

The choir and orchestra of INVITATIONE

Conductor
Rachel Mathieson

Clarinet
Emma Dawber

PROGRAMME

Haydn Insanae et vanae curae

Haydn The heavens are telling

Haydn Achieved is the glorious work

Mozart Clarinet Concerto, K. 622

Paul Chamberlain Pie Jesu (Songs from the Requiem)

Will Todd The call of wisdom

Amy Parkin All that is gold

Beethoven Symphony no. 5 in C minor, op. 67

7.00, Saturday 20th September 2025

in the Church of All Saints, Great Driffield

There will be a retiring collection in aid of the church

This evening's programme originated in an idea from Emma. Having played Mozart's Clarinet Concerto with piano accompaniment for years, she wondered if the orchestra of *Invitatione* might consider playing it with her, as a treat for her special birthday in 2025. The suggestion was embraced without hesitation. With the Concerto as a starting point, we took the opportunity to programme Beethoven's Fifth Symphony, written within 20 years of Mozart's Concerto. To complement these orchestral works, we selected our favourite choral works by Haydn - the third giant Classical period composer - to begin the concert. The concert's second half opens with some contemporary favourites for the choir, before we embark on the mighty Fifth Symphony of Beethoven.

The Orchestra of *INVITATIONE*

Violin	Sophie Nichols (leader)	Alan Deighton	Lesley Finlayson
	Richard Milner	Sarah Milner	Amanda Pettit
	Patrick Plunkett	Andrew Ward-Campbell	
Viola	Helen Keep	Rob Lewis	
Cello	Clare Allan	Alan Edgar	
	Jane Patmore	Sue Sidwell	
Double bass	Jane Durkin	Sue Morgan	
Flute/Piccolo	Margaret Pearson	Amy Parkin	
Oboe	Alice Rose	Martin Lutley	
Clarinet	Anne Whiteside	Emma Dawber	Daniel Barker
Bassoon	Mandy Whitehead	Fiona Latham	
Horn	Simon Neligan	Martin Jones	
Trumpet	Ken Fergusson	Ian Reid	
Trombone	James Hargreave	Helen Snowden	Susan Shepherd
Timpani	Mike Harding	Daniel Barker	

The Choir of *INVITATIONE*

Tony Ashbridge	Gabrielle Awre	Chris Bates	Suzanne Brown
Mary Clarke	David Cooper	Emma Dawber	Lucy Duckworth
Claire Foley	Rob Haworth	Liz Lafferty	David Machin
Mary Mead	George Myers	Kathleen Nield	Amy Parkin
Hannah Parkin	Patrick Plunkett	Ian Reid	Alice Rose
Judith Spicksley	Althea Tinker	Clare Todd	

Acknowledgements

We are grateful to the clergy and church wardens at the Church of All Saints, Great Driffield, for hosting this concert. We are also grateful to all the supporters who assist with programmes, stewarding and refreshments for our events, and to the many singers and players who give their time to support, manage and participate in our projects. Special thanks to Mary Mead, Emma Dawber, Stuart Grant, Lesley Finlayson and Martin Lutley for assisting with the many and varied logistics involved in this concert.

J. Haydn (1732 – 1809)

Insanae et vanae curae

From ‘The Creation’: The Heavens are telling; Achieved is the glorious work

Haydn’s music seems inexhaustibly inventive and compelling. It fuses exuberance, originality, classical elegance and intellectual power. Most of Haydn’s life was devoted to composing instrumental music, both chamber and orchestral; his choral masterpieces - including the ‘Nelson’ Mass, as well as ‘The Creation’ and ‘The Seasons’ - come from his later years, after he composed his final symphony in 1795.

The stirring sacred motet *Insanae et vanae curae* is a reworking of the chorus ‘Svanisce in un momento’ for a revival of Haydn’s oratorio ‘Il ritorno di Tobia’ in March 1784. With its dramatic, fiery writing, this music shows Haydn in his ‘Sturm und Drang’ period. The alternating sections of minor and major tonality, of fury and of calm, are exciting for listeners and performers alike.

<i>Insanae et vanae curae invadunt mentes nostras,</i>	Foolish and groundless cares assail our minds, Often with rage they fill our hearts, which are bereft of
<i>Saepe furore replent corda, privata spe,</i>	hope,
<i>Quid prodest O mortalis conari pro mundanis,</i>	What profit is there, O mortal man, in striving after earthly things,
<i>Si coelos negligas.</i>	If you neglect those of Heaven?
<i>Sunt fausta tibi cuncta, si Deus est pro te.</i>	Everything is favourable to you if God is on your side.

‘The Creation’ was completed in 1798, when Haydn was 66. The oratorio format had appeared briefly in 17th-century Italy, though it was eclipsed in popularity by opera. Handel reinvented the oratorio, transforming it from what was essentially an extended cantata into a powerful choral music drama that soon dominated public music-making in 18th- and 19th-century England. Handel’s succession of masterpieces inspired later composers including Haydn and Mendelssohn. In 1796, Haydn, having been completely overwhelmed by a Handel festival he attended in Westminster Abbey, resolved to write an oratorio himself. He set to work on a score, and ‘The Creation’ received its first public performance in 1799. It was immediately recognised as a masterpiece, and received many performances all over Europe. In common with opera, ‘The Creation’ has named characters, and is divided into acts and scenes, consisting of sequences of choruses, recitatives and arias.

‘The Heavens are telling’ closes Part I of ‘The Creation’, and represents the end of the fourth day of Creation, with a text based on Psalm 19: 1-3. The three soloists represent the archangels Gabriel (soprano), Uriel (tenor) and Raphael (bass); the chorus portray angels glorifying their maker. Towards the end of the movement, Haydn piles up the textual and musical material, increasing the intensity almost as if he does not wish to bring the movement to a close. ‘Achieved is the glorious work’ is the final chorus of Part II, and is a celebration of the sixth day of Creation, taking its text from Genesis 2: 1-3.

W. A. Mozart (1756 - 1791)

Concerto for clarinet, K.622

Soloist: Emma Dawber

I Allegro

II Adagio

III Rondo – Allegro

A personal note from Emma:

I still remember hearing Mozart's Clarinet Concerto for the first time, as a child, and being stunned by its sheer beauty. It was on one of my first cassettes, played by Benny Goodman, predominantly a jazz musician, not a musician you'd expect to play Mozart! I was very fortunate to have had parents and an education system in the 1970s that recognised the importance of a musical education, and I started playing the clarinet at the age of 8. For over 30 years, after leaving school, I hardly touched my clarinet until 12 years ago, when I was encouraged and given the opportunity to play again by Rachel with Invitatione. I can think of no better way to enter my seventh decade than to play this amazing concerto with the wonderful Invitatione orchestra. I can't thank you all enough for this fabulous birthday present! Of course, a huge thank you to Mozart, too, for composing this exceptional work. I will try my best to do it justice.

Mozart's Clarinet Concerto (K. 622) is a three-movement work for clarinet and orchestra, composed in A major. It features lyrical melodies with both technical demands and poignant emotional moments. The orchestra does not include clarinets or oboes to create contrast with the solo instrument.

Mozart wrote the concerto for his friend, the clarinettist Anton Stadler, who first performed it in 1791. It was completed a few weeks before Mozart's death, often described as his swan song, being his last instrumental work, and the printed score was published posthumously. It was originally written for basset clarinet which plays lower notes than an ordinary clarinet. After Mozart's death, it was rewritten for clarinet in A, a semitone lower than the more usually played clarinet in B flat, giving it a lower, richer tone. The original score was lost, Mozart's widow accusing Stadler of stealing, selling, or pawning it to pay off his gambling debts.

Mozart was a hugely successful and prolific composer, sadly dying at the age of 35. Imagine if he'd achieved his three score years and ten!

I Allegro

The first movement is dramatic and stormy, with virtuosic clarinet passages. It showcases clever dialogues between the orchestra and the soloist, with contrasts between the orchestra's powerful "tutti" sections and the solo clarinet's reflective and virtuosic passages.

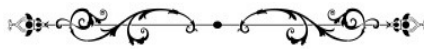
II Adagio

In contrast to the first movement, the second is lyrical and serene, featuring a beautiful, gently flowing melody for the solo clarinet over a simple accompaniment. A more dramatic, central section briefly disturbs the tranquillity before the movement returns to a state of remarkable beauty and a gentle close.

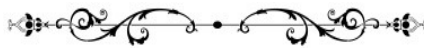
III Rondo – Allegro

The final movement provides further contrast with a lively and optimistic rondo. The solo clarinet and orchestra are frequently in dialogue with each other, playing contrasting versions of the original theme. The movement concludes with an exciting version of the theme, using the full range of the clarinet.

Mozart notes by Emma Dawber



Interval of 20 minutes
Refreshments will be served



Three pieces by contemporary composers

Paul Chamberlain: Pie Jesu, from ‘Songs from the Requiem’

Will Todd: The call of wisdom

Amy Parkin: All that is gold

Ludwig van Beethoven (1770 - 1827)

Symphony no. 5 in C minor, op. 67

I Allegro con brio

II Andante con moto

III Allegro

IV Allegro – Tempo I – Allegro -- Presto

The first four notes of Beethoven’s Fifth Symphony are probably the most widely quoted of all classical music. During the Second World War, the four-note motif was adopted as a symbol of the Allied cause, the three short dots and one long dash in Morse code being translated as “V” for victory. Often interpreted as ‘fate knocking at the door’, this motif is the momentum which drives the whole symphony forward.

Beethoven composed the Fifth Symphony between 1804 and 1808, a period of personal and political turmoil. Europe was convulsed by the Napoleonic Wars, and while Beethoven had initially admired Napoleon as a figure who embodied Enlightenment ideals of liberty and

equality, he grew disillusioned when Napoleon declared himself Emperor. Meanwhile, Beethoven had been facing the devastating reality of his irreversible hearing loss. Against a backdrop of shattered ideals and personal crisis, Beethoven's music took on a heightened intensity, urgency and depth.

The Fifth Symphony was premiered in Vienna on 22nd December 1808, along with the Sixth Symphony (the "Pastoral"), the Choral Fantasy, the Fourth Piano Concerto, and parts of the Mass in C major, in a concert lasting over four hours. The audience, shivering in the unheated theatre, and overwhelmed by the sheer quantity of music, are unlikely to have recognised the full magnitude of what they were hearing. The Fifth is significant for its departure from Classical models and from the symphony's principal function as aristocratic entertainment; it marks the shift towards Romantic conceptions of musical form as vehicle for narrative and transformation, paving the way for the emergence of the dramatic symphonic arc typical of Mahler and the continuous motivic development of Brahms.

This familiar work has been read as a journey from darkness to light, and has been seen as embodying Beethoven's struggle and his resilience as he overcame adversity; however, Beethoven's major achievement through this work is his reconceptualisation of traditional symphonic form, fusing the four movements together into a single, integrated, coherent work, a dramatic whole, underpinned by transformations of the opening motif. The opening bars are the most familiar to audiences, but what follows is, by turns, beautiful, touching, shocking, riveting and awe-inspiring.

I Allegro con brio

The first movement is in sonata form, and is permeated with the four-note motif, which hits the listener at the very start with none of the polite introduction typical of an earlier Classical period symphony. The minor key, frequent pauses, short phrases and repetition of chords create unease. Even the second subject, in the major key, refuses to give up the four-note motif. The development section remains foreboding, transforming the motif and hurling it around the orchestra, while quiet, extended passages of unsettled and transient harmonies are punctuated by explosions. A plaintive oboe sings a cadenza in the recapitulation, causing a moment of stasis before the pace resumes, careering into an extended coda which only intensifies the tension, until Beethoven rams the movement home with repeated cadences.

II Andante con moto

After the turbulent first movement, the second is lyrical and tender, providing a necessary counterbalance to what comes both beforehand and afterwards. The audience can relax, albeit briefly. The movement is not without drama, however, and the stately pulse propels the music with a heroic, processional momentum, enhanced by the inclusion of brass and timpani which were previously not generally used in slow movements.

The movement unfolds as a series of increasingly complex variations, allowing Beethoven to explore both melody and harmony, and to move between sparse chamber-like textures and full orchestral statements. There are some quite magical moments to savour. Also to note is

the feeling that Beethoven is enjoying his material so much that he does not want to let it go, and seems to prolong the movement as long as he can.

III Allegro

For the third movement, Beethoven replaces the Classical minuet with a scherzo, as he had done in previous symphonies. The low strings introduce a hushed, furtive idea, soon interrupted by a bold horn call with a rhythmic insistence clearly linked to the original four-note motif. The restless trio section adopts a fugal form, destabilising the steady footsteps of the scherzo.

When the scherzo makes its usual return after the trio, Beethoven confounds our expectations. Instead of a straight repetition of the opening material, the scherzo re-emerges in a ghostly pianissimo, with strings plucking nervously at the theme. Fragments of melody are attempted, while the timpani just about maintain a hushed heartbeat, in another disorientating transition passage which, through an extended crescendo in the strings and timpani, leads seamlessly into the fourth movement. The linkage between scherzo and finale is one of the symphony's most remarkable structural innovations.

IV Allegro – Tempo 1 – Allegro — Presto

The finale bursts forth in a radiant C major. The first theme, broad and jubilant, represents a stark contrast to the dark C minor world of the first movement. The entry of the piccolo, contrabassoon and trombones - used for the first time in a symphony - creates dazzling new orchestral colour and enhances the sense of arrival. The themes are bold and assertive, the rhythms propulsive, the orchestration brilliant. Even when Beethoven recalls the scherzo theme midway through, thereby integrating the cyclic principle into symphonic design, its shadowy character is subsumed by the bright, celebratory feel of the triumphant C major.

The symphony concludes with a monumental coda, one of Beethoven's longest and most exhilarating, which includes further development of material. As with the second movement, Beethoven seems not to want to let go of this music. At length, a long series of hammer blows reinforce the tonic of C major.

Haydn and Beethoven notes: Rachel Mathieson

Next concert by *Invitatione*

Saturday 14th February, 2026, 7.00 pm

St. John's, Newland, Hull

Brahms: Ein deutsches Requiem

Soloists: Lucy Bates (soprano) and James Gaughan (baritone)

Dvořák: Symphony no. 6

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Invitatione was established in 2011. We aim to provide high quality live music in local venues, seeking 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 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 enables the youngest and the least experienced 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 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 the Church of All Saints, Great Driffield and in Hull Minster (Easter 2018); a collaboration with East Riding Theatre using the words of, and music inspired by, Shakespeare (June 2013); 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 (2016) and Mozart (2016); Dvořák's Seventh and Eighth Symphonies (2016); and Kurt Weill's Suite from 'The Threepenny Opera' (2017). More recent concerts, in St. Alban's Church, have presented Dvořák's Ninth Symphony (2019 and 2024), a concert of compositions by our own members and friends (2022), and earlier in 2025 a wonderfully enjoyable concert of Shostakovich's First Symphony and Puccini's Missa di Gloria.

Rachel Mathieson 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. For over a decade, up to 2018, Rachel taught music privately and in schools in Hull and the East Riding. After several years as a Research Fellow in the School of Education, University of Leeds, she returned to teach in West and now South Yorkshire.

A pianist, singer and conductor, Rachel has performed with many Hull and East Riding groups and societies, and lately with ensembles in South and West Yorkshire. With the Hessle Sinfonia, she has been piano soloist in Gershwin's 'Rhapsody in Blue', Schumann's Piano Concerto in A minor, and Mozart's Piano Concerto no. 20 in D minor, and she has been a guest conductor of a number of choirs and orchestras. Rachel now directs Penistone Ladies' Choir, and, when time permits, plays the cello with the Hessle Sinfonia and sings with a local church choir in Barnsley.

Rachel can be contacted at md@invitatione.org. Please get in touch if you are interested in being part of *Invitatione*, or booking us for an event. More information about *Invitatione* and about our previous concerts can be found at our website, www.invitatione.org.