

NOËL! NOËL!

AUSTRALIAN BRANDENBURG ORCHESTRA

Paul Dyer artistic director and harpsichord
Australian Brandenburg Orchestra
Brandenburg Choir

PROGRAM

Victoria *Kyrie* (Missa *Trahe me post te*)

Traditional (arr. Aaron Kenny) *Let all mortal flesh keep silence*

G. Gabrieli Motet *Angelus Domini*

Biber *Praeludium* from the "Annunciation" Sonata

Traditional (arr. Aaron Kenny) Neapolitan Lullaby

Traditional (arr. Aaron Kenny) Italian Song (based on *la Carpinese*)

Biber *Aria* from the "Annunciation" Sonata

Victoria *Alma redemptoris mater* (for double choir)

Improvisation *Passacaglia andaluz*

Traditional (arr. Tristan Coelho) *O Come, O Come Emmanuel*

Traditional (arr. Tristan Coelho) *The Coventry Carol*

Cazzati Sonata *La Strozza*

Traditional (arr. The Blenders) *Hark! the Herald Angels Sing*

Traditional (arr. Tristan Coelho) *The Little Drummer Boy*

Gruber *Stille Nacht*

Anonymous (arr. David Willcocks) *O Come all ye Faithful*

This concert will last approximately 80mins without interval.

We kindly request that you switch off all electronic devices during the performance.



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



**Trade & Investment
Arts NSW**

The Australian Brandenburg Orchestra is assisted by the NSW Government through Arts NSW.



MACQUARIE

PRINCIPAL PARTNER

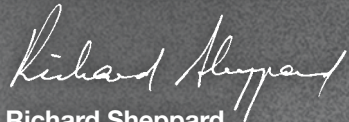
SHARING A PASSION

Macquarie Capital, Macquarie Private Wealth and Macquarie Group Foundation are proud to be the principal partners of the Australian Brandenburg Orchestra.

It's our shared passion for supporting creativity and ensuring an outstanding performance that makes this partnership so exciting and we congratulate the Brandenburg on its exceptional artistic achievements year after year.

As audiences will know, the Brandenburg provides more than a concert – it brings beautiful histories to life on period instruments and delivers this joyful experience to people around Australia.

Congratulations to the Orchestra for creating another rich and diverse program of period music.

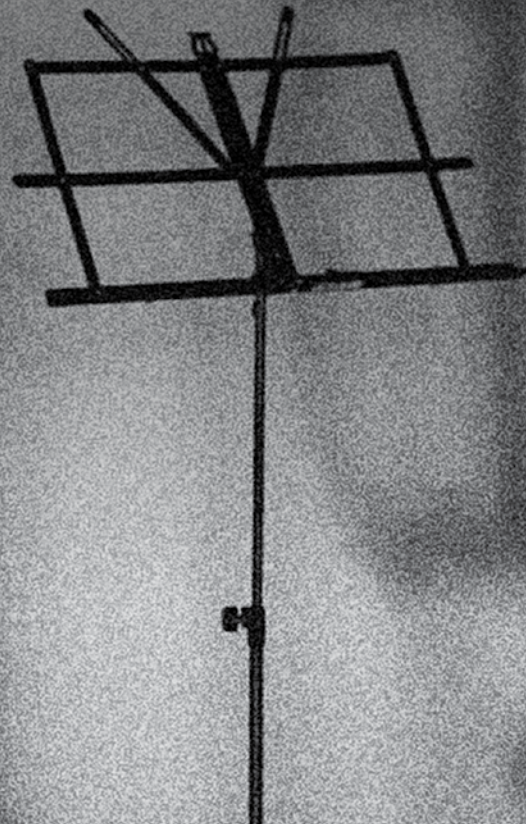


Richard Sheppard
Chairman, Macquarie Group Foundation




MACQUARIE

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ARTISTIC DIRECTOR'S MESSAGE



A few weeks ago I had the privilege to be part of a very special occasion: the 90th Anniversary of St Gabriel's School for Students with Hearing Impairment and other Special Needs, of which I am Patron. During the official ceremony, Kathy Freeman, the School's Principal unveiled a wonderful vision that she had for the school: a 'sacred' space. It was an amphitheatre within the school grounds surrounded by a series of outdoor percussion instruments for the children to enjoy.

Kathy explained the idea she had for this space: a cool, outdoor, paved area surrounded by gum trees where the students could really get into the joyful physicality of playing percussion. The students can feel the sound of the instruments through their vibrations, a feeling that sends them into a deliriously happy state. The joy was there that day and this beautiful space remains for them to enjoy on a day to day basis into the future.

This same spirit of joy, fun, beauty, adventure, love, abandon and reverence come to my stage for this series Noë! Noë!.

The beautiful Brandenburg Choir add their unique sparkle and luscious voices to the period sounds of the fabulous Australian Brandenburg Orchestra.

Alongside members of the Orchestra, I am so happy to have Christina Leonard and her classical saxophone join us once more for Noë! Noë!

Matthew Manchester joins us for Noë! Noë! playing on an instrument modelled after a 17th century cornetto. It is a stunning, elegant instrument that looks as wonderful as it sounds.

A special thank you to the people who have supported us throughout the year and a big welcome to those of you experiencing Noë! Noë! for the first time. 2012 has been a year filled with adventure and new experiences, a delight from start to finish. I look forward to sharing with you another group of excellent artists in 2013, beginning with the extraordinary virtuoso French countertenor Philippe Jaroussky.

Wishing you a joyous festive season and enjoy the concert, Noë! Noë!



Paul Dyer
Artistic Director

A BRANDENBURG CHRISTMAS



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Recorded live at Noë! Noë! 2010.
Available from ABC Shops
and all good music stores.

AUSTRALIAN
BRANDENBURG
ORCHESTRA

BRANDENBURG CHOIR

ARTISTIC DIRECTOR PAUL DYER

NOËL! NOËL! 2012

Paul Dyer Artistic Director and harpsichord
Brandenburg Choir

THE MUSICIANS ON PERIOD INSTRUMENTS

Violins

Ben Dollman⁺
Tim Willis

Percussion

Jess Ciampa /
Leigh Giles

Saxophone

Christina Leonard

Organ

Heidi Jones¹

Cello

Rosemary Quinn

Lute / Guitar

Tommie Andersson⁺

Cornetto

Matthew Manchester

Harpsichord

Paul Dyer

Theorbo/Guitar

Samantha Cohen

THE CHOIR

Soprano

Sarah Ampil
Julia Booth
Samantha Ellis
Julia Golding
Jennifer Rollins
Meinir Thomas
Adria Watkin
Ellen Winhall²
Hester Wright

Alto

Phil Butterworth
David Crowden
Chris Hopkins
Roberto Keryakos
Adam Leslie
Mark Nowicki
Max Riebl
Paul Tenorio

Tenor

Richard Butler
Spencer Darby
Miguel Iglesias
Brendan McMullan
Brendan Oliver
Edmond Park
Eric Peterson
Jake Ryan
Richard Sanchez

Bass

Craig Everingham
Nick Gilbert
Ashley Giles
David Hayton
Denis Lee
Sébastien Maury
Bruce Munro
Rodney Smith

THE VENUES

Melbourne

Sat 8 Dec 5pm
Sat 8 Dec 7pm
Melbourne Recital Centre

Paddington

Mon 10 Dec 7pm
Tues 11 Dec 7pm
St Francis of Assisi
Church

Cremorne

Sun 16 Dec 6.30pm
St Peter's Anglican
Church

Parramatta

Tues 18 Dec 7.30pm
St Patrick's Cathedral

Sydney

Wed 12 Dec 7pm
Sat 15 Dec 5pm
Sat 15 Dec 7pm
City Recital Hall Angel Place

Wollongong

Fri 14 Dec 7.30pm
St Francis Xavier's
Cathedral

Newtown

Mon 17 Dec 7pm
St Stephen's Anglican
Church

⁺ Denotes Brandenburg Core Musician

¹ Heidi Jones appears courtesy of
SCEGGS Darlinghurst (staff)

² Soprano solo Neapolitan Lullaby

Harpsichord preparation by Geoffrey Pollard
in Sydney and Alastair McAllister in Melbourne.
Organ preparation by Peter Jewkes in Sydney
and Stewart Organs in Melbourne.

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, Philippe Jaroussky, Kristian Bezuidenhout, Emma Kirkby, Andreas Staier, Elizabeth Wallfisch, Genevieve Lacey, Andrew Manze and more.

Through its annual subscription series in Sydney and Melbourne, 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. The Brandenburg also 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 2010 the UK's Gramophone Magazine declared "the Australian Brandenburg Orchestra is Australia's finest period-instrument ensemble. Under their inspiring musical director Paul Dyer, their vibrant concerts and recordings combine historical integrity with electrifying virtuosity and a passion for beauty."

Last year The Australian proclaimed that "a concert with the Australian Brandenburg Orchestra is like stepping back in time, as the sounds of period instruments resurrect baroque and classical works with reverence and authority."

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.

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 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.

THE CORNETTO



it is very often heard with voices. One contemporary writer stated that the sound could easily be mistaken for a 'choir castrato'!

It is a truly pan-European instrument, known to have been played in churches and royal courts as far apart as Spain, Poland, England, and everywhere in between. However, Italy is unquestionably its home particularly in Venice. There the best instruments were made, and arguably the greatest music was written for it. Composers such as Giovanni Gabrieli, composing his phenomenal polychoral works for buildings like San Marco and San Rocco in Venice, took advantage of the instrument's expressive capabilities. Many original Cornetti survive and it can be seen played by the angelic host in countless paintings, frescoes and carvings throughout Europe.

I first came across the instrument as an undergraduate, sitting on a shelf in my teacher's studio. I picked it up, made one of the less flattering noises of my career, and swiftly decided that there was a very good reason these instruments had been hunted to extinction. It wasn't until some years later that I began to be seduced by the music of the sixteenth and seventeenth centuries. Eventually I bought an instrument, moved to England to study, and became a Cornettist.

Perhaps my obsession with the Cornetto is due to the enigmatic and unique sound of this instrument, the challenge of playing it well, or the fact that we still have so much to discover about the instrument and its music. There is a freedom in the approach to cornetto playing and music of the sixteenth and seventeenth centuries. It revolves around virtuosic improvisation and ornamentation, and a very vocal way of approaching music; the perfect blend of showy extroversion and contemplative introversion. In short, the Cornetto represents one of the high points in Western music, and deserves much wider recognition by musicians and audiences alike. I hope you fall in love as I have with this unique sound, resurrected after some four centuries of obscurity.

Matthew Manchester
www.camerataantica.com

THE SAXOPHONE

The Soprano and Baritone Saxophones I will be performing on this evening are both made by the Japanese instrument maker Yanagisawa.

The technical capacity of these instruments is exceptional. They have a unique ability to allow a player to shape in the most personalised way, the quality and nuance of sound throughout the registers. This freedom for me playing on a modern instrument, means that within the Baroque context I am able to manipulate or "voice" the sound to suit this setting (rather like changing your accent if you like).

Growing up in the small country town of Coonamble I was lucky enough to have parents who were passionate about music. Dad was very fond of the Saxophone (to his taste it was a better option than enduring morning practice sessions of the 'indigestible' Eb horn that I was assigned at school) and being at an age where everything Dad said was gospel, I dutifully began practicing the Alto Saxophone.

It wasn't until much later in my career that I discovered a penchant for Baroque music and began to investigate how I could play more of it and play it with a greater understanding of the style, ornamentation and performance practice. During this time I was listening to many different recordings and was struck by the fact that a lot of pieces written during this period were regularly played on a variety of different instruments. This fuelled me with new zeal to appropriate as much music as I could for use on the Soprano Saxophone - a practice with historical precedence! From about 2002, I began researching original facsimiles both here and eventually in Europe to transcribe them and shape them to suit the tonal colour and technical idiosyncrasies of the Saxophone.

Whilst never wanting to pursue a career as a Jazz Saxophonist the freedom of improvisation was always a fascination for me. It was wonderful to have this freedom reinstated into my playing through the beauty of Baroque ornamentation - another unexpected bonus on my musical journey!

Over the last 10 years I have refined my musical focus in this direction and have discovered in my pursuit of more "new" music for the Saxophone many amusing, bizarre, compelling and very human anecdotes about iconic composers of the Baroque period. In so doing, I have been completely drawn into their lives and this era and have discovered even more about the how and why of playing this stunning music.

For me the purity and simplicity of the melodies in Baroque music, the joy and the beauty that you can find in one phrase, is second to none! Working with players who are drawing on this same energy and transcendental beauty is exhilarating, exceptionally satisfying, and never more so than when I am playing with the fantastic Brandenburg Orchestra and Choir.

Christina Leonard
www.christinaleonard.com.au



NOËL! NOËL!

TOMÁS LUIS DE VICTORIA (1548-1611)
Kyrie, from the Mass *Trahe me post te*

“Four weeks ago in London I felt like I’d been touched by angels. I heard a choir sing the most breathtaking, blissful and ethereal music and I knew I’d found a spectacular opening to this year’s Noël! Noël!, I was at the famous Oratory on Brompton Road. I couldn’t find the music program anywhere but was so ecstatic about finding this gem that I chased a member of the choir leaving the church afterwards, pleading for the name of the work.” Paul Dyer

Victoria was one of the greatest Renaissance composers of sacred music. Published in 1592, this beautiful Kyrie comes from the mass setting known as *Trahe me post te*. This mass is based on a motet of the same name, its text is taken from the Song of Songs and is also sung at the Feast of the Immaculate Conception of the Virgin Mary on 8 December. and in full translates as:

*Trahe me, post te curremus
in odorem unguentorum tuorum.*

Draw me, let us run after you
to the fragrance of your ointments.

The Kyrie is an ancient acclamation used as part of Christian worship, and comes towards the beginning of the Roman Catholic mass. It consists of three lines, with each line chanted three times.

*Kyrie eleison
Christe eleison
Kyrie eleison*

Lord have mercy.
Christ have mercy.
Lord have mercy.

TRADITIONAL
***Let all mortal flesh keep silence* arr. Aaron Kenny**

The text of this hymn is drawn from the Divine Liturgy of St James, which dates from the fourth century and is the oldest form of Christian liturgy still in use. The hymn is often sung during Advent, the month leading up to Christmas, because of its powerful text full of awe at the mystery of Christ descending to earth. The tune is based on a noel carol from the region of Picardy in northern France and is thought to date from the seventeenth century.

Let all mortal flesh keep silence,
And with fear and trembling stand;
Ponder nothing earthly minded,
For with blessing in His hand,
Christ our God to earth descendeth
Our full homage to demand.

Rank on rank the host of heaven
Spreads its vanguard on the way,
As the light of light descendeth
From the realms of endless day,
That the powers of hell may vanish
As the darkness clears away.

King of kings, yet born of Mary,
As of old on earth He stood,
Lord of lords, in human vesture,
In the body and the blood;
He will give to all the faithful
His own self for heavenly food

At His feet the six winged seraph,
Cherubim with sleepless eye,
Veil their faces to the presence,
As with ceaseless voice they cry:
“Alleluia, Alleluia,
Alleluia, Lord Most High!”

GIOVANNI GABRIELI (1557–1612)
Motet *Angelus Domini*

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 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



NOËL! NOËL!

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 extravagant 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, composed to make the most of San Marco’s galleries and splendid acoustic. This motet was composed in 1597 and is in eight parts, for two choirs. Its text comes from the Gospel according to Matthew.

Angelus Domini descendit de caelo
et accedens revolvit lapidem,
et sedit super eum
et dixit mulieribus:
Nolite timere
scio enim quia crucifixum quaeritis,
iam surrexit,
venite et videte locum
ubi positus erat Dominus.
Alleluia.

The angel of the Lord descended from heaven
and rolled back the stone,
and sat upon it,
and said to the women:
“Do not be afraid,
for I know that you seek him who was crucified.
He is already risen;
come and see the place
where the Lord was lying.
Alleluia.”

HEINRICH IGNAZ FRANZ VON BIBER (1644-1704) Praeludium from the “Annunciation” Sonata

Heinrich Biber came from Bohemia, but he spent most of his career in Salzburg, where he was *Kapellmeister* (music director) for the Prince-Archbishop. He was renowned as a violin virtuoso and composer of extremely difficult pieces for the violin. The eighteenth century English music historian Charles Burney said of him: “of all the violin players of the last century Biber seems to have been the best, and his solos are the most difficult and most fanciful of any music I have seen of the same period”.

This work is the opening prelude from the first of fifteen sonatas for solo violin and continuo known as the Mystery or Rosary Sonatas. In Biber’s manuscript each sonata is accompanied by an engraving depicting one of the fifteen Mysteries of the Rosary (events in the life of the Virgin Mary) - five joyful, five sorrowful and five glorious. The Annunciation refers to the appearance of the Archangel Gabriel to Mary to tell her that she was to give birth to the son of God, according to the Gospel of Luke. The beating of the Archangel Gabriel’s wings can be heard in the swirling semiquavers in the prelude.

ANONYMOUS Neapolitan Lullaby arr. Aaron Kenny

A *ninna nanna* is an Italian lullaby. In this traditional song from the south of Italy it is Mary who sings to the sleeping baby Jesus and foresees his future. This arrangement uses a cornett, not a brass instrument, but a wooden wind instrument that looks somewhat like a curved recorder with a tiny, trumpet-like mouthpiece. It was used mainly from the fifteenth to the seventeenth century, but went out of fashion during the eighteenth century partly because it was so difficult to play. Its velvety sound has been described as being most like the human voice of any instrument.

Ninna nanna, ninna nanna,
dormi figlio, dormi amore.

Con quel pianto e quella voce
brami, ohimè, brami la croce.
Or ch’è tempo di dormire

dormi figlio e non vagire,
verrà il tempo del dolore.
Dormi amore

Lully lullay,
sleep my son, sleep my love.

With those tears and that voice
you call, alas, for the cross.
Now that it is time for sleep,

sleep, my son, and don’t cry,
the time for sadness will come.
Sleep, my love.

Quella bocca pien di miele
brama latte aceto e fiele.
Or ch’è tempo di dormire
vera il tempo del partire,
verrà il tempo del dolore.
Dormi amore.

Altri pecca e tu ne piangi,
e la vita in morte cangi,
e ne godi nel dolore.
Per dar vita al peccatore
complirai questo desio.
Dormi, o Dio.

That mouth full of honey
longs for milk, vinegar and gall.
Now that it is time for sleep,
sleep, my son, and don’t cry,
the time for sadness will come.
Sleep, my love.

For the sins of others you weep,
and you exchange your life for death
and rejoice in suffering.
To give life to sinners
you will fulfil this desire.
Sleep, oh God.

TRADITIONAL Italian Song (based on la Carpinese) arr. Aaron Kenny

The *Carpinese* is a traditional shepherds’ tune from Carpino, a town in the Pugliese region on the north coast of southern Italy. This ancient folk melody has been arranged by Sydney composer Aaron Kenny for our Christmas series. Tonight the text reflects the love of a mother for her child.

Maria,
O di senteli gridà,
ci portanu l’angunia
chi l’ora hè venuta avà

Maria,
O tempu un ne ferma più
a morte è cusi sia
u to figliolu Ghjesù

Tandu penserai à tanti ghjorni è tanti mesi
per ghjunghjene oghje à tamanti malani
è per ch’ella sia più dolce la toia offesa
Maria, avà n’un ti scurdà

Da li primi passi soi à la prima parolla
eri tù la mamma d’ogni stonda è d’ogni pientu
è più che la vita un si trova più bella scola
Maria, l’ora hè venuta avà

Mary,
Oh hear the cries
that herald the agony
for now the hour is come.

Mary,
time will not stand still
for death and so it is
for your son Jesus.

Think of how many days and months
led to this calamitous day;
to soften your sorrow
Mary, don’t forget any of them.

From his first steps and words
you, his mother, were always there, and heard every cry.
There is no better school than life.
Mary, the hour has come.

Maria,
O li sentu avvicinà,
avanzanu per la via
un hè più tempu à pensà

Maria,
sò ghjunti à piglià Ghjesù,
cusi duru ch’ella sia
speranza un ne ferma più

Da li primi passi soi à la prima parolla
eri tù la mamma d’ogni stonda è d’ogni pientu
è più che la vita un si trova più bella scola
Maria, l’ora hè venuta avà

Mary,
I hear them coming,
coming along the road;
there is no more time for memories.

Mary,
they have come to arrest Jesus:
it is so hard
that there is no more hope.

From his first steps and first words
you, his mother, were always there, and heard every cry.
There is no better school than life.
Mary, the hour has come.

Quandu a raggione hè vinta sola da la forza
tandu un arrega che dolore è scimita
è l’omi sò qui portanu dolu è viulenza
Maria, nimu un li parerà.

When reason is beaten by force
one can expect only pain and folly.
The men have brought pain and violence.
Mary, nothing will stop them.

NOËL! NOËL!

HEINRICH IGNAZ FRANZ VON BIBER (1644-1704) *Aria from the “Annunciation” Sonata*

This is the second movement from the “Annunciation” sonata and is in the form of theme and variations.

TOMÁS LUIS DE VICTORIA (1548-1611) *Alma redemptoris mater*

Alma redemptoris mater is an antiphon in praise of the Virgin Mary. An antiphon was a short passage commonly sung in the Roman Catholic liturgy as a response to the reading of a psalm, and it often took the form of a prayer to the saint who was celebrated that day. In this case it is addressed to Mary, mother of Christ, who is so important in Roman Catholic theology that she has four feast days in her honour throughout the year and therefore four antiphons. *Alma redemptoris mater* concerns the message to Mary from the Archangel Gabriel about the birth of Christ and so it was sung from the beginning of Advent, four weeks before Christmas until the Feast of the Purification, commonly known as the “Candlemas”, celebrated on 2 February.

This version of *Alma redemptoris mater* for two choirs was written by Victoria in 1581.

*Alma redemptoris mater,
quae pervia caeli porta manes
et stella maris,
succurre cadenti,
surgere qui curat populo:
Tu quae genuisti, natura mirante,
tuum sanctum genitorem:
Virgo prius ac posterius,
Gabrielis ab ore sumens illud ave,
peccatorum miserere.*

Kind mother of the Redeemer,
open gateway to heaven
and star of the sea,
help your fallen people
who strive to rise again:
we pray you, who by a miracle of nature bore
your holy son:
yet remained a virgin after as before,
you who received Gabriel's joyful greeting,
have mercy on sinners.

IMPROVISATION *Passacaglia andaluz*

The *Passacaglia* originated in Spain in the seventeenth century. From the words “pasar” to walk and “calle” street, it first meant the few bars played by strolling guitarists between verses of a song, and over time evolved into a variety of bass formulas on which sets of variations were built. This passacaglia is from the Spanish region of Andalusia. Tonight Baroque violinist Ben Dollman and Paul Dyer, harpsichord, will improvise together on the andaluz.

TRADITIONAL *O come, O come, Emmanuel arr. Tristan Coelho*

The tune of this great Advent hymn is French, from the fifteenth century. The words date from the thirteenth century and were translated from the original Latin in the nineteenth century. They are built on Biblical references, mostly metaphorical.

“Emmanuel” means “God with us”; “ransom captive Israel ... in lonely exile” refers metaphorically to the need for Christians to have the intercession of Jesus before they can enter heaven. The “rod 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 Moses receiving the Ten Commandments (“the Law”) from God on Mount Sinai.

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, 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.

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.

TRADITIONAL *The Coventry Carol arr. Tristan Coelho*

This song comes from a fourteenth-century Coventry mystery play, the Pageant of the Shearmen and Tailors. The play tells the Christmas story, ending 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 was added to the play in the sixteenth century, and was 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.

That woe is me,
Poor child, for thee
And ever morne* and say
For thy parting
Neither say nor sing:
'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?'

**grieve and sigh*

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

MAURIZIO CAZZATI (1616-1678) *Sonata No 1 Opus 18 “La Strozza”*

*Allegro
Grave
Vivace*

In the 1660s Cazzati was *maestro di cappella* of the church of San Petronio, Bologna, which under his direction became a centre of vocal and instrumental music renowned throughout Italy and Europe. This sonata is thought to be named for the Venetian poet Giulio Strozzi or for his daughter the composer Barbara Strozzi. It was written for two soprano instruments, but today the solo parts are being played by cornett and saxophone.

NOËL! NOËL!

FELIX MENDELSSOHN-BARTHOLDY (1809-1847)

Hark! the Herald Angels Sing

This great hymn has become so much part of the English Christmas tradition that it is easy to forget that its melody was in fact composed by Mendelssohn, in 1840. In 1856 it was put together with words written a century earlier by Charles Wesley, who was prominent in the Methodist movement in the Church of England.

This is an unaccompanied version as performed by *The Blenders*, an American contemporary male vocal quartet

Hark! the herald angels sing,
"Glory to the new born King,
peace on earth, and mercy mild,
God and sinners reconciled!"
Joyful, all ye nations rise,
join the triumph of the skies;
with th' angelic host proclaim,
"Christ is born in Bethlehem!"
Hark! the herald angels sing,
"Glory to the new born King!"

Hail the heaven-born Prince of Peace!
Hail the Sun of Righteousness!
Light and life to all he brings,
risen with healing in his wings.
Mild he lays his glory by,
born that we no more may die,
born to raise us from the earth,
born to give us second birth.
Hark! the herald angels sing,
"Glory to the new born King!"

Christ, by highest heaven adored;
Christ, the everlasting Lord;
late in time behold him come,
offspring of a virgin's womb.
Veiled in flesh the Godhead see;
hail th' incarnate Deity,
pleased with us in flesh to dwell,
Jesus, our Emmanuel.
Hark! the herald angels sing,
"Glory to the new born King!"

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.

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.

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?

FELIX GRUBER (1787–1863)

Silent Night

Stille Nacht (Silent Night) was first performed on Christmas Eve 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!
In the heavens the star shines,
The foretold mystery is taking place.
This child sleeping on the straw,
Is infinite love.

*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!*

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 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 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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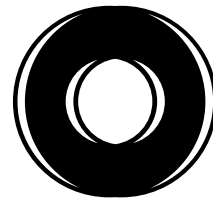
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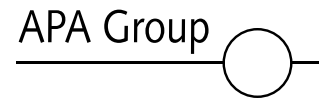
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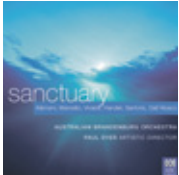
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