

Australian Brandenburg Orchestra

NOËL! NOËL!

Paul Dyer Artistic Director and conductor

Brandenburg Choir

Louise Prickett soprano

Christina Leonard saxophone

PROGRAM

**Palestrina
von Bingen**

Traditional arr. Carter

Ronzani

Merula

Arañés

Purcell

Mozart

Joel arr. Lawson

Traditional arr. Coelho

Traditional arr. Coelho

Traditional arr. Coelho

Herbert Howells

Davis arr. Coelho

Gruber

Arne arr. Willcocks

Hodie Christus natus est

O Ecclesia

Angelus ad virginem

Alma Redemptoris Mater **(World Premiere)**

Aria di Ciaccona *Su la cetra amorosa*

Chacona *A la vida bona*

Rejoice in the Lord Alway (The "Bell" Anthem)

Laudate Dominum

Lullabye (*Goodnight my Angel*)

O come, O come, Emmanuel

The Coventry Carol

Noël Nouvelet

Here is the Little Door

The Little Drummer Boy

Stille Nacht (Silent Night)

O come all ye faithful

This concert will last approximately 80 minutes. There will be no interval.

This concert will be recorded for live broadcast on ABC Classic FM on Saturday 18th December at 7pm (City Recital Hall Angel Place).

Cameras, tape recorders, pagers, video recorders and mobile phones must not be operated during the performance.



Australian Government



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



Communities
arts nsw

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



AUSTRALIAN
MAJOR PERFORMING
ARTS GROUP



MACQUARIE

PRINCIPAL PARTNER

Macquarie Capital is proud to be the principal partner of the Australian Brandenburg Orchestra

We recognise the exceptional ability of the Brandenburg Orchestra to take period music from the Baroque era and create performances which excite and move today's audiences. The combination of precision, people and performance creates a unique sound and a truly engaging experience.

We look forward to being part of the continuing journey of the Australian Brandenburg Orchestra.



Michael Carapiet
Executive Director
Head of Macquarie Capital



MACQUARIE

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Artistic Director's Message

Welcome to our final concert series for the year, our 12th *Noël! Noël!*.

The festive season is upon us. As we surround ourselves with loved ones and rediscover the meanings of peace and joy, we often find ourselves reflecting on the year that was.

Until now, most of my life has been dedicated to the performance of period music in its purest form. When *TAPAS*, our 14th recording, won the 2010 ARIA for Best Classical Album, I realised that sharing our music with the world was about more than capturing purity. Sometimes you start with purity and you add something more - an improvisation, an exclamation, a new sound, and suddenly you find yourself in a new world of expression.

Tonight, we start with the sublime sound of medieval Germany and the music of Hildegard von Bingen, and we end with much loved carol *O Come All Ye Faithful*. As you immerse yourself in the experience of our glorious Brandenburg Choir and musicians on period instruments, something magical will happen. Somewhere in this Brandenburg oasis, you will hear three exciting new musical voices: the exotic sound of a saxophone brought to life by Christina Leonard, the crystal tone of soprano Louise Prickett and the brilliant musical arrangements of Tristan Coelho.

I chose Christina, who is trained in period practice, so that her saxophone and our Choir's soaring voices would create a mystical crescendo that one might find drifting through a beautiful vast desert. Of course, the unusual beauty of ancient and modern sounds melting together, was made possible through the brilliant work of Tristan. And what is Christmas without an angel? Tonight we have the stunning Louise Prickett, bringing to life these rare and joyous delights, evoking an abbess in *O Ecclesia* and a modern day chanteuse in *The Little Drummer Boy*.



Tonight we also perform the World Premiere of *Alma Redemptoris Mater*. It was composed for unaccompanied choir specially for this *Noël! Noël!*, by former Brandenburg Choir member and composer Hugh Ronzani.

There are so many beautiful musical moments tonight; rest assured there will be many more in 2011.

Best wishes for the festive season.



Paul Dyer
Artistic Director

P.S. Have you subscribed to our 2011 season? Hear Haunting Handel arias, a stormy Mozart Symphony, and the Brandenburg Choir singing Celestial Vivaldi. For more info visit www.brandenburg.com.au or request a brochure on 02 9328 7581.



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AUSTRALIAN BRANDENBURG ORCHESTRA SEASON 2011

NOËL! NOËL!

Paul Dyer artistic director and conductor
Louise Prickett soprano
Christina Leonard saxophone

The musicians on period instruments

violin

Ben Dollman
Matthew Bruce

saxophone

Christina Leonard

cello

Jamie Hey

guitar/theorbo

Tommie Andersson

chamber organ

Jonathan Bradley

harpsichord

Paul Dyer

percussion

Brian Nixon
Jess Ciampa

Chamber organ preparation by Peter Jewkes
Harpsichord preparation by Geoffrey Pollard

The choir

soprano

Samantha Ellis
Adria Watkin
Meinir Ann Thomas

Bryony Dwyer
Belinda Montgomery
Jennifer Rollins

alto

Phil Butterworth
Roberto Keryakos
Adam Leslie

Andrew Devonport
Mark Nowicki
Paul Tenorio

tenor

Miguel Iglesias
Stefano Lubis
Brendan McMullan
Richard Sanchez

Euan McMillan
Edmond Park
Jake Ryan

bass

Craig Everingham
Sébastien Maury
Rodney Smith

Alex Freeman
Ashley Giles
David Hayton

Special thanks to Tristan Coelho for
arrangements of *O come, O come, Emmanuel*,
Coventry Carol, *Noel Nouvelet* and
The Little Drummer Boy.

The venues

wollongong

Sat 11 Dec at 3pm
St Francis Xavier's Cathedral

newcastle

Sun 12 Dec at 2pm
Christ Church Anglican Cathedral

paddington

Mon 13 Dec at 7pm
Tues 14 Dec at 7pm
St Francis of Assisi Church

parramatta

Thur 16 Dec at 7.30pm
St Patrick's Cathedral

sydney

Sat 18 Dec at 5pm & 7pm
City Recital Hall Angel Place

cremorne

Sun 19 Dec at 6.30pm
St Peter's Anglican Church

redfern

Mon 20 Dec at 6.30pm
St Saviour's Anglican Church

Paul Dyer

artistic director

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 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 Kuijken and Frans Brüggen.

As well as directing the Orchestra, Paul has a busy schedule appearing as a soloist, continuo player and conductor with many major ensembles, including the Sydney 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.

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 Orchestra 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 Recording. Paul is a 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 has become renowned for its astonishing vocal blend and technical virtuosity. Originally 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 the Orchestra and wowed audiences with truly beautiful renditions of both familiar Christmas favourites and rarely-heard sacred works, with 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)

So popular was the Brandenburg's *Noël! Noël!* concert series that in 2001 a CD was recorded live at the City Recital Hall. This beautiful collection of festive music is available in leading music stores.

The current 32 members of the Brandenburg Choir are all professional singers – many of whom hold music degrees – but they do not all sing full time. From music teachers to lawyers, business managers to medical doctors and nurses, each choir member looks forward to the opportunity to come together at Christmas to perform these much-loved *Noël! Noël!* concerts.

They have attained unprecedented popularity, reaching thousands of listeners throughout Australia on ABC radio. Bach Cantatas, Handel's Coronation Anthems and Mozart's great Coronation Mass are among the Choir's best-loved performances. Their performance of Handel's Ode for St Cecilia's Day received critical acclaim, with the Sydney Morning Herald saying: *"[The Brandenburg Choir is] one of the finest choruses one could put together in this town."*

Louise Prickett

soprano

Louise started piano lessons at age three and after studying flute, electric bass, percussion and choir during school, she decided to focus exclusively on voice. Louise studied at the University of Queensland with Mark Jowett, gaining her Bachelor of Music, before spending a year in France studying French literature. She has appeared in *Le Nozze di Figaro*, *Dido and Aeneas*, *Così fan tutte* and *Carmen*, as well as *West Side Story*, *Yeomen of the Guard* and *Tarantara! Tarantara!*. These days, Louise finds her home in early music and loves singing anything Renaissance, Baroque, or sacred.

Louise's choral education spans over 20 years and includes The Australian Voices, Schola of St Stephen's Cathedral and National Youth Choir of Australia. Louise has performed as a guest soloist with groups including The Australian Voices, Brisbane Chamber Choir, Australian Catholic University Choir, Royal School of Church Music Choir and Bach Society of Queensland.

Since moving to Sydney in 2009, Louise has sung with the Song Company, the Australian Brandenburg Orchestra and regularly at the Choir of St James, King Street. Louise appears with new Renaissance polyphony ensemble The Parsons Affayre on their newly-released *Stabat Mater* and *Magnificat* discs. Most recently she appeared on the soundtrack for the animated film *Legend of the Guardians: The Owls of Ga'Hoole*. Louise plans to move to Europe to study early music in 2011.



Christina Leonard

saxophone

Christina 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. Since 1997 Christina has taught Saxophone at the Sydney Conservatorium of Music and in 2008 she was awarded the permanent position of Lecturer in Saxophone.

Christina has performed and recorded with Sonic Art Ensemble and 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*.

Hugh Ronzani

composer

Hugh Ronzani is a composer, vocalist and teacher. He is currently studying composition at the Royal College of Music in London with eminent English composer Jonathan Cole. He is generously supported by a Constant & Kit Lambert Studentship organised by the Worshipful Company of Musicians. Since February 2008 Hugh has been living and working in Europe, pursuing his passion for music, languages and teaching. Drawing from his background in languages and choral music, much of Hugh's recent work has focused on exploring and imitating the infinite tone-colours possible with the human voice. Some of this work has been based on findings from his research on 'overtone singing' as an undergraduate at the University of Sydney - Conservatorium of Music, where he graduated with First Class Honours.

Hugh has recently completed a commission for Paul Dyer, Artistic Director of the renowned Australian Brandenburg Orchestra. The piece, *Alma Redemptoris Mater*, is for the Brandenburg's 'Noë!! Noë!!' concert series to be performed around Sydney in 2010.

Tristan Coelho

composer (arrangements for Noë!! Noë!!)

Tristan Coelho (b. 1983) graduated from the Sydney Conservatorium of Music in 2006 receiving a Bachelor of Music in composition with first class honours and The Sydney University Medal.

In 2005 Tristan took part in the Cybec Melbourne Symphony Orchestra 21st Century Composers' Program which culminated in the premiere of his orchestral work, *Glass Canvas*, conducted by Martyn Brabbins. In August 2006 he attended the Dartington International Summer School supported by a Heinrichsen scholarship where he had the opportunity to study with Elena Firsova and Dmitri Smirnov. He was composer and musical director of *Strangelove the Musical* which played at the Melbourne International Comedy Festival in early 2007.

Tristan received both a full tuition scholarship and a Sydney University travelling scholarship to attend the Royal College of Music from 2007-2008, where he was awarded a Masters degree with distinction. Whilst in London, Tristan studied with David Sawer and was involved in masterclasses and workshops with Mark-Anthony Turnage, Colin Matthews and Huw Watkins. Recent premieres have included *Interlude*, performed in Oxford and Baltimore as part of a contemporary ballet project, *Solace*, at the National Portrait Gallery in London and *Elastic Riffs*, by the Chronology Arts Ensemble at the Sydney Fringe festival.

NOËL! NOËL!

I saw the tracks of angels in the earth: the beauty of heaven walking by itself on the world.

Petrarch

And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them. And the angel said unto them, 'Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people.

The Gospel according to St Luke

And suddenly there was with the angel a multitude of the heavenly host praising God, and saying, 'Glory to God in the highest, and on earth peace, good will toward men.

The Gospel according to St Luke

*Hodie in terra canunt angeli ...
Today on earth the angels sing ...*

Giovanni Pierluigi da Palestrina (1525-1594) Hodie Christus natus est

Palestrina spent all his working life as a choirmaster in Rome. A prolific composer of masses and motets, the perfection of his writing set the standard for polyphonic church music for generations to come.

This work is based on a Gregorian chant from the Middle Ages, which appears in the Roman Catholic liturgy at Christmas before and after the Magnificat (Mary's song in praise of God in the Gospel according to Luke). Palestrina's setting has two choirs, one predominantly higher voices, the other mainly low. It concludes with choirs exchanging joyful calls of "Noe", a form of "Noel" (or "Nowell"), meaning birth or news.

*Hodie Christus natus est, noe, noe,
Hodie Salvator apparuit; noe, noe,
Hodie in terra canunt angeli,
laetantur archangeli;
Hodie exultant iusti, dicentes:
"Gloria in excelsis Deo! Noel!"*

Today Christ is born,
Today the Saviour has appeared;
Today on earth the angels sing,
The archangels rejoice;
Today the just exult, saying:
"Glory to God in the highest!"

Hildegard von Bingen (1098-1179) O Ecclesia

A feather on the breath of God
Hildegard von Bingen

One of the most remarkable women of the Middle Ages, Hildegard of Bingen was a Benedictine abbess, writer and composer. She was famous for her visions and miracles, and was consulted by popes and emperors. Four popes proposed her canonisation, but it never occurred. Hildegard wrote about eighty songs, settings of her visionary poetry. Her chant-like music (written four hundred years before Palestrina's) was highly individual with its wide range, leaps and florid passages.

O Ecclesia is a commentary on the legend of Saint Ursula who was martyred along with eleven thousand virgins at Cologne in Germany for rejecting earthly marriage for one with Christ. Much of the song's imagery comes from the Song of Songs in the Old Testament, which medieval Christians interpreted as a metaphor for the love between Christ and the Church ("Ecclesia").



NOËL! NOËL!

O Ecclesia,
oculi tui similes saphyro sunt,
et aures tue monti Bethel,
et nasus tuus est sicut mons mirre et thuris,
et os tuum quasi sonus
aquarum multarum.

In visione vere fidei
Ursula filium Dei amavit
et virum cum hoc seculo reliquit
et in solem aspexit
atque pulcherrimum iuvenem vocavit, dicens:

In multo desiderio
desideravi ad te venire
et in celestibus nuptiis tecum sedere,
per alienam viam ad te currens
velut nubes que in purissimo aere
currit similis saphiro.

Et postquam Ursula sic dixerat,
rumor iste per omnes populos exit.
Et dixerunt:
"Innocentia puellaris ignorantie
nescit quid dicit."

Et ceperunt ludere cum illa
in magna symphonia,
usque dum ignea sarcina
super eam cecidit.

Unde omnes cognoscebant
quia contemptus mundi
est sicut mons Bethel.

Et cognoverunt etiam
suavissimum odorem mirre et thuris,
quoniam contemptus mundi
super omnia ascendit.

Tunc diabolus
membra sua invasit,
que nobilissimos mores
in coporibus istis occiderunt.

Et hoc in alto voce
omnia elementa audierunt,
et ante thronum Dei dixerunt:
"Wach! rubicundus sanguis
innocentis agni
in desponsatione sua
effusus est."

Hoc audiant omnes celi!
et in summa symphonia
laudent agnum Dei!
Quia guttur serpentis antique
in istis margaritis
materie Verbi Dei
suffocatum est.

O Beloved,
your eyes are like sapphires,
your ears the mount of Bethel,
your nose like mountains of myrrh and incense,
and your mouth like the sound of
many waters.

In a vision of true faith,
Ursula loved the Son of God,
and relinquished men and this world,
and she gazed at the sun
and summoned the most beautiful youth, saying:

"With the greatest desire
I have longed to come to you
and rest with you in heavenly marriage,
hastening to you on a new path,
like clouds that in the purest air
appear to fly like sapphire."

After Ursula had said this,
rumour spread amongst all the people.
And they said:
"This innocent young girl does not know
what she is saying."

And they began to mock her
with powerful music
until the burden of fire
fell upon her.

Then they all realized
that the scorn of the world
is like the mount of Bethel.

And they sensed also
the sweetest odours of myrrh and incense,
for contempt of this world
rises over all things.

Then the devil
invaded those of his own,
that in the bodies of these women
had struck down the noblest qualities.

And the great cry
was heard by all the Elements,
who came before the throne of God, saying:
"Ah! the ruby blood
of each innocent lamb
is poured out in
union with Heaven."

Let all the heavens hear this,
and in great music
give praise to the Lamb of God.
For the throat of the ancient serpent
by these pearls
made from the Word of God
has been suffocated.

NOËL! NOËL!

Traditional, arr. Carter *Angelus ad virginem*

This medieval carol tells of the Angel Gabriel's appearance to Mary, announcing that she had become pregnant with Jesus, the son of God. The words are probably French in origin but it was particularly popular in England and there are many references to it in medieval literature. Reference is made to it in the Miller's Tale in Chaucer's 14th-century *Canterbury Tales*, where Nicholas, an Oxford University student, sang it to the accompaniment of his psaltery. This version was arranged by contemporary English composer Andrew Carter for the choir of King's College, Cambridge.

Angelus ad virginem
Subintrans in conclave
Virginis formidinum
Demulcens inquit "Ave!
Ave regina virginum!
Coeli terraeque dominum
Concipies
Et paries
Intacta
Salutem hominum;
Tu porta coeli facta,
Medela criminum."

"Quomodo conciperem,
quae virum non cognovi?
Qualiter infringere,
quae firma mente vovi?"
"Spiritus sancti gratia
Perficiet haec omnia;
Ne timeas, sed gaudeas
secura quod castimonia
Manebit in te pura
Dei potentia.

Ad haec virgo nobilis
Respondens inquit ei;
"Ancilla sum humilis
Omnipotentis Dei.
Tibi coelesti nuntio,
Tant secreti conscio, '
Consensciens,
Et cupiens videre
Factum quod audio.
Parata sum parere
Dei consilio."

Eia Mater Domini
Quae pacem reddidisti
Angelis et homini,
Cum Christum genuisti;
Tuum exora filium
Ut se nobis propitium.
Exhibeat
Et deleat Peccata;
Praestans auxilium
Vita frui beata
Post hoc exsilium.

The angel, coming secretly
to the Virgin,
Calming the Virgin's fears,
said: "Hail,
Hail, Queen of Virgins!
The Lord of Heaven and Earth
You shall conceive
and give birth to,
while remaining a virgin,
for the Salvation of mankind;
You, made the gateway of Heaven,
the cure for sin".

How shall I conceive
Since I know not a man?
How shall I break
what I have firmly vowed?
The grace of the Holy ghost
will do all this;
Fear not, But rejoice,
sure that chastity
will remain pure in you,
by the power of God.

At this the noble virgin
Replying said to him
"I am the humble servant
Of almighty God.
To you, heavenly messenger,
Who knows so great a secret,
I give my assent,
and I want to see
done what I hear.
I am ready to obey
God's will."

Oh mother of the Lord
who restored peace
to angels and men
when you gave birth to Christ,
Beg of your Son
to be good to us.
Let Him show
and wipe away our sins,
offering help
to enjoy the blessed life
after this exile.

Hugh Ronzani *Alma Redemptoris Mater*

Alma redemptoris mater is one of the four great devotional songs known as antiphons in praise of the Virgin Mary in Roman Catholic liturgy, which are sung at different times in the church year; this one has been sung from the first Sunday in Advent until the 2nd of February since Pope Gregory IX ordered it in the thirteenth century. The verses are older, probably from the early eleventh century. It too was mentioned in *The Canterbury Tales*.

Many composers including Palestrina have set *Alma redemptoris mater* but the version we hear tonight is a world premiere by contemporary Australian composer Hugh Ronzani, a graduate of the Sydney Conservatorium of Music who until recently was a member of the Brandenburg Choir. He says, “*The piece takes inspiration from the Rosary and its inherent structure, especially the five Joyful Mysteries and their fruits: humanity; love thy neighbour; love of the poor; purity; true wisdom. The piece harks back to the original Gregorian chant melody, presented by the Soprano and Alto soloists at the beginning of the work. A combination of prayer and meditation, the sacredness and emotion of the text is brought out by a music that seemingly floats in the air, timeless and pure.*”

*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 ilud ave,
peccatorum misere.*

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.

Tarquinio Merula (1595–1665) *Aria di Ciaccona “Su la cetra amorosa”*

Merula was organist and *maestro di capella* (music director) at the cathedral at Cremona, in northern Italy, at the time when Cremona was an important centre for string instrument makers, including the famous Stradivari and Guarneri dynasties.

The *ciaccona* (or chaconne or chacona) originated in South America, and was brought back to Europe by returning Spanish missionaries at the end of the sixteenth century. A popular dance/song, it was associated with servants, slaves and Amerindians, and was said to have been invented by the devil because of its suggestive movements and mocking text. The *ciaccona* was traditionally accompanied by guitars, tambourines and castanets. Its short, powerful pattern of only four basic harmonies always in a major key made it an ideal ground bass for virtuoso instrumental and vocal embellishments.

Su la cetra amorosa

*Su la cetra amorosa
In dolce e lieto stile
Io non pensavo mai di più cantar.
Ch'anima tormentosa
In suon funesto humile
Dovea pianger 'mai sempre e sospirar.
Pur da nova cagion
Chiamato son d'amor al cant'e al suon.*

To the amorous lyre

I thought I would never again sing
sweetly and gladly
to the amorous lyre;
for the tortured soul
must always lament and sigh,
in low, melancholy tones.
Yet now I am called by a new reason
to the song and music of love.

*Io, ch'amante infelice
Ceneri fredde a pena
Dal rogo riportai d'infaust'amor
Sento che più non lice
Con roca e stanca lena
Narrar le fiamme antich'el vecchio ardor.
Hora che novo sol'
M'accende e vuol ch'io di lui canti sol.*

*Questa lacera spoglia
D'un cor trafitto ed arso,
Miserabile arcanzo dei martir
Invece che l'accoglia
Povero avello e scarso
Amor tiranno anche pur vuol ferir.
Eccomi fatto equal
Scuopo al suo stral dispietato e mortal.*

*Io non intesi mai
Che si tragga di tomba
Nemico estinto a farli guerra più
E pur amor omai
Sona guerriera tromba
Pur contro chi d'amor già morto fu.
Ecco a battaglia me
Rappella, ahimè, d'amor, d'onor, di fè.*

*Ei potea pur lasciarmi
Sepolt'infra i cipressi
O nel sasso d'Elisa argente e dur.
E con più gloria l'armi
Volger contro quei stessi
Cori ch'al regno suo rubelli fur.
E in pace me lasciar
Dopo il penar mort'almen riposar.*

*Pur se di nuovo vuoi
Ch'io porti il cor piagato
Di tue quadrella, o dispietato arcier
S'ancor da lacci tuoi
Mi vuoi prese legato
E vuoi ch'avampi del tuo fuoco, o fier
Deh, meco almen fa sì
Ch'arda così colei che mi ferì.*

*E se tu vuoi ch'io canti
Nove fiamme altri ardori
E divina beltà scesa dal ciel
Fa sì ch'anch'io mi vanti
D'esser tra casti allori
Degno di non morir sempre di gel
Ch'i più canori augei
Io emulerei sì dolci canterei.*

I, unhappy lover
who barely brought back cold ashes
from the tomb of ill-omened love:
I feel that no longer should
my hoarse and weary voice
tell of my old fires and past passion,
now that a new sun
warms me, and desires that I sing of her only.

These torn spoils
of a heart all pierced and burned,
the wretched container of my torments –
instead of allowing them
to be brought to a poor, scant grave,
tyrant love wants to strike them again!
Behold me, made
a target of his pitiless and deadly arrow.

Never have I heard
of a dead enemy being removed
from a tomb to be fought against further.
Yet love now
sounds the trumpet of war,
even against one already dead of love.
Behold me, called again to the battle,
alas, of love, of honour, of faith.

He might have left me
buried beneath the cypresses,
or in the chill, hard rock of Elysium,
and with greater renown
directed his weapons against the hearts
that had resisted his power,
and at least have let me in rest
in peace once dead.

Yet if again you want me
to bear the wound
of your arrow, oh pitiless archer,
if you want me still to be bound
by your snares,
to flare up with your fire, oh proud one:
ah, at least let her also burn
who wounds me so.

And if you want me to sing
of new fires and other passions,
of divine beauty come down from Heaven,
then see to it that I too may boast
of being among the chaste laurels,
of being worthy not to die forever of cold.
For I would rival the most songful birds,
so sweetly I would sing.

NOËL! NOËL!

Juan Arañés (15??-1649) Chacona: A la vida bona

The ciaccona could be the basis for high art music, like the previous piece by Merula, or for more popular “street” music, like this song from Spain, from the early seventeenth century.

Un sarao de la chacona
se hizo el mes de las rosas,
huvo millares de cosas
y la fama lo pregona.
Chorus:

A la vida, vidita bona,
vida vámonos a Chacona.

1. Porque se casó Almadán
se hizo un bravo sarao,
dançaron hijas de Anao
con los nietos de Milán.
Un suegro de Don Beltrán
y una cuñada de Orfeo
començaron un guineo
y acabólo un amaçona
y la fama lo pregona.
Chorus

2. Salió la zagalagarda
con la muger del encenque
y de Zamora el palenque
con la pastora Lisarda.
La mezquina doña Albarda
trepocon pasa Gonzalo
y un ciego dió con un palo
tras de la braga lindona,
y la fama lo pregona.
Chorus

3.Salio la Raza y la traza
todas tomadas de orín
y danzando un matachín
el ñate y la viaraza.
Entre la Raza y la traza
se levantó tan gran lid,
que fué menester que el Cid
que baylase una chacona
y la fama lo pregona.

Chorus

4. Salió una carga de Aloé
con todas sus sabandijas,
luego bendiendo aelixas
salió la grulla en un pié.
Un africano sin fe
un negro y una gitana
cantando la dina dana
y el negro la dina dona
y la fama lo pregona.
Chorus

One evening in the month of roses
a dancing party was held,
it afforded a thousand pleasures,
as was famed both far and wide.
Chorus:

Here's to the good, sweet life,
my sweet, let's dance the chacona.

1. When Almadan was wed
a grand old party was thrown,
the daughters of Aneus danced
with the grandsons of Milan.
The father-in-law of Bertran
and Orpheus' sister-in-law
began a Guinea dance
which was finished by an Amazon,
as was famed both far and wide.
Chorus

2. Out came the country lass
with the sickly fellow's wife
from the fairground of Zamora
with Lisarda the shepherdess.
Pretty doña Albarda
stepped out with Don Gonzalo
a blind man with his stick
poked a pretty behind,
as was famed both far and wide.
Chorus

3.Out came the toffs and the snobs
all rusting at the seams,
and a grotesque masque was danced
by the merry-andrew and the harpy.
Between the toffs and the snobs
such a battle broke out,
that they called on the Cid
to dance a chaconne.
as was famed both far and wide.
Chorus

4. Out came a cargo of Aloes
with all their vermin to boot,
and a crane perched on one foot
selling porridge of barley groats.
A faithless African came next,
with a negro and a gypsy girl,
singing dina dina dana
and the negro sang din, din, don,
as was famed both far and wide.
Chorus

NOËL! NOËL!

5. Entraron treynta Domingos
con veinte Lunes a cuestras
y cargo con esas cestas,
un asno dando respingos,
Juana con tingolomingos,
salió las bragas enjutas
y más de cuarenta putas
huyendo de Barcelona
y la fama lo pregona.
Chorus

5. Along came thirty Sundays
with twenty Mondays on their backs,
and with them an unwilling donkey
bearing the load in his packs.
Juana with powders and potions
came done up to the nines,
and more than forty hussies
leaving Barcelona behind,
as was famed both far and wide.
Chorus

Henry Purcell (1659-1695) Rejoice in the Lord alway, Z 49 (The “Bell” Anthem)

Purcell was a prolific composer of church music, much of it written for the Chapel Royal during the reign of King Charles II. Charles, “tyr’d with the grave and solemn way”, ordered that “symphonys &c with instruments” should be used to liven up anthems, which were choral settings of religious texts included in services. He must have been quite taken with this one, composed about 1684, whose “symphony” (the opening instrumental section) sounds like the continuous pealing of church bells. The rest of the work, with its frequent repetitions of the catchy theme, would have been just the thing to appeal to “a brisk and airy prince”. Its text comes from the letter of Paul to the Philippians, in the New Testament.

Chorus
Rejoice in the Lord alway
And again I say rejoice.

Be careful for nothing, but in every thing
By prayer and supplication with thanksgiving
Let your requests be made known unto God;
And the peace of God which passeth all understanding
Shall keep your hearts and minds
Through Jesus Christ our Lord.

Let your moderation be known unto all men;
The Lord is at hand.

Wolfgang Amadeus Mozart (1756-1791) Aria “Laudate Dominum”
from Vesperae solennes de confessore, K. 339

Mozart composed the *Vesperae solennes de confessore*, or “Solemn Vespers of the Confessor”, in 1780 for a vespers or evensong service, probably in Salzburg cathedral, although the reasons for its composition and details of its first performance are not known. All sixteen of his settings of Roman Catholic masses were written during the fourteen years he was employed by the Prince-Archbishop of Salzburg, from 1769 until 1781.

The text of “Laudate dominum” comes from Psalm 117, and Mozart’s setting is an extended aria for soprano with solo bassoon. This radiant aria is justly famous, the soprano voice spinning long lyrical lines over the orchestra. The chorus enters seamlessly with the Doxology (“Gloria Patri” etc), continuing the contemplative mood established by the soprano.

Laudate Dominum omnes gentes:
laudate eum omnes populi:
Quoniam confirmata est super nos misericordia eius:
et veritas Domini manet in aeternum.
Gloria Patri, et Filio,
et Spiritui Sancto:
sicut erat in principio,
et nunc et semper,
et in saecula saeculorum. Amen.

O praise the Lord all ye nations:
praise him, all ye peoples:
For his merciful kindness is great toward us:
and the truth of the Lord endures forever.
Glory be to the Father, and to the Son,
and to the Holy Spirit:
as it was in the beginning,
is now and ever shall be,
world without end. Amen.

NOËL! NOËL!

Billy Joel (1949-) Lullaby
(Goodnight my Angel) arr. Lawson

Billy Joel came to fame with his hit song Piano Man in 1973. This was followed by a string of hit albums which made him one of the United States’ best selling recording artists. Although most of his output is pop Joel has written classical compositions for piano and orchestra. Lullaby was written in 1993 for his daughter as a solo song. This arrangement for choir by Phillip Lawson, a baritone with The Kings’ Singers, takes it a long way from its original incarnation as a pop ballad.

Good night, my angel, time to close your eyes,
And save these questions for another day.
I think I know what you've been asking me.
I think you know what I've been trying to say.

I promised I would never leave you,
And you should always know,
Wherever you may go,
No matter where you are,
I never will be far away.

Good night, my angel, now it's time to sleep,
And still so many things I want to say.
Remember all the songs you sang for me,
When we went sailing on an emerald bay.

And like a boat out on the ocean,
I'm rocking you to sleep.
The water's dark and deep.
Inside this ancient heart

You'll always be a part of me.

Goodnight, my angel, now it's time to dream,
And dream how wonderful your life will be.
Someday your child may cry and if you sing this lullaby,
Then in your heart there will always be a part of me.

Someday we'll all be gone,
But lullabies go on and on.
They never die, that's how you and I will be.

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.

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.

NOËL! NOËL!

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

Traditional, Noël Nouvelet
arr. Tristan Coelho

The French word “Noël” to us now connotes “Christmas” but its original meaning was either “news” or “birth”, so the title and refrain of this very old carol literally means “news of new birth”. It could refer to the newly born king mentioned in the first verse or perhaps to the “birth” of the New Year, when carols were most often sung in France. This was a very popular carol in the sixteenth century and its text is even older, first recorded in 1491. It has thirteen verses in the original. The tune is from the seventeenth century, and uses the opening notes of a plainchant, which accounts for its un-carol like melody.

Noël nouvelet, Noël chantons ici,
Dévotes gens, rendons à Dieu merci
Chantons Noël pour le Roi nouvelet:
Noël nouvelet! Noël chantons ici!

Quand m'esveilly et j'eus assez dormy,
Ouvris mes yeux, vis un arbre fleury,
Dont il issait un bouton vermeillet.
Noël nouvelet! Noël chantons ici!

D'un oysillon après le chant jouy
Qui aux pasteurs disait: "Partez d'ici!
En Bethléhem trouverez l'Agnelet!"
Noël nouvelet! Noël chantons ici!

En Bethléhem, Marie et Joseph vy,
L'anse et le boeuf, l'Enfant couché pamy;
La crèche était au lieu d'un bercelet.
Noël nouvelet! Noël chantons ici!

Noël nouvelet! Let's sing this Noël!
Devout people, give thanks to God.
Sing Noël for the new-born king:
Noël nouvelet! Let's sing Noël!

When I awoke and was still sleepy,
Opening my eyes I saw a flowery tree,
on which there was a rosebud opening.
Noël nouvelet! Let's sing Noël!

Then a tiny bird after singing
Said to the shepherds: "Go from here!
In Bethlehem you will find the lamb of God!"
Noël nouvelet! Let's sing Noël!

In Bethelem, Mary and Joseph they saw,
The ass and the ox, the child laid nearby;
The manger was in a place of a cradle.
Noël nouvelet! Let's sing Noël!

NOËL! NOËL!

Herbert Howells (1892-1983)
Here is the Little Door

Herbert Howells was a prolific English composer best known for his religious music, particularly Anglican church music. This is one of three carol anthems composed early in his career, between 1918 and 1920. The words are by Frances Chesterton, the wife of English poet and writer G.K. Chesterton. The first verse has the three wise men finding the baby Jesus; in the second they foresee the terrible deeds done in Christ’s name and call on listeners to fight for Christ. At this line (“Defend with it thy little Lord”) suddenly all four voices of the choir are in unison, the only time in the piece when this occurs.

Here is the little door,
lift up the latch, oh lift!
We need not wander more,
but enter with our gift;
Our gift of finest gold.
Gold that was never bought or sold;
Myrrh to be strewn about his bed;
Incense in clouds about His head;
All for the Child that stirs not in His sleep,
But holy slumber hold with ass and sheep.

Bend low about His bed,
For each He has a gift;
See how His eyes awake,
Lift up your hands, O lift!
For gold, He gives a keen-edged sword.
(Defend with it thy little Lord!)
For incense, smoke of battle red,
Myrrh for the honoured happy dead;
Gifts for His children, terrible and sweet;
Touched by such tiny hands,
and Oh such tiny feet.

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”. 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”). Like many other Christmas songs and carols it personalises the Christmas story by telling it from the viewpoint of an imagined bystander. 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?

NOËL! NOËL!

Felix Gruber (1787-1863) *Stille Nacht*

Stille Nacht was composed for the Christmas Eve mass in 1818 in the Bavarian 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; alone wakes
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,
He 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!

Thomas Arne arr. David Willcocks
O come all ye faithful

Despite being such a well known and loved Christmas hymn 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, which caused it for some time to be referred to as “The Portuguese Hymn”. The tune was probably written by Thomas Arne, mainly remembered now as the composer of “Rule! Britannia”. The text is believed to have been written by John Francis Wade, an English Catholic scholar, and it originally consisted of four verses in Latin with the title *Adeste fideles*. It went through a number of English translations which appeared throughout the nineteenth century, before arriving at the version we know.

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!

Sing, choirs of angels!
Sing in exultation!
Sing, all ye citizens of heaven above:
“Glory to God in the highest.”

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.

Australian Brandenburg Orchestra

The Australian Brandenburg Orchestra is Australia's finest period instrument orchestra, made up of leading specialists in the performance of Baroque and Classical music. The Orchestra is committed to energetic and lively programming, combining popular Baroque and Classical favourites with première Australian performances of seldom heard masterpieces.

The musicians play from original edition scores and on instruments of the period. These have been restored or faithfully reproduced to recreate an eighteenth century orchestral sound and differ significantly from their modern equivalents – softer and more articulated with an often raw and earthy timbre.

The Orchestra's name pays tribute to the Brandenburg Concertos of JS Bach, whose musical genius was central to the Baroque and Classical periods.

Our history

Flying home from Europe in 1989, Artistic Director Paul Dyer had the bold vision of forming Australia's first period instrument orchestra. Paul brought together a team of hand-picked musicians for debut performances at the Sydney Opera House for its 1990 Mostly Mozart Festival.

The success of those first concerts rings true to this day – the Australian Brandenburg Orchestra combines historical integrity with a distinctly fresh Australian style.

Since the beginning, the Orchestra has been popular with both audiences and critics. In 1998 *The Age* proclaimed the Orchestra had "reached the ranks of the world's best period instrument orchestras". In 2001 *The Guardian* exclaimed the Orchestra'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." And recently *The Sydney Morning Herald* described the Orchestra as "decidedly rapturous and deserving of every bit of the foot-stamping, cheering ovation".

Concert performance

The Australian Brandenburg Orchestra makes regular appearances in the major concert halls and historic cultural venues of Australia, and has performed with guest artists such as Andreas Scholl, Emma Kirkby, Christoph Prégardien, Andreas Staier, Cyndia Sieden, Marc Destrubé, Elizabeth Wallfisch, Hidemi Suzuki, Andrew Manze and Derek Lee Ragin.

The Orchestra has appeared at both Sydney and Melbourne Festivals, performed Monteverdi's *L'incoronazione di Poppea* with Opera Australia in 1993, and from 1994 established a sell-out annual series of "salon style" concerts at the Art Gallery of NSW.

In March 1998 the Orchestra made its Tokyo debut with countertenor Derek Lee Ragin. Moving from strength to strength, the Orchestra accompanied "the world's leading countertenor of our time", Andreas Scholl, in a concert tour to Europe in August 2001, finishing at the London Proms.

The year 2000 brought two major developments: the use of the newly built City Recital Hall Angel Place as the Orchestra's major concert venue and the highly successful launch of the Orchestra's first subscription season. Since then the Orchestra has developed into a significant player in the Australian music scene and was admitted into the Major Performing Arts Group of the Australia Council in 2003.

Recordings

The Australian Brandenburg Orchestra has released fifteen compact discs, of which five have won ARIA awards for Best Classical Recording.

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