

7.00, Saturday 3rd October 2026

in Trinity Methodist Church, Hull

The choir and orchestra of INVITATIONE

Music Director Rachel Mathieson

PROGRAMME

Copland Fanfare for the Common Man

Arlen Over the Rainbow

Whitacre Sing Gently

Lauridsen Lux Aeterna

Interval of 20 minutes ~ Refreshments available

Gershwin Rhapsody in Blue

Conductor Amy Parkin **Piano** Rachel Mathieson

Mancini Theme from The Pink Panther

Mancini Moon River

Sondheim Send in the Clowns

Williams Theme from E.T.: The Extra-Terrestrial

Bernstein, arr. Mason West Side Story selections

Cash and card donations will be taken to support local music

As you are undoubtedly aware, 2026 marks 250 years of American independence, providing a perfect excuse to put together a programme of American music. Since we began this project back in the spring, the USA has been in the news for a multitude of reasons, perhaps casting a cloud over the idea of an American celebration. However, this music represents some of the best of American culture. Some pieces on the programme tonight have gained iconic status; most of them have passed into popular culture.

The germ of the programme was 'Rhapsody in Blue', one of the first classical pieces to bear proudly the influence of jazz. Then, since our concerts always include a substantial choral work, we turned to Morten Lauridsen's lovely *Lux aeterna*, which we performed in early 2024 and vowed to revisit. From there, we chose a number of our favourite shorter pieces, with songs and themes from some of the most memorable films and musicals of the 20th century.

In writing the programme notes for this concert, it became apparent how much the American musical corpus has developed out of the proverbial melting pot of different cultural and geographical backgrounds, its history intertwined with the dramatic growth and spread of new genres and new media, including film, music theatre, and the internet. Tellingly, the majority of tonight's composers were born in the US to immigrant parents, who brought with them their cultures and musics. If there is a distinct American soundscape, it has been forged from the European classical tradition mingling with the folk music of European settlers, Native American music, and the blues and spirituals of African Americans, all steeped in storytelling and symbolism.

We are conscious that all of tonight's pieces were written by white male composers. Knowing the rich and diverse heritage of American music, we had intended the concert to include music by women and African-American composers. However, the list of favourites that we wanted to include in tonight's celebratory programme was so long that choices had to be made. Our programming in 2027 will be much more representative: our concert in March will consist entirely of music by women; the autumn concert will focus on music by American women, African Americans and less well-known composers.

This is *Invitatione's* first concert at Trinity Methodist Church, although most of us have performed or attended concerts here many times in the past, most notably because it has been a regular venue for the Hull Bach Choir for decades. It is a unique and delightful space, where we have been made to feel very welcome. Half of the money raised by your donations this evening will go to the church, helping this special building to remain a sustainable venue for classical concerts, by, for example, keeping the old Steinway piano in concert-worthy shape. We will then make a donation to the Friends of the Albermarle, who provide financial support for young people in Hull to access music-making opportunities. What is left of the money raised will, for the first time, help finance our next projects: 20th century music and music that is not performed very often is difficult to find and expensive to hire.

You can make a donation, either by cash or electronically, at the interval or at the end of the concert.

Thank you for supporting *Invitatione* this evening.

Aaron Copland (1900-1990)

Fanfare for the Common Man

In 1942, Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, commissioned 18 composers to write patriotic fanfares featuring brass and percussion. The most famous of these is Copland's 'Fanfare for the Common Man'.

Drawing on folk, jazz, and speech rhythms, as well as classical traditions, Copland was able to convey a sense of America's vast, open landscapes through much of his output, and this is certainly the impression created by the Fanfare. The title was inspired by a speech by the then Vice President Wallace, who spoke of the dawning of a "Century of the Common Man". To support the war effort, millions of men and women had enlisted in the military; at home, food and fuel were rationed, factories switched production from cars to aircraft, tanks and artillery, and school children collected scrap metal. With his contribution to Goossens's commission, Copland wanted to honour ordinary Americans, including those whose income tax was helping fund the war; the Fanfare's premiere in March 1943 was timed to coincide with the federal income tax collection period.

The Fanfare was later incorporated into his Symphony no. 3.

Harold Arlen (1905-1986) and E. Y. 'Yip' Harburg (1896-1981)

"Words make you think. Music makes you feel. A song makes you feel a thought."

E. Y. 'Yip' Harburg

Over the Rainbow

Named in a 2001 survey by the National Endowment for the Arts and the Recording Industry Association of America as the 20th century's greatest song, 'Over the Rainbow' was composed for the 1939 film 'The Wizard of Oz'. Judy Garland, who played Dorothy, later called this song "sacred"; in the decades since, dozens of artists have recorded it. MGM executives, worried that the song slowed down the action, initially removed it from the film, but it was restored following an immediate backlash from producers.

During the 1930s and 1940s, Arlen collaborated on some of Broadway and Hollywood's greatest hits, such as 'It's only a Paper Moon', 'Stormy Weather' and, with Ira Gershwin, the songs for 'A Star is Born'. He was widely honoured by the world of film and theatre. In contrast, Yip Harburg has tended to be underappreciated, possibly because he was blacklisted during the period of McCarthyism which targeted supposed Communist sympathisers. Harburg's lyrics were often socially conscious: his collaboration with Jay Gorney, 'Brother, can you spare a dime?', became the anthem of the Great Depression. He used everyday words and accessible concepts to address challenging themes such as slavery and women's rights. It was Harburg who introduced the rainbow into 'The Wizard of Oz', imagery which had not appeared in L. Frank Baum's novel.

The opening octave leap of 'Over the Rainbow' reaches upwards, embodying Dorothy's yearning to escape Kansas. The lyrics are simple but affecting words of optimism, consolation and courage. This expression of longing for a better world resonated deeply with the public just prior to the Second World War, and continues to embody a universal expression of hope and possibility. The song has taken on greater meaning: it was sent to American soldiers in World War II as an emblem of hope in dark times, and the rainbow of the title is reflected in the Pride flag of inclusion.

Eric Whitacre (b.1970)

Sing Gently

Eric Whitacre is one of the world's most performed contemporary composers, particularly by choirs, though his is perhaps one of the less familiar names on tonight's programme. He is an active composer, conductor and teacher, regularly hosting both in-person and online workshops for singers within and well beyond the USA.

Whitacre pioneered the Virtual Choir, which came into its own during the Covid-19 pandemic. 'Sing Gently' was written in 2020 specifically for the Virtual Choir in response to the isolation and uncertainty of that period, and his project *Virtual Choir 6: Sing gently* attracted the participation of 17,562 singers in 129 countries. The song's words express ideas of compassion, kindness and peace, and highlight that music can connect us, whether or not we are physically together. The simple beauty of the song exemplifies Whitacre's accessible approach to choral writing and his devotion to bringing singers together, even across geographical boundaries.

Morten Lauridsen (b. 1943)

Lux Aeterna, for Chorus and Chamber Orchestra

We are performing this piece for the second time, having first paired it with Dvořák's Symphony no. 9 on 24th February 2024, the second anniversary of Russia's full-scale invasion of Ukraine. Its message centres on light, and evokes hope in times of darkness, danger and sorrow. The world seems increasingly to need that message to be heard.

As an introduction to this work, we could do no better than to present Morten Lauridsen's own words, taken from his score. He writes:

Lux Aeterna for chorus and chamber orchestra was composed for and is dedicated to the Los Angeles Master Chorale and its superb conductor, Paul Salamunovich, who gave the world premiere in the Dorothy Chandler Pavilion on April 13, 1997. Each of the five connected movements in this cycle contains references to Light assembled from various sacred Latin texts. The piece opens and closes with the beginning and ending of the *Requiem Mass* with

the central three movements drawn respectively from the *Te Deum* (including a line from the *Beatus Vir*), *O Nata Lux*, and *Veni, Sancte spiritus*.

The instrumental introduction to the *Introitus* softly recalls motivic fragments from two pieces especially close to my heart (my setting of Rilke's *Contre Qui*, *Rose* from *Les Chansons des Roses*, and *O Magnum Mysterium*) which recur throughout the work in various forms. Several new themes in the *Introitus* are then introduced by the chorus, including an extended canon on *et lux perpetua*. *In Te, Dominum, Speravi* contains, among other musical elements, the cantus firmus *Herzliebster Jesu* (from the *Nuremberg Songbook*, 1677) and a lengthy inverted canon on *fiat misericordia*. *O Nata Lux* and *Veni Sancte Spiritus* are paired songs, the former a central *a cappella* motet and the latter a spirited, jubilant canticle. A quiet setting of the *Agnus Dei* precedes the final *Lux Aeterna*, which reprises the opening section of the *Introitus* and concludes with a joyful *Alleluia*.

The first three movements proceed without a break, as do the final two. The words and a translation are printed below.

1. Introitus

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis. Te decet hymnus, Deus, in Sion, et tibi reddetur votum in Jerusalem. Exaudi orationem meam: ad te omnis caro veniet.

Grant them eternal rest, O Lord, and may eternal light shine on them. Thou, O God, art praised in Zion, and unto Thee shall the vow be performed in Jerusalem. Hear my prayer: unto Thee shall all flesh come.

2. In te, Domine, speravi

Tu ad liberandum suscepturus hominem, non horruisti Virginis uterum. Tu devicto mortis aculeo, aperuisti credentibus regna coelorum. Exortum est in tenebris lumen rectis. Miserere nostri, Domine, miserere nostri. Fiat misericordia tua, Domine, super nos, quemadmodum speravimus in te. In te, Domine, speravi: non confundar in aeternum.

To deliver us, you became human, and did not disdain the virgin's womb. Having blunted the sting of death, You opened the kingdom of Heaven to all believers. A light has risen in the darkness for the righteous. Have mercy upon us, O Lord, have mercy. Let thy mercy be upon us, O Lord, as we have trusted in thee. In thee, O Lord, I have trusted, let me never be confounded.

3. O nata lux

O nata lux de lumine, Jesu, redemptor saeculi, dignare clemens supplicum laudes preces que sumere. Qui carne quondam contegi dignatus es pro perditis. Nos membra confer effici, tui beati corporis.

O Jesus, born light of light, redeemer of the world, mercifully deem worthy and accept the praises and prayers of your supplicants. Thou who once deigned to be clothed in flesh for the sake of the lost. Grant us to be made members of your holy body.

4. Veni, Sancte Spiritus

Veni, Sancte Spiritus, Et emitte coelitus
Lucis tuae radium.

Veni, pater pauperum, Veni, dator
munerum, Veni, lumen cordium.

Consolator optime, Dulcis hospes animae,
Dulce refrigerium.

In labore requies, In aestu temperies,
In fletu solatium.

O lux beatissima, Reple cordis intima
Tuorum fidelium.

Sine tuo numine Nihil est in homine,
Nihil est innoxium.

Lava quod est sordidum, Riga quod est
aridum, Sana quod est saucium.

Flecte quod est rigidum, Fove quod est
frigidum, Rege quod est devium.

Da tuis fidelibus, In te confidentibus,
Sacrum septenarium.

Da virtutis meritum, Da salutis exitum,
Da perenne gaudium.

Come, Holy Spirit, send forth from heaven
The ray of Thy light.

Come, Father of the poor, Come, giver of gifts,
Come, light of hearts.

Thou best of consolers, Sweet guest of the soul,
Sweet refreshment.

In labour, Thou art rest, In heat, the tempering,
In grief, the consolation.

O light most blessed, Fill the inmost heart
Of all thy faithful.

Without your grace, There is nothing in us,
Nothing that is not harmful.

Cleanse what is not clean, Water what is dry,
Heal what is hurt.

Flex what is rigid, Warm what is cold,
Correct what goes astray.

Grant to thy faithful, Those trusting in thee,
Thy sacred seven-fold gifts.

Grant the reward of virtue, Grant the
deliverance of salvation, Grant everlasting joy.

5. Agnus Dei - Lux aeterna

Agnus Dei, qui tollis peccata mundi,
dona eis requiem. Agnus Dei, qui tollis
peccata mundi, dona eis requiem
sempiternam.

Lux aeterna luceat eis, Domine: cum sanctis
tuis in aeternum, quia pius es.

Requiem aeternam dona eis, Domine, et
lux perpetua luceat eis.

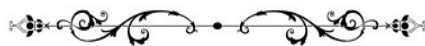
Alleluia. Amen.

Lamb of God, who takest away the sins of the
world, grant them rest. Lamb of God, who
takest away the sins of the world, grant them
everlasting rest.

May eternal light shine on them, O Lord: with
Thy saints for ever, because Thou art merciful.

Grant the dead eternal rest, Lord, and may
perpetual light shine on them.

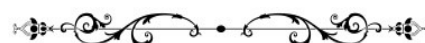
Alleluia. Amen.



Interval of 20 minutes

Refreshments are available

Donations can be made by cash or electronically



George Gershwin (1898-1937)

Rhapsody in Blue

Born and bred in New York, Gershwin left school at 15 and worked as a Tin Pan Alley song plugger. He published the first of his own songs at 18. While other American composers had gone to study in Europe, and bore the weight of that tradition, Gershwin forged his own trail, inspired by the jazz and blues he heard in the bars of Harlem, and the hustle and bustle of the city: he said he had the idea for 'Rhapsody in Blue' when travelling on a train. All these influences, including the clatter of the train, can be heard in the Rhapsody, which is, by definition, a freeform work moving in improvisatory fashion between moods and styles.

In early 1924, whilst Gershwin was busy with rehearsals for the Broadway show, 'Sweet Little Devil', a news report in the New York Tribune declared that Gershwin was at work on a jazz concerto for the popular bandleader and 'King of Jazz' Paul Whiteman. Gershwin contacted Whiteman to address this apparent mix-up, but Whiteman in fact persuaded Gershwin to accept the challenge, on the basis that Ferde Grofé would orchestrate the work, given that Gershwin was pushed for time. 'Rhapsody in Blue' was premiered less than a month later, on 12th February 1924, by Whiteman's big band, with Gershwin himself at the piano. Grofé made the full symphonic arrangement later, in 1942.

Originally called 'American Rhapsody', the title 'Rhapsody in Blue' was suggested by George's elder brother, Ira, following a visit to an art exhibition where Ira had seen Whistler's painting 'Nocturne in Blue and Green'. It reflects the ingenious mix of blues, jazz, Classical and Romantic influences Gershwin is able to meld together. The famous opening clarinet flourish was not part of the original composition, but was improvised during a rehearsal warm-up by Ross Gorman; Gershwin loved it and kept it in. The resulting composition is one of the best loved works of the 20th century.

Henry Mancini (1924-1994)

Theme from The Pink Panther

Like John Williams and Eric Whitacre, Mancini studied at The Juilliard School. He then cut his teeth at Universal Studios, where he honed his arranging and composing skills. There followed a long collaboration of over 30 films with the director Blake Edwards.

'The Pink Panther' (1963) was a comedy starring David Niven and Peter Sellers. The main title theme imbues a classical orchestral score with the colours of jazz, and its rhythm is every bit as memorable as its melody. Originally conceived to embody the sly, careful steps of Niven's sophisticated and stealthy jewel thief Sir Charles Lytton, the music also perfectly captures the sly, mischievous personality of the animated Pink Panther created for the opening titles. The theme won three Grammy Awards in 1964 and remains one of Mancini's most recognisable creations.

Moon River

Fresh from his success with the jazz-influenced score for Blake Edwards's crime series 'Peter Gunn' (which, incidentally, featured John Williams on piano), Edwards asked Mancini to compose the score for the 1961 film 'Breakfast at Tiffany's'. The song 'Moon River' was written for Audrey Hepburn, who plays Holly Golightly in the film, to sing in a memorable scene where she sits wistfully at a window strumming a guitar. Mancini described how, having heard Hepburn sing in the film 'Funny Face', he kept the song within Hepburn's range, and in keeping with the character she played in the film. Johnny Mercer, Mancini's frequent songwriting partner, wrote the lyrics afterwards, with a brief to hint at Holly Golightly's mysterious past. The melody and lyrics express longing, friendship and hope. The version used on the film's soundtrack was an instrumental performed by Henry Mancini and his orchestra.

The song, like 'Over the Rainbow', almost did not make the final cut of the film. The head of the studio declared at the preview that the screenplay was too long and the song had to go, but there was a barrage of protest and Hepburn famously responded, "Over my dead body".

'Moon River' won the 1962 Best Song Oscar and three Grammy awards, becoming one of the most enduring songs in film history.

Stephen Sondheim (1930-2021)

Send in the Clowns

For his 1973 Broadway musical 'A Little Night Music', Sondheim wrote both the music and the lyrics. In the story, which was inspired by the Ingmar Bergman film 'Smiles of a Summer Night', the song is sung by the character Desirée Armfeldt, an actress reflecting on a missed opportunity for love. The song's title refers to the theatrical practice of sending in clowns when a performance goes wrong. For Desirée, realising that the man she loves is now with someone else, the words are an ironic reflection of her painful situation.

Sondheim specifically wrote 'Send in the Clowns' for Glynis Johns, who created the role of Desirée, using short, expressive phrases to suit her breathy voice and limited ability to sustain notes. Subsequently, recordings by Judy Collins and Frank Sinatra helped establish the song as a popular standard, with Collins winning a Song of the Year Grammy in 1976 for her version. It became Sondheim's best-known song.

John Williams (b.1932)

Theme from E.T.: The Extra-Terrestrial

John Williams has created some of the most memorable themes and film scores of modern cinema, and has been rewarded with numerous awards and accolades. His partnership with Steven Spielberg over 40 years has produced unforgettable music for such classics as 'Jaws', 'Schindler's List' and the 'Star Wars' and 'Indiana Jones' series. Williams clearly draws on the lush, evocative music of Eric Korngold (whose music we hope to programme in 2027), and makes exceptional use of the musical leitmotif, which is a trademark of Wagner's operas.

The music for the 1982 film 'E.T.: The Extra-Terrestrial' is full of warmth and wonder. Williams's rich orchestration and soaring melodies perfectly communicate the childlike excitement and magic of young Elliott's friendship with an other-worldly visitor. Long, sweeping phrases portray the flying bicycle, while Elliott's furious pedalling can clearly be heard in the music's percussive, repetitive chords.

The silhouette of Elliott and E.T. flying a bicycle across the face of the moon, one of the most iconic scenes of the film, is used on the logo of Amblin Entertainment, Spielberg's production company.

Leonard Bernstein (1918-1990)

West Side Story (selections), arr. Jack Mason

Composer, performer, conductor, educator: Bernstein was one of the most influential American musicians of the 20th century. He collaborated with writer Arthur Laurents, choreographer Jerome Robbins and, before his own career took off, lyricist Stephen Sondheim, to create 'West Side Story', which was premiered on Broadway in 1957. The story relocates Shakespeare's 'Romeo and Juliet' to 1950s New York, where the love affair of Tony and Maria is set against the gang rivalry of the Jets and the Sharks.

A landmark in American musical theatre, infused with jazz, Latin-American rhythms and the sounds of New York, 'West Side Story' switches seamlessly from song, to spoken word, to dance. Memorable and touching songs, often of an almost naive quality, are set alongside complex ensembles and extended dance sequences. Recurring musical ideas, including the tritone, help to convey tension and uncertainty.

The 1961 film of the musical won ten Academy Awards. Steven Spielberg produced and directed a second film version in 2021.

'West Side Story' is arguably Bernstein's most famous work, bringing together classical and popular traditions. Jack Mason's selection performed this evening presents some of the musical's most popular themes.

Programme notes: Rachel Mathieson

Invitatione began 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: in our midst, the youngest and the least experienced can enjoy the support of others 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 raised money for charities and good causes, performing large- and small-scale concerts in Hull, Beverley and Driffield. Highlights include raising over £2,000 for Amnesty International (2012); a semi-staged 'Messiah' performed in the Church of All Saints, Great Driffield and in Hull Minster (2018); a collaboration with East Riding Theatre using words of, and music inspired by, Shakespeare (2013); thrilling performances in Beverley Minster of Shostakovich's Fifth Symphony (2013) and Tenth Symphony (2015), Strauss's 'Four Last Songs' and Bernstein's 'Chichester Psalms' (2014); the Requiems of Mozart (2016) and Duruflé (2017); Dvořák's Seventh and Eighth Symphonies (2016); and Kurt Weill's Suite from 'The Threepenny Opera' (2017). In Hull's St. Alban's Church, we have performed Dvořák's Ninth Symphony (2019 and 2024), a concert of compositions by our own members and friends (2022), and in 2025 a wonderfully enjoyable concert of Shostakovich's First Symphony and Puccini's 'Missa di Gloria'. Earlier in 2026, we performed Brahms's Ein deutsches Requiem and Dvořák's Sixth Symphony at St. John's Church, Newland.

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 Education at the University of Leeds, she is now freelancing and teaching in West and South Yorkshire.

A pianist, singer and conductor, Rachel has performed with many ensembles and societies in Hull, the East Riding, and 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. 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. She is about to embark on preparing Clara Schumann's Piano Concerto for performance with the Hessle Sinfonia in 2027.

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.

Next concert by *Invitatione*

7.00, Saturday 6th March 2027

The Church of All Saints, Great Driffield

A programme of music written by women, to mark International Women's Day

Follow *Invitatione* on Instagram, Facebook and via our website: www.invitatione.org

The Orchestra of *INVITATIONE*

Violin	Sophie Nichols Emma Cadle Patrick Plunkett	Lesley Finlayson Claire McIntosh Linda Robinson	Adhel Cadle Steph Noble Andrew Ward-Campbell
Viola	Helen Keep Katie Whitehead	Rob Lewis	Lily Mathieson
Cello	Jane Patmore Sue Sidwell	Alan Edgar Helen Wilcox	Trish Ringrose
Double bass	Sue Morgan	Bryan Peter Rudd	
Flute	Margaret Pearson	Izzy Thomas	Kate Lutley (and piccolo)
Oboe	Alice Rose	Martin Lutley	
Saxophone	Rob Jenkins	Lisa Morrison	Helen Macdonald
Clarinet	Anne Whiteside	Emma Dawber	
Bassoon	Jacob Redhead	Mandy Whitehead	
Horn	Miho Murata	Chris Leathley	Katrina Hampton
Trumpet	Ken Fergusson-Queen	Ian Reid	Catriona Lewis
Trombone	James Hargreave Dave White	Susan Shepherd	Dan White
Tuba	Toby Leng		
Timpani/percussion	Hannah Parkin	Katie Whitehead	Colin Wright
Piano	Colin Wright		

The Choir of *INVITATIONE*

Tony Ashbridge	Gabrielle Awre	Chris Bates	Suzanne Brown
Isabel Carrick	Emma Dawber	Lucy Duckworth	Claire Foley
Rob Haworth	Caroline Hilton	Catriona Lewis	Rob Lewis
Helen Macdonald	Lily Mathieson	Mary Mead	Kathleen Nield
Amy Parkin	Hannah Parkin	Liz Peace	Patrick Plunkett
Anne Powell	Ian Reid	Alice Rose	Clare Todd
John Tordoff	Colin Wright		

Acknowledgements

We are grateful to everyone at Trinity Methodist Church for hosting this concert. Special thanks are due to Kevin, John and Suzanne for supporting preparations, organising keys, and opening and locking up for rehearsals.

We are, as ever, grateful to all who assist with programmes, stewarding, refreshments and other logistics for our events, and to the many singers and players who support, manage and participate in our projects. We are particularly grateful to Mary and her family for repeatedly and patiently hosting choir rehearsals at their home; to Emma and Stuart for printing programmes and flyers and for technical support; and to everyone who has helped fetch and carry large percussion items or supported us with other logistics.

Huge thanks go to the Hull Music Service for once again lending us a number of large percussion items, and to John Tordoff who tuned the piano especially for this event.

Forthcoming events involving our members and friends

Hessle Sinfonia

Coleridge Taylor: *Christmas Overture*

Prokofiev: *Troika (Lt Kije)*

Leroy Anderson: *Sleigh Ride*

Mykola Leontovich: *Ukrainian Bell Carol*

Tchaikovsky: *Nutcracker Suite No.1*

Hely Hutchinson: *Carol Symphony*

2.00 pm, Saturday 5th December 2026

Hymers College

Tickets £10/£8

www.hesslesinfonia.org.uk

Hull Bach Choir and Orchestra

Extracts from Handel's *Messiah*

and Bach's *Christmas Oratorio*

3.30 pm, Saturday 12th December 2026

Trinity Methodist Church, Newland Avenue, Hull

Tickets £18/£5/accompanied children free

www.hullbachchoir.org.uk

A note of thanks and love

Margaret Pearson has played the flute in the orchestra of *Invitatione* since its earliest days. This is Margaret's last concert with us. She is moving out of the area to be closer to her daughter and family. Margaret is a superb, intelligent, sensitive musician and brilliant flautist: dependable, patient, always in the right place at the right time, never making a fuss, generous within an ensemble, and courageous and confident at solo moments. She has also been a good friend. We will miss her enormously, but we will remember with fondness and gratitude the significant part she has played in our music making over many years.

We wish Margaret happiness and good health as she opens her next chapter.

Our best wishes also go to Sophie, who will be taking a break from *Invitatione* while she and her partner Lewis welcome their first child into the world.