April, 1742. It was well received there, where performances were given in aid of local charities.

Back in London, there were objections to the work, on account of its being performed in theatres by singers associated with the stage, but also because of its specifically doctrinal content and scriptural text. The theatre was considered a disreputable, even sacrilegious, place to perform the sacred story of the Messiah. However, in 1742, in a corner of north London which is now Bloomsbury, the foundation stone had been laid for a major new public building - the Foundling Hospital. In 1739, after 17 years of campaigning, the philanthropist Thomas Coram had been granted a royal charter by George II to establish a charity to care for babies abandoned on doorsteps and rubbish heaps by desperate mothers. This was to be the UK’s first children’s charity, still continuing today as Coram.

The Foundling Hospital became, as well as a fashionable charity, effectively the first public art gallery in the country, due to the energetic support of William Hogarth, an artist and one of the foundation’s governors, who persuaded other leading artists, including Thomas Gainsborough, to donate works of art. The public had a reason to visit, and, once there, they would see the children and perhaps be moved to donate money.

Handel recognised the Hospital’s chapel, funded to a large degree by his own royal patron, as a potential performance venue free from the troublesome associations of the theatre. In May 1749, he offered to conduct a benefit concert there, which included his Foundling Hospital Anthem, along with the Music for the Royal Fireworks, which had caused a three-hour traffic jam of carriages at its rehearsal at Vauxhall Gardens the previous month, such was the public’s desire to hear the music. The concert ended with the ‘Hallelujah’ chorus from ‘Messiah’, which would have been virtually unrecognised by anyone in the audience at that time.

The concert was a huge success, both musically and financially, and Handel returned to the chapel a year later to put on a performance of ‘Messiah’. So oversubscribed was the event that Handel was asked to repeat the concert two weeks later. Thereafter, ‘Messiah’ was performed every year until the 1770s, with Handel conducting or attending every performance until he died in 1759, not only raising £7,000 for the charity, but also, along the way, securing for ‘Messiah’ a place in the nation’s consciousness.

Tonight’s presentation of this most ubiquitous and almost taken-for-granted work is different from the usual concert performance. *Invitatione* first performed Messiah six years ago, in what was then Holy Trinity Church, Hull. Listening afresh to the work, after being, quite frankly (and you will forgive me), uninspired by the routine choral society renditions I had experienced, as both a singer and an audience member, I became fascinated by the drama inherent in the music and the biblical texts, selected by Charles Jennens.

Handel had, of course, in the early years of his London career, made a reputation for himself as a hugely successful opera composer. However, the Italian opera was falling out of fashion. The appeal of composing oratorios was therefore both musical and practical. In developing the English oratorio, he cleverly capitalised on the potential of an orchestra, soloists and a choir, whilst dispensing with the need for expensive sets, costumes and props. Opera had to reflect contemporary cultural and artistic taste, and was a vehicle for virtuosic solo vocal display. Oratorio presented new opportunities. In contrast to opera, it could incorporate the traditional compositional styles of church music, especially in relation to the inclusion of large-scale choruses; it could encompass both dramatic and non-dramatic work; and, significantly, both secular and sacred subject matter could be used. In Handel's society, sacred subject matter precluded staging. Nevertheless, Handel was probably wise enough to see that the unstaged presentation of oratorio could open up greater possibilities of musical expression on a grand scale, which could not be accommodated within an operatic context. Handel's skill in weaving a beautiful melody, creating unified and overarching coherence in long sweeps of dramatic development, and drawing memorable characters, who express human emotions with profound insight, are facets of his operatic genius which are also present in abundance in 'Messiah'.

Inspired to experiment with ways of maximising the impact of Messiah in a way Handel could never have done because of the oratorio's sacred subject matter, we have incorporated some simple ideas into tonight's performance which we hope will allow the audience to see what the writer Anthony Hicks described as "a living drama played out in the ideal theatre of the mind". We have tried to enhance dramatic impact in several ways. Perhaps most adventurously, the chorus are used both in the role typical in Greek dramas, commentating on and punctuating the action, and in the role which Handel first exploited in 'Deborah' (1732) and developed thereafter, portraying different people. By simple movements around the performance space and the church, they represent variously the mob, angels, spectators at the nativity, shepherds, disciples spreading the word, and believers praising God. By symbolic positioning of singers, we hope the audience will have a greater sense of the physicality of the various episodes within the work such as the rejection of Christ.

The soloists are also allocated roles, with the music transposed where necessary to facilitate this. Robin represents the central figure of Christ, physically moving amongst the chorus as the story progresses. James is the serious and often dark voice of prophecy, describing specific events but also making succinct observations about human behaviour which ring true even today. Pam also has wise words about the coming of the Lord, and shares with Lucy a positive commentary on the spreading of the word. Lucy tells us the story of the birth of the infant Jesus, then at various points in the story exhorts us to rejoice in, and affirms the hope within, the Christian message. In the two arias I sing, I represent anyone and everyone, all of us, held in the hands of the good shepherd.

Some of the positioning and movements of the soloists and chorus are designed to challenge expectations, with the deliberate intention of provoking an audience, even one who has seen 'Messiah' many times, into thinking anew about the meaning of the work. The performers are to be commended for their openness in being willing to be part of this experimental presentation, which has made them too think again about a work which most of them have performed regularly.

In seeking a way of presenting 'Messiah' which would enhance our understanding of the development of the narrative, I found the drama fell into six 'acts', each covering a particular chapter of the story. Within these acts, the action will be as continuous as we can make it. We hope both performers and audience will find our interpretation of this great work a refreshing and powerfully engaging experience.

Rachel Mathieson



# Messiah

*Music by George Frederick Handel (1685-1759)*

*Biblical texts selected by Charles Jennens (1700-1773)*

## Overture

## Act 1: Prophecy

**Recitative** Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness; prepare ye the way of the Lord; make straight in the desert a highway for our God. (*Isaiah 40:1-3*)

**Aria** Every valley shall be exalted, and every mountain and hill made low; the crooked straight and the rough places plain. (*Isaiah 40:4*)

**Chorus** And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it. (*Isaiah 40:5*)

**Recitative** Thus saith the Lord, the Lord of hosts: Yet once a little while, and I will shake the heavens and the earth, the sea and the dry land. And I will shake all nations; and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to His temple, even the messenger of the Covenant, whom you delight in; behold, He shall come, saith the Lord of hosts. (*Haggai 2:6-7; Malachi 3:1*)

**Aria** But who may abide the day of His coming, and who shall stand when He appeareth? For He is like a refiner's fire. (*Malachi 3:2*)

**Chorus** And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness. (*Malachi 3:3*)

**Recitative** Behold, a virgin shall conceive and bear a son, and shall call His name Emmanuel, God with us. (*Isaiah 7:14; Matthew 1:23*)

**Aria and Chorus** O thou that tellest good tidings to Zion, get thee up into the high mountain. O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, behold your God! Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee. (*Isaiah 40:9; 60:1*)

**Recitative** For behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising. (*Isaiah 60:2-3*)

**Aria** The people that walked in darkness have seen a great light; and they that dwell in the land of the shadow of death, upon them hath the light shined. (*Isaiah 9:2*)

## Act 2: Life

**Chorus** For unto us a child is born, unto us a son is given, and the government shall be upon His shoulder; and His name shall be called Wonderful, Counsellor, the Mighty God, the Everlasting Father, the Prince of Peace. (*Isaiah 9:6*)

**Recitative** There were shepherds abiding in the field, keeping watch over their flocks by night. And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.

And the angel said unto them: "Fear not, for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord."

And suddenly there was with the angel, a multitude of the heavenly host, praising God, and saying: (*Luke 2:8-11, 13*)

**Chorus** "Glory to God in the highest, and peace on earth, good will towards men." (*Luke 2:14*)

**Aria** Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem! Behold, thy King cometh unto thee; He is the righteous Saviour, and He shall speak peace unto the heathen. (*Zechariah 9:9-10*)

**Aria** He shall feed His flock like a shepherd; and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young.

Come unto Him, all ye that labour, come unto Him all ye that are heavy laden, and He will give you rest. Take his yoke upon you, and learn of Him, for He is meek and lowly of heart, and ye shall find rest unto your souls. (*Isaiah 40:11; Matthew 11:28-29*)

## Act 3: Scorn

**Chorus** Behold the Lamb of God, that taketh away the sin of the world. (*John 1:29*)

**Aria** He was despised and rejected of men, a man of sorrows and acquainted with grief.

He gave His back to the smiters, and His cheeks to them that plucked off His hair: He hid not His face from shame and spitting. (*Isaiah 53:3; 50:6*)

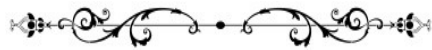
**Chorus** Surely He hath borne our griefs, and carried our sorrows! He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him. (*Isaiah 53:4-5*)

**Chorus** And with His stripes we are healed. (*Isaiah 53:5*)

**Chorus** All we like sheep have gone astray; we have turned every one to his own way. And the Lord hath laid on Him the iniquity of us all. (*Isaiah 53:6*)

**Recitative** All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying: (*Psalm 22:7*)

**Chorus** "He trusted in God that He would deliver Him; let Him deliver Him, if He delight in Him." (*Psalm 22:8*)



Interval of 20 minutes  
Refreshments will be served

#### Act 4: Redemption

**Recitative** Thy rebuke hath broken His heart: He is full of heaviness. He looked for some to have pity on Him, but there was no man, neither found He any to comfort him. (*Psalm 69:20*)

**Aria** Behold, and see if there be any sorrow like unto His sorrow. (*Lamentations 1:12*)

**Recitative** He was cut off out of the land of the living: for the transgressions of Thy people was He stricken. (*Isaiah 53:8*)

**Aria** But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption. (*Psalm 16:10*)

**Chorus** Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in. Who is this King of Glory? The Lord strong and mighty, the Lord mighty in battle. Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in. Who is this King of Glory? The Lord of Hosts, He is the King of Glory. (*Psalm 24:7-10*)

**Recitative** Unto which of the angels said He at any time: "Thou art My Son, this day have I begotten Thee?" (*Hebrews 1:5*)

**Chorus** Let all the angels of God worship Him. (*Hebrews 1:6*)

**Aria** Thou art gone up on high; Thou hast led captivity captive, and received gifts for men; yea, even from Thine enemies, that the Lord God might dwell among them. (*Psalm 68:18*)

#### Act 5: Gospel

**Duet and Chorus** How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things. (*Isaiah 52:7; Romans 10:15*)

**Chorus** Their sound is gone out into all lands, and their words unto the ends of the world. (*Romans 10:18; Psalm 19:4*)

**Aria** Why do the nations so furiously rage together, and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord, and against His anointed. (*Psalm 2:1-2*)

**Chorus** Let us break their bonds asunder, and cast away their yokes from us. (*Psalm 2:3*)

**Recitative** He that dwelleth in Heav'n shall laugh them to scorn; the Lord shall have them in derision. (*Psalm 2:4*)

**Aria** Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel. (*Psalm 2:9*)

**Chorus** Hallelujah: for the Lord God Omnipotent reigneth. The kingdom of this world is become the kingdom of our Lord, and of His Christ; and He shall reign for ever and ever. King of Kings, and Lord of Lords. Hallelujah! (*Revelation 11:15; 19:6, 16*)

## Act 6: Faith

**Aria** I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth. And though worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep. (*Job 19:25-26; I Corinthians 15:20*)

**Chorus** Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive. (*I Corinthians 15:21-22*)

**Recitative** Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed in a moment, in the twinkling of an eye, at the last trumpet. (*I Corinthians 15:51-52*)

**Aria** The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. (*I Corinthians 15:52-53*)

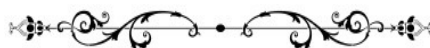
**Recitative** Then shall be brought to pass the saying that is written: "Death is swallowed up in victory." (*I Corinthians 15:54*)

**Duet** O death, where is thy sting? O grave, where is thy victory? The sting of death is sin, and the strength of sin is the law. (*I Corinthians 15:55-56*)

**Chorus** But thanks be to God, who giveth us the victory through our Lord Jesus Christ. (*I Corinthians 15:57*)

**Aria** If God be for us, who can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth, who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us. (*Romans 8:31,33-34*)

**Chorus** Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to power, and riches, and wisdom, and strength, and honour, and glory, and blessing. Blessing and honour, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever. Amen. (*Revelation 5:12-14*)



### Acknowledgements

We are very grateful to the Catholic Church of Our Lady of Lourdes, Hessle, for often allowing us the free use of their premises for rehearsals; to Mervyn King for designing our posters; and to all the supporters who assist with tickets, programmes, stewarding and refreshments for our events.

Thank you to the many singers and players who give their time to participate in our projects, and to the clergy and others at Driffield and Hull Minster for their assistance in staging these two slightly unusual performances of Messiah.

A particular thank you goes to Alan Edgar for loaning us his splendid harpsichord.

*Invitatione* was established in 2011 by a group of local musicians and music teachers. We aim to provide high quality live music in local venues, seeking avenues for creative ways of presenting classical music to a wider audience; to create enjoyable and varied performing experiences for our players and singers; and to promote a life-long love of music and music making, and an appreciation of the emotional and social benefits which this can provide. Our members have ranged from those as young as 11 to those in their retirement. This mix of ages and range of experience amongst members enables the youngest and the least experienced of our group to enjoy the support of others and to tackle challenging repertoire with confidence. Working and developing alongside one another, the experience for all of us is one of exploration and discovery.

We have performed large and small scale concerts in churches in Hull, Beverley and Driffield, raising money for charities and good causes. Highlights include a concert for Amnesty International which raised over £2,000 (January 2012); the semi-staged *Messiah* performed in Holy Trinity Church, Hull (Easter 2012); a collaboration with East Riding Theatre using the words of, and music inspired by, Shakespeare (June 2013); and thrilling performances in Beverley Minster of Shostakovich's Fifth Symphony (2013), his Tenth Symphony (2015), Strauss's *Four Last Songs* and Bernstein's *Chichester Psalms* (2014), the Requiems of Brahms, Duruflé and Mozart; Dvorak's Seventh and Eighth Symphonies (2016); and Kurt Weill's Windband Suite from 'The Threepenny Opera' (2017). We also relish the opportunity to sing unaccompanied repertoire from the Tudor and early Baroque periods, and some of our favourite performances have explored vocal and chamber works by Gesualdo, Byrd and Purcell.

If you are interested in being part of *Invitatione*, or booking us for an event, please email [info@invitatione.org](mailto:info@invitatione.org).

### **Musical Director: Rachel Mathieson**

Rachel graduated with a first class BMus in 2007 and a PhD in Music in 2016 from the University of Hull. She also has a BA in Modern Languages and a DPhil in Education from the University of Oxford. Over the last decade, she has taught music privately and in schools in the local area. She particularly enjoys music performance coaching, with individuals and groups. Since March 2017, she has worked as a Research Fellow in the School of Education at the University of Leeds, as part of a project investigating post-16 maths education, funded by the Nuffield Foundation.

A pianist, singer and conductor, Rachel has performed with many local groups and societies. She has been piano soloist in Gershwin's 'Rhapsody in Blue' and the Schumann Piano Concerto with the Hessle Sinfonia, and has been a guest conductor of a number of choirs and orchestras. She recently returned to the Hull Choral Union as Deputy Music Director and Accompanist. When time permits, Rachel also enjoys playing the cello with the Hessle Sinfonia.

Rachel can be contacted at [md@invitatione.org](mailto:md@invitatione.org) or via Facebook.





## Soloists

We are particularly excited to welcome our four superb soloists, three of whom - Lucy, Pam and Robin - have a long-standing association with our group; it has been a pleasure to get to know and work with James for the first time. As you will read from the biographies which they have put together, Lucy and Pam each have a broad experience of singing professionally as well as with amateur groups, whilst James and Robin are still students, and just setting out on what we are sure will be successful careers.

We thank them all for their hard work and commitment to this project.

### Lucy Bates

Lucy was born and educated in Beverley and studied the Clarinet, 'Cello and Voice. Lucy won a scholarship to study Voice at the Royal Northern College of Music and became a member of the National Youth Choir of Great Britain.

Lucy studied undergraduate at the Royal Northern College of Music and won three years consecutive full scholarships for postgraduate study in Opera at the RNCM from the Peter Moores Foundation. She studied in Italy, Florence and in Pesero at the Academia Rossiniana, she has also studied on the Britten-Pears Young Artists Programme.

Lucy studied with Sandra Dugdale whilst at the RNCM and performed the roles of Barena - **JENUFA** and Papagena – **THE MAGIC FLUTE**.

Lucy has performed Yum Yum - **THE MIKADO** for Phoenix Opera and Belinda - **DIDO AND AENEAS** for the Opera School Wales. Concert performances of opera include Frasquita – **CARMEN** with Phoenix Opera, Elvira - **L'ITALIANA IN ALGERI** at the Academia Rossiniana in Pesero, Italy, conducted by Alberto Zedda and Woglinde - **GOTTERDAMMERUNG** for the Wagner Society.

Lucy made her debut in the role of Lucia - **LUCIA DI LAMMERMOOR** at Castleward Opera where she gained standing ovations and returned there to sing Lisette - **LA RONDINE**.

Lucy was a member of the Glyndebourne Chorus and sang Barbarina – **THE MARRIAGE OF FIGARO** for Glyndebourne Festival Opera and the BBC PROMS, Lucia (cover) - **THE RAPE OF LUCRETIA** for ENO, Johanna (**SWEENEY TODD**) in a BBC film titled **"TOMMORROW LA SCALA!"** and Naiade and Zerbinetta (cover) - **ARIADNE AUF NAXOS** for ETO.

Lucy has worked extensively in concert, recital and oratorio, singing with many choral societies and orchestras throughout the country and is a singing teacher.

### Robin Datta

Robin is a 3rd year music student at the University of York, where he enjoys a role in many choirs, including The 24 and the Yorkshire Bach Choir. He also holds a choral scholarship at the York Oratory-in-Formation, and takes frequent solo roles throughout the university in concerts, recitals, and operas alike.

This is Robin's first Messiah as soloist, having performed his first ever Messiah with *Invitatione* in one of their early concerts. He was also a soloist in their very first concert, singing the tenor aria from Bach's Cantata no. 48, *Ich elender Mensch*.

He is thrilled to be performing with the group once more.

### **James Dhonau**

James first discovered his singing voice at the age of 17, after joining two Gilbert and Sullivan societies in Worcester. Despite previous ambitions to study Music Technology, he felt that he had discovered his true passion, and started working on developing his voice. After six years of dedication, he is now a second year music student at the University of York, and is enjoying his first semi-professional commitment as a choral scholar at the York Oratory, as well as singing in the Yorkshire Bach Choir, and the University Choir and Chamber Choir. This is James's first Messiah as a soloist; he has thoroughly enjoyed the experience, and has learned a great deal from it. James's true passion is opera, and he is looking forward to playing the part of Osmin in the University of York Opera Society's production of Mozart's opera, 'The Abduction from the Seraglio', his largest role to date, this June.

### **Pam Waddington Muse**

Pam holds an honours degree in Music and Theatre from York University, a Masters degree in Elizabethan Renaissance Music and Poetry from the University of Hull, Licentiate diplomas in Singing Performance and Teaching and she is a Fellow in Voice of Trinity College of Music, London. Her vocal studies have been aided by specialists in many fields including Vivien Pike, Yvonne Seymour, Jane Manning, Sarah Rhodes, Margaret McDonald, Patricia MacMahon, Sarah Leonard and Sarah Fox. She is currently studying for a PhD in Performance at the University of Hull.

Pam began singing in public at a very early age, touring with a revue company for two summers around theatres in France before she left school. She has broad experience in many musical genres and, early in her career, supplemented her income by singing at medieval banquets and in working men's clubs.

Pam's interest in both early and contemporary music stems from her schooldays, the former being stimulated by attending a recital given by the lutenist Robert Spencer and the latter by her being offered the challenging role of The Singer in Brecht's *The Caucasian Chalk Circle*, in which she sang music specially written by Brian Collins. She has sung and played early music in venues such as Torosay Castle (Isle of Mull), Gainsborough Old Hall and Bishop Grosseteste College (Lincolnshire), Sledmere House and Rise Hall (Yorkshire). In the field of contemporary music, she has performed works by Wilfrid Mellers, Vic Hoyland, Archer Endrich, Steve Stanton, Roger Marsh, Jonty Harrison and many others. When she was only nineteen, she was chosen to sing one of the 'stations' (Station IV) in the British premiere of Berio's *Il Passagio*. In recent years, she was invited on three occasions by the Philip Larkin Society to give recitals and chose wide-ranging programmes which included vocally demanding song cycles by contemporary composers Anthony Powers and Huw Watkins.

Pam has performed on the Edinburgh Fringe and (as part of an ensemble of singers) in Belgium, Germany, Australia and USA. She enjoys providing vocal illustrations for papers

given at major conferences and gave a well-received programme for the Thomas Hardy Society at Dorset County Museum which combined song settings of Hardy and Shakespeare.

In operetta, she has appeared in Gilbert and Sullivan's *Trial by Jury* (Angelina), *The Mikado* (Katisha) and *The Pirates of Penzance* (Mabel). Operatic roles include Belinda (Purcell's *Dido and Aeneas*), Zerlina (Mozart's *Don Giovanni*), The Slim Girl (Delius's *A Village Romeo and Juliet*), Arnalta (Monteverdi's *The Coronation of Poppea*) and Veleda (Clark's *The Siren*). Dramatic scenas with orchestra include Poulenc's *La Dame de Monte-Carlo* and Różycki's *Pani Walewska*.

Her oratorio solo appearances cover Haydn's *Creation*, Mendelssohn's *Elijah*, Handel's *Messiah*, Bach's *Christmas Oratorio*, Fauré's *Requiem*, Brahms's *German Requiem*, Rossini's *Petite Messe Solennelle*, Schubert, Haydn, Mozart and Beethoven Masses, and works by composers writing in styles as varied as Karl Jenkins and Zoltán Kodály.

Pam particularly enjoys giving recitals with her husband pianist, Peter Sproston. She is delighted to join her friends in *Invitatione* for this special performance of *Messiah*.

