

Australian Brandenburg Orchestra

Noël! Noël!

PAUL DYER artistic director and harpsichord
CHRISTINA LEONARD saxophone
BRANDENBURG CHOIR

PROGRAM

Gauntlett Once, in royal David's city
Gabrieli Jubilate Deo
Palestrina Assumpta est Maria in caelum
Cazzati Passacaglia and Ciaccona
Anonymous Falalán
Anonymous Villancico catalan
Anonymous Bastião
Albinoni *Adagio* from Concerto in D minor, Op. 9 No. 2
Vivaldi Trio sonata in D minor, Op. 1 No. 12 "La Follia", RV 63
Traditional arr. Coelho O come, o come Emmanuel
Traditional arr. Coelho The Coventry Carol
Lauridsen "La Rose Complète" and "Dirait-On" from *Les Chansons des Roses*
Davis arr. Coelho The Little Drummer Boy
Gruber Stille Nacht (Silent Night)
Anonymous arr. Willcocks O come all ye faithful

This concert will last approximately 80mins without interval.
We request that you kindly switch off all electronic devices during the performance.

CONCERT BROADCAST

You can hear Noël! Noël! again when it's broadcast
on ABC Classic FM on Wednesday 21 December at 8pm.



The Australian Brandenburg Orchestra is assisted
by the Australian Government through the Australia
Council, its arts funding and advisory body.



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AUSTRALIAN
BRANDENBURG
ORCHESTRA

BRANDENBURG CHOIR

ARTISTIC DIRECTOR PAUL DYER

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THE MUSICIANS

ON PERIOD

INSTRUMENTS

VIOLIN 1

Matt Bruce⁺

VIOLIN 2

Ben Dollman⁺

VIOLA

Stefan Duwe

CELLO

Anthea Cottee

PERCUSSION

Jess Ciampa

THEORBO/GUITAR

Tommie Andersson⁺

BAROQUE GUITAR

Samantha Cohen

ORGAN

Heidi Jones

HARPSICHORD

Paul Dyer

THE CHOIR

SOPRANO

Sarah Ampil
Julia Booth
Samantha Ellis
Julia Golding
Belinda Montgomery
Jennifer Rollins
Josie Ryan
Meinir Thomas
Veronique Willing

ALTO

Phil Butterworth
Chris Golding
Chris Hopkins
Roberto Keryakos
Adam Leslie
Mark Nowicki
Max Riebl

TENOR

Miguel Iglesias
Andrei Laptev
Brendan McMullan
Edmond Park
Jake Ryan
Richard Sanchez
Paul Sutton

BASS

Craig Everingham
Alex Freeman
Ashley Giles
David Hayton
Denis Lee
Sébastien Maury
Rodney Smith

THE VENUES

NEWCASTLE

Sun 11 Dec at 2pm
Christ Church Cathedral

PADDINGTON

Mon 12 Dec at 7pm
Tues 13 Dec at 7pm
St Francis of Assisi Church

PARRAMATTA

Thurs 15 Dec at 7.30pm
St Patrick's Cathedral

WOLLONGONG

Sat 17 Dec at 2.30pm
St Francis Xavier's Cathedral

CREMORNE

Sun 18 Dec at 6.30pm
St Peter's Anglican Church

NEWTOWN

Mon 19 Dec at 7pm
St Stephen's Anglican Church

⁺ Denotes Brandenburg Core Musician
Harpsichord preparation by Geoffrey Pollard.

Australian

Brandenburg

Orchestra

“...What stands out at concert after concert is the impression that this bunch of musicians is having a really good time. They look at each other and smile, they laugh...there’s a warmth and sense of fun not often associated with classical performance.”
– Sydney Morning Herald

The Australian Brandenburg Orchestra, led by charismatic Artistic Director Paul Dyer, celebrates the music of the sixteenth, seventeenth and eighteenth centuries with excellence, flair and joy. Comprising leading specialists in informed performance practice from all over Australia, the Brandenburg performs using original edition scores and instruments of the period, breathing fresh life and vitality into baroque and classical masterpieces – as though the music has just sprung from the composer’s pen.

The Orchestra’s name pays tribute to the Brandenburg Concertos of J.S. Bach, whose musical genius was central to the baroque era. Since its foundation in 1989, the Brandenburg has collaborated with such acclaimed and dynamic virtuosos as Andreas Scholl, Fiona Campbell, Emma Kirkby, Andreas Staier, Philippe Jaroussky, Elizabeth Wallfisch, Genevieve Lacey and Andrew Manze.

Through its annual subscription series, the Australian Brandenburg Orchestra performs before a live audience in excess of 30,000 people, and hundreds of thousands more through national broadcasts on ABC Classic FM. In addition, the Brandenburg

tours nationally and has a regular commitment to performing in regional Australia. Since 2003 the Australian Brandenburg Orchestra has been a member of the Major Performing Arts Group, which comprises 28 flagship national arts organisations supported by the Australia Council for the Arts.

Since its beginning, the Brandenburg has been popular with both audiences and critics. In 1998 The Age proclaimed the Brandenburg had “reached the ranks of the world’s best period instrument orchestras.” In 2001 The Guardian exclaimed that the Brandenburg’s sold-out London Proms performance at the Royal Albert Hall was “an event that just seemed to stop the audience in its tracks - and had everyone roaring for more. The whole concert was just bliss, every single stupendous second of it.” More recently the Sydney Morning Herald described the Brandenburg as “decidedly rapturous and deserving of every bit of the footstamping, cheering ovation.”

The Brandenburg’s sixteen recordings with ABC Classics include five ARIA Award winners for Best Classical Album (1998, 2001, 2005, 2009 and 2010).

We invite you to discover more at [**brandenburg.com.au**](http://brandenburg.com.au).



PAUL DYER

artistic director and harpsichord

Paul Dyer is one of Australia's leading specialists in period performance styles. A charismatic leader, he founded the Australian Brandenburg Orchestra in 1990 as a natural outcome of his experience as a performer and teacher of baroque and classical music, and he has been the Orchestra's Artistic Director since that time. Paul has devoted his performing life to the harpsichord, fortepiano and chamber organ as well as conducting the Brandenburg Orchestra and Choir.

Having completed postgraduate studies in solo performance with Bob van Asperen at the Royal Conservatorium in The Hague, Paul performed with many major European Orchestras and undertook ensemble direction and orchestral studies with Sigiswald Kujiken and Frans Brüggen.

As well as directing the Brandenburg, Paul has a busy schedule appearing as a soloist, continuo player and conductor with many major ensembles, including the Sydney Symphony Orchestra, West Australian Symphony Orchestra, Queensland Orchestra, Australia Ensemble, Australian Chamber Orchestra, Opera Australia, Australian Youth Orchestra, Malaysian Philharmonic Orchestra, the Pacific Baroque Orchestra, Vancouver, and the Orchestra of the Age of Enlightenment, London. He recently conducted Victorian Opera's 'Baroque Triple Bill'.

Paul has performed with many prominent international soloists including Andreas Scholl, Cyndia Sieden, Elizabeth Wallfisch, Andreas Staier, Marc Destrubé, Christoph Prégardien, Hidemi Suzuki, Manfredo Kraemer, Andrew Manze, Yvonne Kenny, Emma Kirkby, Philippe Jaroussky and many others. In 1998 he made his debut in Tokyo with countertenor Derek Lee Ragin, leading an ensemble of Brandenburg soloists, and in August 2001 Paul toured the Orchestra to Europe with guest soloist Andreas Scholl, appearing in Vienna, France, Germany and London (at the Proms). As a recitalist, he has toured Germany, France, Belgium, the Netherlands and the United States, playing in Carnegie Hall in New York.

Paul is an inspiring teacher and has been a staff member at various Conservatories throughout the world. In 1995 he received a Churchill Fellowship and he has won numerous international and national awards for his CD recordings with the Australian Brandenburg Orchestra and Choir, including the 1998, 2001, 2005, 2009 and 2010 ARIA Awards for Best Classical Album. Paul is Patron of St Gabriel's School for Hearing Impaired Children. In 2003 Paul was awarded the Australian Centenary Medal for his services to Australian society and the advancement of music and in 2010 the Sydney University Alumni Medal for Professional Achievement.

The Brandenburg Choir



The Brandenburg Choir is renowned for its astonishing vocal blend and technical virtuosity. Established by Artistic Director Paul Dyer in 1999 to perform in the first-ever *Noël! Noël!* Brandenburg Christmas concert, the Choir has become a regular part of the Brandenburg year. The first *Noël! Noël!* concert combined medieval chant and polyphony as well as carols from around the world in their original settings and languages.

"Music from earlier centuries often requires the sound of the human voice. I wanted to put a group of excellent singers together adding a rich complement to our period instruments. Our Choir is a ravishing blend of radiant Sydney singers", says Paul Dyer.

Originally 13 voices, the Choir joined our Orchestra and wowed audiences with truly beautiful renditions of both familiar Christmas favourites and rarely-heard sacred works, performing music from the eleventh century to the baroque. It was an instant success, combining musical, literary and scholarly performances that thrilled audiences and critics alike.

"The choir and orchestra were at their best, giving an elated performance, deserving of every bit of the foot-stamping, cheering ovation."
Sydney Morning Herald

In addition to the annual *Noël! Noël!* concerts, the Choir now regularly performs as part of the Brandenburg's annual subscription season. Bach

Cantatas, Handel Coronation Anthems, and Mozart's great *Requiem* and *Coronation Mass* are among the best loved performances of the Choir. Their performance of Handel's *Ode for St Cecilia's Day* received critical acclaim, with the Sydney Morning Herald declaring: *"[The Brandenburg Choir is] one of the finest choruses one could put together in this town."*

The current members of the Brandenburg Choir are all professional singers, many of whom also hold music degrees, but they do not all sing full time. From music teachers to lawyers, business managers to medical doctors and nurses, each member looks forward to the opportunity to perform with the Brandenburg throughout the year.

"The Brandenburg Choir was polished and responsive, powerfully conveying the work's celebratory magnificence in their full-voiced climaxes sung in unison."
The Australian

You can hear the Brandenburg Choir in our two Christmas recordings, *Noël! Noël!* and *A Brandenburg Christmas*. These beautiful collections feature sublime choral music from around the world and across the ages.

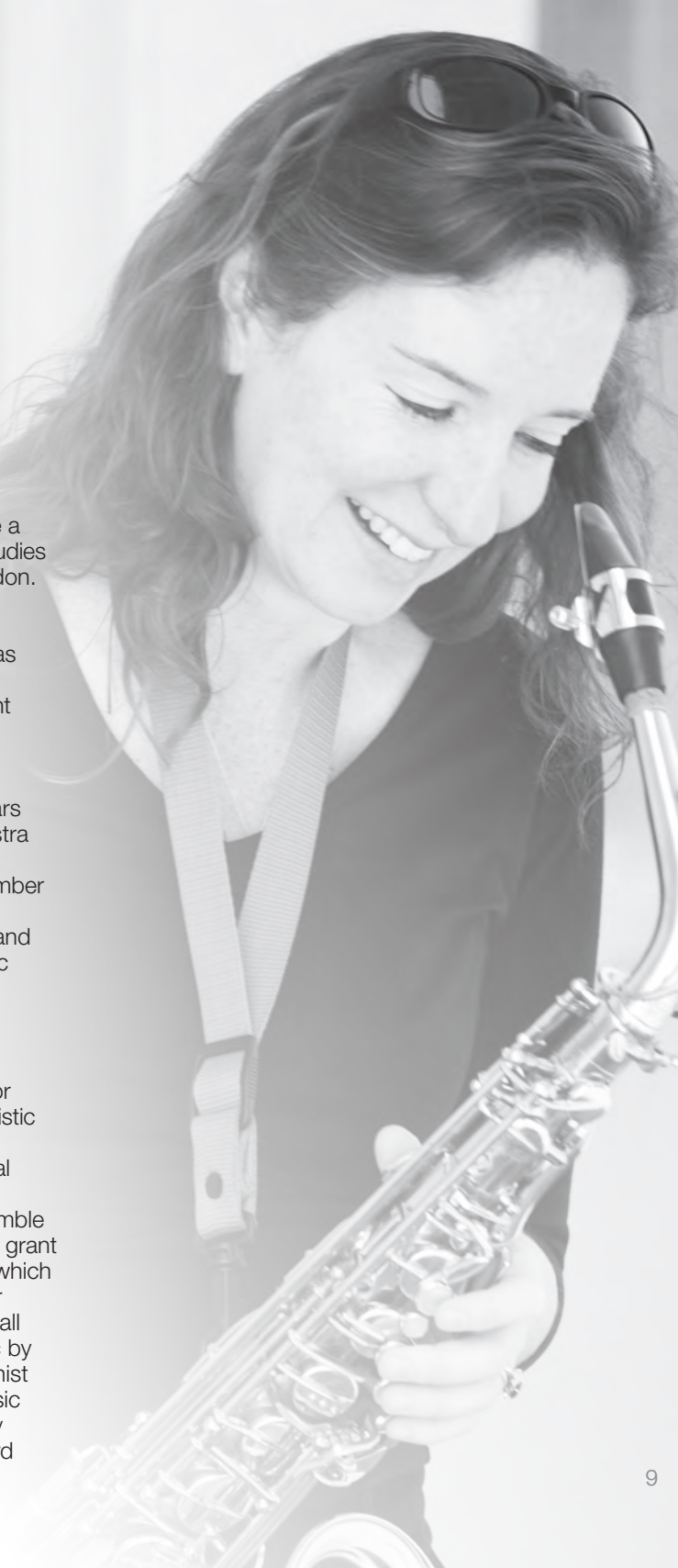
CHRISTINA LEONARD

saxophone

Christina Leonard was born in Coonamble NSW and now resides in Sydney. In 1995, she was awarded a Queens Trust Scholarship to complete a postgraduate degree in Advanced Instrumental Studies at the Guildhall School of Music and Drama, London. On her return to Sydney, Christina completed her Masters of Music (Performance) at the Sydney Conservatorium of Music. From 1997 Christina has taught Saxophone at the Sydney Conservatorium of Music and in 2008 was awarded the permanent position of Lecturer in Saxophone.

Christina has performed and recorded with Sonic Art Ensemble, Alpha Ensemble, and for many years has appeared with the Sydney Symphony Orchestra and the Australian Opera and Ballet Orchestra. Christina has also toured with the Australian Chamber Orchestra, Musica Viva, The Song Company and Synergy Percussion. Christina is a core member and co-director of the Sydney Soloists and was artistic director of the 2009 Campbelltown Arts Centre 'Composer in Residence' series.

Christina has directed and performed in many recitals and frequently recorded live broadcasts for both 2MBSFM and ABC Classic FM. She is co-artistic director of Saxophone Quartet 'Compass' whose recent CD of original Tango music garnered critical acclaim on the Tall Poppies label. Christina is the founder and artistic director of the chamber ensemble 'The Collective' and received an Australia Council grant to commission two new works for the ensemble which were recorded by ABC Classic FM in 2008. Other recordings include Baroque repertoire with Marshall McGuire (Harp) and Danny Yeadon ('Cello), music by Piazzolla, Ginastera and Guastavino with jazz pianist Matt McMahon and contemporary Australian music with Continuum Saxophone Quartet. She recently recorded the music of Mary Finsterer for the award winning Australian film South Solitary.



Noël! Noël!

Henry John Gauntlett (1805–76)

Once, in royal David's city

The tune of *Once, in royal David's city* was composed in 1849 by the brilliant English organist, organ designer and music critic Henry John Gauntlett, who composed over a thousand hymn tunes and was a renowned player of JS Bach's organ music. The words were written in 1848 by Mrs Cecil Frances Alexander, wife of the Anglican Primate of Ireland and a prolific author of children's hymns, including *All things bright and beautiful* and *There is a green hill far away*.

Once, in royal David's city
Stood a lowly cattle shed
Where a mother laid her baby
In a manger for his bed:
Mary was that mother mild,
Jesus Christ her little child.

He came down to earth from heaven
Who is God and Lord of all,
And His shelter was a stable
And His cradle was a stall;
With the poor, and mean, and lowly,
Lived on earth our Saviour holy.

Not in that poor lowly stable,
With the oxen standing by,
We shall see him; but in heaven,
Set at God's right hand on high;
When like stars his children crowned
All in white shall wait around.

Giovanni Gabrieli (1557–1612)

Jubilate Deo

The Basilica San Marco, with its gold mosaics and altarpiece of solid gold and precious jewels, was the centre of Venice's musical life in the sixteenth and seventeenth centuries. The city, a wealthy trading centre, spent extravagantly on public spectacles, music and art to promote its power at home and abroad, and it drew some of the foremost composers in Italy. One of the greatest of these was Giovanni Gabrieli, a native Venetian, who followed in the footsteps of his uncle Andrea Gabrieli to become organist at San Marco in 1585, a position he held until his death. He was also the chief composer of the music required for the many ceremonies and religious festivals held at San Marco or in the piazza in front of it (described by Napoleon as "the finest drawing room in Europe").

Gabrieli is particularly famous for his elaborate motets for multiple choirs, sometimes as many as five, but this is a relatively simple one for just one choir in eight parts. It probably dates from after 1605, a time of relative austerity in Venice. The text (set three times by Gabrieli) combines lines from four psalms from

the Old Testament of the Bible. It was sung on the festival of Ascension Day, which marks Christ's return to heaven after his resurrection. During the festival the Doge, ruler of Venice, would cast his ring into the sea to symbolise the union of the two, hence the inclusion of the line "Deus Israel conjugat vos" – "may the God of Israel unite you".

*Jubilate Deo omnis terra,
quia sic benedecitur homo
qui timet Dominum.
Jubilate Deo omnis terra.
Deus Israel conjugat vos
et ipse sit vobiscum.
Mittat vobis auxilium de sancto,
et de Sion tueatur vos.
Jubilate Deo omnis terra.
Benedicat vobis Dominus ex Sion,
qui fecit caelum et terram.
Jubilate Deo omnis terra.
Servite Domino in laetitia.*

Oh be joyful in the Lord all the earth,
for thus shall the man be blessed
who fears the Lord.
Oh be joyful in the Lord all the earth.
May the God of Israel unite you
and himself be with you.
May he send you help from the sanctuary,
and defend you out of Zion.
Oh be joyful in the Lord all the earth.
May the Lord bless you out of Zion,
He who made heaven and earth.
Oh be joyful in the Lord all the earth.
Serve the Lord with gladness.

Giovanni Pierluigi da Palestrina (1525–1594)

Assumpta est Maria in caelum

Palestrina spent all his working life as a choirmaster in Rome. He was a prolific composer of masses and motets, and was considered by his contemporaries to be the perfect composer of Catholic church music. His positive, uplifting and compelling compositions set the standard for polyphonic church music for generations to come.

The motet *Assumpta est Maria in caelum* is in six parts and is based on a chant sung on the feast of the assumption of Mary, mother of Jesus Christ, into heaven.

*Assumpta est Maria in caelum,
gaudent Angeli,
laudantes benedicunt Dominum.*

Mary is received into heaven,
the angels rejoice,
and with praises bless the Lord.

*Gaudete et exsultate
omnes recti corde.
Quia hodie Maria Virgo
cum Christo regnat in aeternum.*

Let everyone rejoice and be glad
with righteous hearts.
For today the Virgin Mary
reigns with Christ for eternity.

*Quae est ista, quae progreditur
quasi aurora consurgens,
pulchra ut luna, electa ut sol,
terribilis ut castrorum acies ordinata?*

Who is she, who comes
like the rising sun,
fair as the moon, glorious as the sun,
awesome as the ranks of an army?

*Gaudete omnes recti corde.
Quia hodie Maria Virgo
cum Christo regnat in aeternum*

Rejoice everyone with righteous hearts.
For today the Virgin Mary
reigns with Christ for eternity.

Noël! Noël!

Maurizio Cazzati (1616–1678)

Passacaglia and Ciaccona

Cazzati was an Italian composer and organist who worked at the most important musical centres in northern Italy - Mantua, Ferrara, Bergamo and Bologna. At Bologna he was music director at the church of San Petronio, renowned for its high musical standards (Mozart studied there a century later), and Cazzati contributed to its reputation by the developments he instituted in instrumental music. He left there in 1671 after bitter arguments when he was accused by another composer of musical errors in his compositions.

Cazzati published his compositions on his own printing press, very much a novelty in the seventeenth century, and published five volumes of dance movements. The *passacaglia* and *ciaccona* were Spanish popular dances, their particular bass patterns and harmonies used as the basis for sets of variations by many composers. From the words “pasar” (to walk) and “calle” (street), the *passacaglia* originated as the few bars played by strolling guitarists between verses of a song. The *ciaccona* came from the Spanish dominions in the New World where it was supposed to have been invented by the devil. Its suggestive movements and mocking text included the refrain “Let’s live the good life; let’s go to Chacona!”

Anonymous

Falalán

The score of *Falalán* comes from a collection of Spanish music published in Venice in 1556. The collection is known as the *Cancionero de Uppsala* (the songbook of Uppsala), as the only surviving copy was discovered in the Uppsala University Library in Sweden in 1909. It contains mostly anonymous *villancicos*. From the word “villano” meaning “rustic,” the *villancico* originated in fifteenth century Spain and was a song form consisting of several stanzas with a refrain at the beginning and end. It was usually performed by a singer accompanied by two or three instruments.

Falalán, falalera, falalán
de la guarda riera.

Cuando yo me vengo de guardar Ganado,
todos me lo dicen: Pedro el desposado.
A la hé, si soy con la hija de nostramo,

qu’esta sortijuela ella me la diera.

Falalán ...

Alla’ riba, riba, en Val de Roncales,
tengo yo mi esca y mis pedernales
y mi çurronçito de ciervos cavales,
hago y mi lumber, siéntome doquiera.

Falalán ...

Falalán, falalera, falalán
The herdsman at the river.

When I come back from watching the herd,
Everyone calls me “Pedro the newly-wed.”
That’s because I am going with the boss’s daughter,

For she gave me this little ring.

Falalán ...

On the riverbank in Val de Roncales,
I have my soused fish and my flints,
And my deerskin gamebag;
I make my fire and sit where I please.

Falalán ...

*Viene la Cuaresma, yo no como nada,
ni como sardine, ni cosa salada,
de cuanto yo quiera no se haze nada,
migás con azeite házenne dentera.*

Falalán ...

When Lent comes, I eat nothing,
Neither sardines nor savoury dishes;
Anything I want they don't make,
Breadcrumbs fried in oil set my teeth on edge.

Falalán ...

Traditional

Villancico catalan

Throughout the sixteenth century the texts of *villancicos* focused increasingly on religious themes. They were part of church liturgies on feast days, and sung by exhilarated crowds on important dates like Christmas or New Year. This *villancico* is a traditional (folk) song from the Catalanian region of Spain.

*Eixa es nit de vetlla
N'ha parit una doncella,
la miren i fa sol,
un infant com una estrella.
Loilà Kyrie eleison,
loilà Christe eleison.*

*Anirem al camp,
pomes a cullir,
pometes cullirem,
que de Deu serem:
pometes al ram,
que Deu sigma.*

*Als pastors l'angel desvetlla,
i els hi diu la meravella,
la mira i fa sol,
amb sa dolca cantarellá.
Loilà Kyrie eleison,
loilà Christe eleison.*

Tonight no-one will sleep:
A maiden has given birth,
When one looks at her, she is like the sun,
To a child lovely as a star:
*Loilà Kyrie eleison,
loilà Christe eleison.*

We will go to the field
To pick apples,
We will pick little apples
And belong to God:
Little apples in a bunch,
And we will be God's.

The angel awakens the shepherds,
And tells them of the wonder,
When one looks at her, she is like the sun,
With his sweet song:
*Loilà Kyrie eleison,
loilà Christe eleison.*

Anonymous

Bastião

Bastião dates from 1643, and is based on an anonymous manuscript found in the library of the monastery of Santa Cruz in Coimbra, Portugal. It is a particular type of *villancico* called a *negrillo*, which were almost always about the birth of Jesus. Its text is not an actual spoken language but a made-up combination of Portuguese, Castilian and Creole, intended to imitate Portuguese as spoken by African slaves in South American. Some of the words are onomatopoeic inventions meant to sound like musical instruments. *Guguluga* is the sound of the guitar, while *que tão palatão* is percussion.

Noël! Noël!

*Bastião, Bastião,
Flunando, Flancico,
palente placero
nozo gelação
juntamo nosso pandorga
nossa festa de tão balalão.*

*De guguluga de tão balalão
de glande folia,
que cosfessa cos aleglia
me say pelos oyo minha colação.*

*Ploque rezão
tanto flugamento ha!
de guguluga de tão balalão
siolo capitão
que gente pleto zunta
debaixo sua plegão.*

*Ha ha ha
de guguluga de guguluga
que esses campo se abrása
ploque Sol está no chão.*

*He he he
buli co a pé
de guguluga de guguluga
de guguluga de gugulugué,
ha ha ha
corrê, baya
de guguluga de guguluga
de guguluga de tão balalão,
os oyo na céu
giolho na chão
façamolo solfa
nos palma de mão.*

*Que tão palatão
tão tão tão,
que tum polutum
tum tum tum,
que tum que tão
guluguluga gulugulugu,
flutai pequenina
minha colação,
que tum que tão
que tão que tum
guluguluga gulugulugu,
forria os pletinho
siolo Zezu,
que tão que tum
guluguluga, gulugulugu,
façamolo solfa
nós palma de mão.*

Sebastian, Sebastian,
Ferdinand, Francisco,
kinsman, member
of our generation,
let us join our tambourines together
in the festival of *tão balalão*.

Of *guguluga* of *tão balalão*
of great revelry,
for I confess that for joy
my heart is bursting from my eyes.

What is the reason
for such rejoicing,
de guguluga de tão balalão,
which brings the black people
together
under its banner?

Ha ha ha
de gugulugu de guguluga
these fields are ablaze
because the Sun is on the earth.

He he he
let's move our feet,
de guguluga de guguluga
de guguluga de gugulugué,
Ha ha ha
Run, dance,
de guguluga de guguluga
de guguluga de tão balalão,
Our eyes towards heaven,
Our knees on the ground,
Let us do our sol-fa
In the palm of our hands.

*Que tão palatão
tão tão tão,
que tum polutum
tum tum tum,
que tum que tão
guluguluga, gulugulugu,*
My heart
becomes very tiny,
*que tum que tão
que tão que tum
guluguluga gulugulugu,*
Free the little Negroes
Lord Jesus,
*que tão que tum
guluguluga, gulugulugu*
Let us do our sol-fa
In the palm of our hands.

Tomasso Albinoni (1671-?1751)

Adagio from Concerto in D minor, Op. 9 No. 2

Albinoni was a rare breed among musicians in the eighteenth century – someone who could make music literally for the delight of it. He came from a wealthy Venetian family and as a young man worked in the family stationery business, but his real passion was music, and after studying the violin and singing he devoted himself almost entirely to a life as composer and performer. Having the backing of a wealthy family meant that Albinoni was never obliged to work as a professional musician with court or church, required to compose or play whatever they demanded.

Albinoni composed at least forty eight operas and his natural feel for vocal music is reflected in his concertos and other instrumental works. His lyrical gifts are especially evident in the transcendently beautiful Adagio of this, one of the most famous of all baroque concertos. There is a twist in this performance: the solo oboe part will be played by saxophone.

Antonio Vivaldi (1678–1741)

Trio sonata in D minor Op 1 No 12 “La Follia”, RV 63

The *Folia* (which he spelt “Follia”) was a popular dance with a distinctive melody and bass from Spain. The word “folia” means “madness”, and the dance was so called because it was fast and frenzied. Like the *Passacaglia* and *Ciaccona*, it was one of a large group of popular melodic and harmonic patterns used as the basis for sets of variations by many composers in the seventeenth century. Vivaldi’s version consists of a theme and nineteen variations, in one long movement.

In the late Baroque period, the term “sonata” designated a piece of music which usually had a number of movements and was intended to be played by a solo instrument or small ensemble. A trio sonata was composed for three instrumental parts – two melody parts, typically for violins, and bass. Confusingly, it is normally played by at least four performers because the bass part is shared by a melodic instrument like a cello and a chord playing instrument such as harpsichord, organ or guitar, which fills in the harmonies.

Traditional

O come, O come, Emmanuel arr. Tristan Coelho

The words of this Advent carol date from the thirteenth century and were translated from the original Latin in the nineteenth century. The tune is French, from the fifteenth century. “Emmanuel” means “God with us”. “Ransom captive Israel in lonely exile” refers metaphorically to Christians needing the intercession of Jesus before they can enter heaven. The “Rod [or stem] of Jesse” is a reference to the Old Testament prophecy that the messiah (Christ) would be born of the house of David, whose father was Jesse. The last verse concerns God’s giving the Ten Commandments (“the Law”) to Moses on Mount Sinai.

Noël! Noël!

O come, O come, Emmanuel,
And ransom captive Israel,
That mourns in lonely exile here
Until the Son of God appear.
Rejoice! Rejoice! Emmanuel
Shall come to thee, O Israel.

O come, Thou Rod of Jesse, free
Thine own from Satan's tyranny.
From depths of Hell Thy people save
And give them victory o'er the grave.
Rejoice! Rejoice! Emmanuel
Shall come to thee, O Israel.

O come, O come, Thou Lord of might,
Who to Thy tribes, on Sinai's height,
In ancient times did'st give the Law,
In cloud, and majesty and awe.
Rejoice! Rejoice! Emmanuel
Shall come to thee, O Israel.

Traditional

***The Coventry Carol* arr. Tristan Coelho**

This song comes from one of the fourteenth-century Coventry mystery plays, the Pageant of the Shearmen and Tailors. The play tells the Christmas story, concluding with the 'Slaughter of the Innocents' ordered by Herod when he was told of the birth of a child who would become the most powerful ruler in the world. This song and another shepherds' carol were added in the sixteenth century, but reconstructed from an engraving after the original manuscript was destroyed by fire in the nineteenth century. The song comes at the end of the play and is sung by the mothers of Bethlehem to quieten their children, so Herod's men will not hear them and murder them.

Lully, lulla, thou little tiny child,
By, by, lully, lullay.

O sisters two,
How may we do
For to preserve this day
This poor youngling
For whom we do sing:
'by, by lully, lullay?'

Herod the King
In his raging
Charged he hath this day
His men of might
In his own sight
All young children to slay.

That woe is me,
Poor child, for thee
And ever morne* and say
For thy parting
Neither say nor sing:
'By, by, lully, lullay.'

**grieve and sigh*

Morten Lauridsen (1943-)

“La Rose Complète” and “Dirait-on” from *Les Chansons des Roses*

American composer Morten Lauridsen has been a professor of composition at the University of Southern California for over thirty years. In 2007 he was awarded the National Medal of Arts "for his composition of radiant choral works combining musical beauty, power and spiritual depth that have thrilled audiences worldwide." He is best known for his choral song cycles, particularly *Lux Aeterna* and *Les Chanson des Roses*, settings of poems by the German poet Rainer Maria Rilke (1875-1926).

Inspired by nature, Rilke wrote many poems in French towards the end of his life. *Les Chansons des Roses* consists of five poems concerning the fascination roses hold for human beings, of which the fourth and fifth are heard in this concert. In “La Rose Complète” the speaker of the poem identifies with the rose. “Dirait-on” is a mystical reflection on the image of a rose endlessly caressing itself. It is the only one of the cycle to be accompanied by instruments. Originally scored by Lauridsen for piano, in this performance the piano part has been arranged for strings by Sydney composer Tristan Coelho.

La Rose Complète

*J'ai une telle conscience de ton être,
rose complète,
que mon consentement te confond
avec mon coeur en fête.*

*Je te respire comme si tu étais,
rose, toute la vie,
et je me sens l'ami parfait
d'une telle amie.*

*Dirait-on
Abandon entouré d'abandon,
tendresse touchant aux tendresses.
C'est ton intérieur qui sans cesse
se caresse, dirait-on;*

*se caresse en soi-même,
par son propre reflet éclairé.
Ainsi tu inventes le thème
du Narcisse exaucé.*

The Perfect Rose

*I have such awareness of your being,
perfect rose,
that my will unites you
with my heart in celebration.*

*I breathe you in as if you were,
rose, all of life,
and I feel the perfect friend
of such a friend.*

*So they say
Abandon surrounding abandon,
tenderness touching tenderness.
Your oneness endlessly
caresses itself, so they say;*

*self-caressing
through its own clear reflection.
Thus you invent the theme
of Narcissus fulfilled.*

Noël! Noël!

Katherine K. Davis (1892–1980)

***The Little Drummer Boy* arr. Tristan Coelho**

The Little Drummer Boy was the main claim to fame of American composer Katherine K. Davis, who composed it in 1941 under the title “Carol of the Drum”. Like many other Christmas songs and carols it tells the Christmas story from the viewpoint of an imagined bystander. It has been an immensely popular Christmas song since it was first released on record in 1958 and has been recorded by, among many others, the Trapp Family Singers, Bob Dylan, Johnny Cash, the Brady Bunch, and *Die Toten Hosen*, a German punk band! Bing Crosby’s duet of it with David Bowie on his Christmas TV special in 1977 became his second biggest hit (his biggest was “White Christmas”). Tonight we hear it in an arrangement featuring saxophone and percussion.

Come they told me,
A new born King to see,
Our finest gifts we bring,
To lay before the King,
So to honour Him,
When we come.

Little Baby,
I am a poor boy too,
I have no gift to bring,
That's fit to give the King,
Shall I play for you,
On my drum?

Mary nodded,
The ox and lamb kept time,
I played my drum for Him,
I played my best for Him,
Then He smiled at me,
Me and my drum.

Felix Gruber (1787–1863)

Stille Nacht (Silent Night)

Silent Night was composed for the Christmas Eve mass in 1818 in the Bavarian (now Austrian) village of Oberndorf. For two voices and guitar, the music was by the parish organist Felix Gruber, the words by parish priest Joseph Mohr, and they wrote it for the available musicians – themselves. Gruber later arranged it for more instruments and added a choir.

*Stille Nacht! Heilige Nacht!
Alles schläft; einsam wacht
Nur das traute heilige Paar.
Holder Knab im lockigen Haar,
Schlafe in himmlischer Ruh!*

Silent night! Holy night!
Everything sleeps; only awake are
The holy betrothed couple.
Lovely boy with curly hair,
Sleep in heavenly peace!

*Douce nuit! Sainte nuit!
Dans les cieux l'astre luit,
Le mystère annoncé s'accomplit.
Cet enfant sur la paille endormi
C'est l'amour infini.*

*Silent night! Holy night!
Son of God, love's pure light.
Glories stream from heaven afar.
Heavenly hosts sing 'Alleluia!'
Christ the Saviour is born!*

Silent night! Holy night!
In the heavens the star shines,
The foretold mystery is taking place.
This child sleeping on the straw,
He is infinite love.

Anonymous

***O come all ye faithful* arr. David Willcocks**

The origins of *O come, all ye faithful* are uncertain, although it is clear that both tune and text come from England in the middle of the eighteenth century. It certainly started life as a hymn sung in Latin at the Roman Catholic Portuguese embassy chapel in London, and consequently it appeared in nineteenth century hymn books as "The Portuguese Hymn". Musicologists speculate that the tune was written by Thomas Arne, an eighteenth century English composer of popular light opera who is best remembered now as the composer of "Rule! Britannia". The text originally consisted of four verses in Latin with the title *Adeste fideles* and is thought to have been written by John Francis Wade, an English Catholic scholar. It went through a number of English translations throughout the nineteenth century, before arriving at the version we know now.

O come, all ye faithful,
joyful and triumphant,
O come ye, o come ye to Bethlehem!
Come and behold him,
born the King of Angels!

O come, let us adore him!
O come, let us adore him!
O come, let us adore him, Christ the Lord!

God of God,
Light of Light,
Lo! He abhors not the Virgin's womb:
very God, begotten, not created.
Sing, choirs of angels!
Sing in exultation

Sing, all ye citizens of heaven above:
"Glory to God in the highest."

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