



*New Essex Choir*

# *“Rejoice!”*

*Conductor*    *Matthew Watts*  
*Organist*     *Christopher Moore*  
*Soprano*      *Inge-Lise Parsons*  
*Alto*            *Janet Baldacci*  
*Baritone*      *Ørjan Hartveit*  
*Tenor*          *John Bacon*

**Saturday 26<sup>th</sup> November 2011**

**The Drive Methodist Church  
The Drive, Ilford**

The choir wishes to thank:

The Drive Methodist Church for allowing the church  
to be used for this evening's concert.

Peter Miller, rehearsal pianist, for his invaluable assistance at all times.

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The New Essex Choir is affiliated to Making Music  
(National Federation of Music Societies).

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Future Dates:

**Christmas Sing-in 2<sup>nd</sup> December in the Methodist Church Hall,  
Barkingside - 7:30-9:30pm - Everyone welcome**

Saturday 31<sup>st</sup> March 2012

Dido and Aeneas  
Barnardo's Church

Saturday 14<sup>th</sup> July 2012

Buffet concert

September 2012 Learn to Sing course

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The choir welcomes new members.

We rehearse every Friday from 7.30 to 9.45pm at the Methodist Church  
Hall, Fremantle Road, Barkingside.

Contact Kate Harvey on 020 8989 2993

e-mail: [info@newessexchoral.org.uk](mailto:info@newessexchoral.org.uk)  
[www.newessexchoral.org.uk](http://www.newessexchoral.org.uk)

## The Programme

Henry Purcell (1659-95):

Rejoice in the Lord Always, "The Bell Anthem"

George Frederick Handel (1686-1759)

O Father, Whose Almighty Power - from Judas  
Maccabaeus

Johann Sebastian Bach (1685- 1750)

Jesu, Joy of Man's Desiring

Johann Sebastian Bach (1685- 1750)

Advent Choral Preludes for Organ

Benjamin Britten (1913-76)

Rejoice in the Lamb - Festival Cantata

Interval

Johann Sebastian Bach (1685- 1750)

Sleepers, Wake! - Cantata 140

## Rejoice in the Lamb Benjamin Britten

The words of the Cantata – “Rejoice in the Lamb” – are taken from a long poem of the same name. The writer was Christopher Smart, an eighteenth century poet, deeply religious, but of a strange and unbalanced mind.

“Rejoice in the Lamb” was written while Smart was in an asylum, and is chaotic in form but contains many flashes of genius.

It is a few of the finest passages that Benjamin Britten has chosen to set to music. The main theme of the poem, and that of the Cantata, is the worship of God, by all created things, each in its own way.

The Cantata is made up of ten short sections. The first sets the theme. The second gives a few examples of one person after another being summoned from the pages of the Old Testament to join with some creature in praising and rejoicing in God. The third is a quiet and ecstatic Hallelujah. In the fourth section Smart takes his beloved cat as an example of nature praising God by being simply what the Creator intended it to be. The same thought is carried on in the fifth section with the illustration of the mouse. The sixth section speaks of the flowers – “The poetry of Christ”. In the seventh section Smart refers to his troubles and suffering, but even these are an occasion for praising God, for it is through Christ that he will find his deliverance. The eighth section gives four letters from the alphabet, leading to a full chorus in section nine which speaks of musical instruments and music’s praise of God. The final section repeats the Hallelujah.

Walter Hussey

## Rejoice in the Lord alway Henry Purcell

The 17th century musician Henry Purcell was organist at Westminster Abbey and is now recognised as one of the finest composers this country has produced. "The Bell Anthem" is so called because of the bell-like music heard in the organ at the start. It is a verse anthem, meaning that sections for soloists are contrasted with music for the full choir. Purcell is renowned for his sensitive treatment of English words, which influenced other composers such as Britten, who we will hear later. The choir will be performing his opera Dido and Aeneas next Spring.

## Sleepers, Wake J.S.Bach

1. *Chorus - Sleepers, wake!*
2. *Recitative (tenor) - He comes, the Bridegroom comes*
3. *Duet (soprano and bass) - I seek Thee, my Life*
4. *Chorale (tenor) - Zion hears the watchman singing*
5. *Recitative (bass) - Come enter in with me*
6. *Duet (soprano and bass) - My friend is mine*
7. *Chorale - Glory now to Thee*

Bach's best-known cantata 'Sleepers, Wake!' was written for the 27th Sunday after Trinity in 1731. It describes the parable of the wise and the foolish virgins. All the choral numbers derive their musical material from a hymn written by Philipp Nicolai in 1599. The vigorous opening chorus has the sopranos presenting the chorale melody in long notes while the lower voices interpret the text in elaborate counterpoint. After the tenor recitative, a florid duet describes the Christian (soprano) looking for Christ (bass). As a centre point, the tenor sings a verse of the chorale to the accompaniment of a bourrée, of which the melody depicts the swaying of the dancing virgins. After a bass recitative, a love duet for soprano and bass explains the significance of the parable. Typically, the work is summed up in the final chorale.

### Matthew Watts - Conductor

Matthew is a professional conductor, singing teacher and singer. He has worked with the Reading Festival Chorus, the prestigious professional choir of Ealing Abbey and Glasgow University Chamber Choir, and he was Choral Director for Westminster Adult Education Service. A recent highlight was conducting the London Symphony Chorus in a workshop with their Choir Master Joseph Cullen.

After gaining a music degree Matthew studied conducting and singing as a postgraduate at both London College of Music and Trinity College of Music, where he won the Ricordi Conducting Prize. He has gone on to study conducting and singing with world class teachers - Denise Ham from the Royal Academy of Music and Lyndon Van Der Pump from the Royal College of Music. He has conducted the European Première of Quest by the American composer George Crumb and was Chorus Master and Assistant Conductor for the critically acclaimed British Staged Première of Goldschmidt's opera Beatrice Cenci at the Spitalfields Festival.

Matthew was a Choral Scholar at both St. Martin-in-the-Fields Church and in Glasgow University Chapel Choir and has sung tenor with some of London's finest church choirs, such as St. Bride's, Fleet Street. He is a qualified and busy singing teacher, teaching in two schools. Presently he conducts the New Essex Choir, the Schrodgers Choir in the City of London and Halstead Preparatory School Chamber Choir in Woking and is Director of Music and Organist at St. Peter & St. Paul's Church, Clerkenwell, where he runs the children's and adults' choirs.

### Christopher Moore - Organist

Christopher was born in Sussex and educated in Hertfordshire and at Durham University. He spent a year at the College of St Nicholas, Addlington Palace (RSCM) before embarking on a career in teaching and church music which led him to appointments in Dorset, London and Sussex. In 1986, he became Director of Music at Great St Mary's (the University Church) in Cambridge. After a year at Uppingham School, he returned to Cambridge in 1992. In 1994 he was appointed Director of Music at the R.C. Church of Our Lady and the English Martyrs. In 1998 he moved to Sudbury (Suffolk) where he restored a medieval guildhall while travelling extensively for the Associated Board of the Royal Schools of Music. In 2002 he moved to London and was Acting Organist at Lincoln's Inn Chapel before moving in 2004 to South Africa to become Director of Music at Grahamstown Cathedral. In 2006 he returned to England to be Director of Music at St Michael and All Angels, Croydon. He left at Christmas 2007 and worked as a freelance musician in London. He is currently Assistant Director of Music at St Mary-le-Tower, Ipswich.

### Inge-Lise Parsons - soprano

Inga-Lise grew up in Haderslev, Denmark where, from a very young age, she was involved in music making. After graduating in singing, choir conducting and church organ from the Academies of Music in Esbjerg and Copenhagen, she moved to London to continue her studies with Jessica Cash and Raymond Connell and further with Emma Kirkby and Linda Hutchison. She has performed in concerts as the soloist for various oratorios and sacred works with a number of choirs and orchestras across Denmark and England. She has also given numerous recitals of chamber music and solo song in Denmark and London with a special emphasis on baroque music and contemporary music.

### Ørjan Hartveit - Baritone

Ørjan graduated from Trinity College of Music, London, in 2005 with First Class Honours and subsequently went on to study with Russell Smythe. Appearances have included Bergen, Bloomington (Indiana), Cologne, Hamburg, Hardanger, Heraklion, London, New York, Prague and Vilnius. Ørjan's vast concert repertoire includes works of Bach, Handel and Charpentier through to Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Brahms, Faure, Puccini, Stravinsky, Howells, Britten and Vaughan Williams. Operatic roles have included Count Almaviva (*The Marriage of Figaro*), Lakai and Haushofmeister (*Ariadne auf Naxos*) and Raguél's Men (Jonathan Dove: *Tobias and the Angel*) for English Touring Opera.

Ørjan has recorded works by Ralph Vaughan Williams for choir and solo baritone on the album *Where Hope is Shining* (Albion Records) with Joyful Company of Singers/Peter Broadbent and songs by Geirr Tveitt on the recently released *Geirr Tveitt – Piano Works and Songs* which contains several world premieres.

### John Bacon - Tenor

An England-based Canadian, John is rapidly establishing himself as a singer of exceptional musicianship. He has performed throughout Europe and North America, and been praised for his dramatic intensity, vocal beauty, clarity and agility. Recently, he made his debut in Tokyo singing *Nemerino* in *L'elisir d'amore*, was the Evangelist in Bach's *St. John Passion* with the Pacific Baroque Orchestra in Vancouver and sang Purcell's *Dido and Aeneas* to critical acclaim with Opera Erratica in Toronto. John has amassed a number of operatic roles including; Tito in *La Clemenza di Tito*, Don Ottavio in *Don Giovanni*, Aeneas and Damon in *Dido and Aeneas*, Horace in *La Colombe*, Raoul de Gardefeu in *La Vie Parisienne*, and Bill in *Flight*. Winner of the Canadian Broadcasting Corporation's Radio Two Début Series for Young Performers, John is also the recipient of a Koerner Foundation Artist Award. He recently completed the Postgraduate Opera Program at the Guildhall School of Music and Drama under the tutelage of Rudolf Piernay. Prior to this he sang with the Juno award-nominated vocal ensemble Musica Intima and completed a Bachelor of Music at the University of British Columbia. John is currently based in London where he is a resident artist of Yehudi Menuhin's *Live Music Now*.

# The New Essex Choir

## *Sopranos*

Eileen Aldsworth  
Naomi Archer  
Elizabeth Bond  
Margaret Dudman  
Ann Duthie  
Joan Fleming  
Thelma Franklin  
Kate Harvey  
Caroline Leonard  
Cathy Miller  
Sue Moss  
Vida Palmer  
Doreen Smith  
Dorothy Tilley

## *Tenors*

Tom Barton  
Brian Taylor  
Peter Miller

## *Altos*

Janet Baldacci  
Gillian Barton  
Jo Dimond  
Yoko Franklin  
Doreen Handlon  
Anne Macintosh  
Amy Ramirez-Canessa  
Kathleen Taylor  
Jenifer Walker

## *Basses*

Kevin Bashford  
George Birtles  
Andrew Blount  
Jeremy Cook  
Eddy Tywang