

<b>Choir:</b>	Peter Bolton Penny Carpenter Rachel Collins Joy Gledhill John Hammond Edward Lock Sarah Maynard Diana Pocock Tracey Redhead Hannah Sanderson Clare Todd Alice Wilman	Jane Bower Estella Champion Madeleine Cross Katy Gledhill Sarah Hess James Longden Angela Meltham Peter Pocock Rachael Robinson Janice Summers Pam Waddington Muse	Mike Brammer Ian Champion Elaine Dave Diana Halsey Mervyn King Lily Mathieson Steve Pearce Julian Purdy Crispin Rolfe Sue Tatman Kevin Wheeldon
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<b>Strings:</b>	Clare Allan Tom Bolton Laura Fox Rob Lewis Philippa Naidoo (leader) Sue Sidwell	Stephanie Beer Gemma Cross Sue Horridge Lily Mathieson Amy Parkin William Taylor	Angie Bestolotti Madeleine Cross Julie Jenkins Gareth Naidoo Jacob Phillipson Andrew Ward-Campbell
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<b>Woodwind:</b>	Margaret Bolton Penny Carpenter Rachel Young	Peter Bolton Matthew Essam	Sally Bolton Sarah Maynard
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<b>Brass:</b>	Danny Barley Heather Curnow Ian Parr	John Burtenshaw Josh Dickenson Crispin Rolfe	Angus Champion Joseph Mathieson Alex Smith
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**Timpani:** Siobhan Shay

We are very grateful to Beverley Minster and Hull Collegiate School for providing their rehearsal facilities free of charge; to Kall Kwik, Hull, for sponsoring our publicity; and to Mervyn King for designing our posters.

**The choir and orchestra of INVITATIONE**

*Conductor: Rachel Poyser*

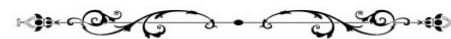
*M.-A. Charpentier: Motet pour le jour de Noël (In nativitatem Domini canticum)  
Noëls sur les instruments  
and a selection of French carols*

Saturday 8<sup>th</sup> December, 1.00 pm, at the Marist Church, Cottingham Road, Hull  
Proceeds to the Marist Church Advent Mission Appeal.

**INVITATIONE**  
present

*A concert of Mozart's music*

*conducted by Rachel Poyser*



**Mass in C major ('Coronation'), K.317**

- I Kyrie
- II Gloria

**[Epistle Sonata, K.278]**

- III Credo
- IV Sanctus
- V Benedictus
- VI Agnus Dei

**Ave verum corpus, K.618**

**INTERVAL** (with refreshments)

**Symphony no. 40 in G minor, K.550**

- I Molto allegro
- II Andante
- III Menuetto: Allegretto
- IV Allegro assai

## Wolfgang Amadeus Mozart (1756 – 1789)

Mozart: the child prodigy; the foul-mouthed, immature, spendthrift genius; a tragic figure who died young and was buried in a pauper's grave. This is all too often the public's image of Mozart, enhanced by the portrayal given of him in the film "Amadeus". Throughout his adult life, Mozart felt an extreme frustration at the lack of recognition he received for his music, and believed strongly (and probably with justification) that he deserved greater success, and better financial security, than he in fact experienced. In 1787, Haydn famously said of his young friend Mozart: "If I could impress on the soul of every friend of music, and on high personages in particular, how inimitable are Mozart's works, how profound, how musically intelligent, how extraordinarily sensitive... It enrages me to think that this incomparable Mozart is not yet engaged by some imperial or royal court! Forgive me if I lose my head: but I love the man so dearly..."

Three of Mozart's finest symphonies - the last three: no. 39 in E flat, no. 40 in G minor, and no. 41 in C (known as the 'Jupiter') - were written in a six-week period in 1788. Remarkably, this is only 46 years after the first performance of Handel's 'Messiah' (another great masterpiece performed by *Invitatione* earlier this year), and yet what a difference in the musical offerings now - a difference accounted for by the remarkable lifetime of W. A. Mozart. In his short life, Mozart invented the piano concerto as we came to know it, took the operatic genre into previously uncharted regions of dramatisation and characterisation, and brought new levels of poignancy and personal expression to the string quartet and other forms of chamber music. He also redefined the symphony, into which he incorporated both elements of chamber-like intimacy and concerto-style virtuosity. He developed the idiomatic use of instruments and their specific timbres, as if treating them like characters in his operas. Every line in his orchestral music boasts a significance in the musical conversation; each part in his vocal works is an equal contribution to a powerful whole, elevated beyond the mundane and reaching up to the divine.

The 'Coronation' Mass dates from 1779. Its appellation has uncertain origins: some believe it is associated with a commemoration of the crowning of the miraculous statue of the Blessed Virgin of Maria Plain, near Salzburg; others have inferred a connection with the coronation of the Emperor Leopold II in Prague in 1791, the occasion of the first performance of the new coronation opera 'La clemenza di Tito'. At the time of its writing, Mozart had returned to Salzburg following an abortive attempt to find employment in Mannheim and Paris, and had taken up the post of court organist, on a salary which, according to one commentator, was just below the poverty line. In the Mass, we recognise much customary treatment of the various sections of the liturgy (for example, the use of a solo quartet for the *Benedictus*), and this Mass does not have the depth of feeling or variety of technique of, say, the later 'Great' C minor Mass. However, the *Gloria* and the bulk of the *Credo* can hardly be matched for exciting energy and pace; and the young Mozart does occasionally confound the audience's expectations: he revisits the opening words of the *Credo* after the *Amens* have been sung, and adds a further reference to the *Benedictus* after the choir have sung their second *Hosanna in excelsis*. The Mass would have

been intended for a service on one of the festival days at Easter 1779, along with the Epistle Sonata K. 329. Our performance this evening reflects this liturgical practice and includes the Epistle Sonata K. 278 between the Gloria and the Credo. We are also continuing the *Invitatione* practice of covering the solos ourselves, giving a feeling of all-inclusiveness to the liturgy.

The simple and transparent setting of *Ave verum corpus* belongs to the last summer of Mozart's life, and was written in Baden where his wife was taking the waters. Mozart wrote it for his friend Anton Stoll, a schoolmaster with responsibility for a church choir. Many of you will recognise it, as it is a popular and often-sung anthem.

Mozart's Symphony no. 40 in G minor is in four movements and begins with one of the best-known tunes in classical music. All four movements, however, are magnificently written and worthy of repeated listening. Lyrical - almost operatic - melody, elegant poise, dramatic harmony and clamouring, urgent counterpoint are found in equal measure. The *Andante* embodies the enhanced sensibility of Mozart's style, which came to express everything at once personal and universal. A simultaneously aristocratic and explosive minuet and trio manages the aural equivalent of an optical illusion, being, in places, at once a quick *and* a slow three-time, and yet includes traditional devices such as the horn call so familiar in early Classical works. Framing these, the outer movements succeed admirably in combining the complex and tightly-controlled thematic development of sonata form with expressive content which demonstrably and determinedly points the way into the Romantic period. Julian Haylock describes this as "music that appears to be straining at the leash", as the formal constraints of the age are pushed to their limits by a moodiness and intensity which inspired composers for generations to follow. Some call this music perfection. I would be inclined to agree. Rachel Poyser



*Invitatione* is a relatively new ensemble, formed in 2011. The brainchild of a group of local musicians, it seeks to furnish audiences with high quality live music in local venues, and to create enjoyable and varied performing experiences for our performers. The ensemble is characterised by its eclectic mix. A third of our group are drawn from five local schools and from the Universities of York and Hull, some of them aspiring to become professional musicians; another quarter have jobs relating to music. The remainder are retired or have day jobs in many different fields. All are united in their love of exciting music-making, and their desire to support worthy causes. Previous concerts have taken place at St. Vincent's Church, Hull; the Parish Church of All Saints, Drifffield; Hymers College (where we raised over £2,000 for Amnesty); and Holy Trinity Church, Hull, where we presented a semi-staged 'Messiah'. We also provide chamber groups for other events such as weddings.

For more information about future events, to request a performance or to be included on our mailing list, please email [invitatione@hotmail.co.uk](mailto:invitatione@hotmail.co.uk) or visit **INVITATIONE** on Facebook.