NOËL! NOËL!

Sydney and Melbourne
December 2015

Paul Dyer Artistic Director and Conductor
Australian Brandenburg Orchestra
Brandenburg Choir
Emma Birdsall (Australia) vocal soloist

PROGRAM

Ockeghem

Deo Gratias

Clemens non Papa

O Magnum Mysterium

Anon

Wie schön leuchtet der Morgenstern

Praetorius

Es ist ein Ros’ entsprungen

Sweelinck

Hoe schoon lichtet de morghenster

Arbeau

Ding Dong Merrily on High

Buxtehude

Herr, wenn ich nur dich hab (BuxWV 38)

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Tourdion

Monteverdi

Beatus Vir

Perri/Hodges

A Thousand Years

arr. A. Palmer

Emma Birdsall

Dubra

Ave Maria III

Traditional

Divisions on Ancient Carols

arr. M. Manchester

Ola Gjeilo

The Ground: Pleni Sunt Caeli

arr. A. Palmer

William J. Kirkpatrick

Away in a Manger

arr. O. Gjeilo

Bacharach/Davis

This Guy’s in Love with You

arr. A. Palmer

Emma Birdsall

Traditional

God Rest Ye Merry Gentlemen & Wexford Carol

arr. A. Palmer

Adolphe Adam

O Holy Night

arr. A. Palmer

Emma Birdsall

Gruber

Stille Nacht

Anonymous

O Come all Ye Faithful

arr. D. Willcocks

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

Monash University
Robert Blackwood Hall
Sunday 6 December at 2pm

Sydney
City Recital Hall Angel Place
Wed 16 Dec 5pm & 7pm
Sat 19 Dec 5pm & 7pm

Mosman
St Clement’s Anglican Church
Tues 8 Dec 7pm

Wollongong
St Francis Xavier’s Cathedral
Wed 9 Dec 7pm

Parramatta
St Patrick’s Cathedral
Fri 11 Dec 5.30pm & 7.30pm

Paddington
St Francis of Assisi Church
Mon 14 Dec 7pm & Tues 15 Dec 7pm

Newtown
St Stephen’s Anglican Church
Thurs 17 Dec 7pm

Chairman’s 11
Proudly supporting our guest artists

The duration of this concert is approximately 90 minutes. We kindly request that you switch off all electronic devices during the performance.
Macquarie is proud to be the principal partner of the Australian Brandenburg Orchestra for the 2015 concert season.

We look forward to this year’s Noël! Noël! with great anticipation. Paul, the Orchestra and the acclaimed choir make this such a special occasion each year with their wonderful selection of music performed with such joyful energy on stage.

Presenting well-loved favourites as well as lesser known pieces, the Brandenburg gives listeners the chance to discover a much wider range of music than they would at most Christmas concerts. It is the passion of these performances which makes this concert series as fresh and as exciting as when it first began. It continues to be the perfect way to celebrate the year and close the concert season.

It is a privilege to continue our support for the Brandenburg and congratulations once again to Artistic Director Paul Dyer for creating a wonderful year of concerts. Our partnership with the Orchestra in bringing these works to life means the immense talents of its musicians and visiting artists can be widely enjoyed and appreciated.

Shemara Wikramanayake
Chair, Macquarie Group Foundation
I adore this time of year. The sunshine is blissful, everyone is bustling around getting ready for the holidays and we look forward to spending time with our loved ones over the holiday season.

Special rituals and traditions are part of these festivities; one of my favourites is cooking my Mum’s Christmas cake, which I then share with the orchestra and choir after the final performance of my other favourite Christmas tradition: our Noël! Noël! concert series.

I have created a beautiful program filled with music from many years ago right up to today. There will be stunning, moving carols; a reminder of the festive spirit, tradition, and a chance to reminisce and delight in the past year. Performed by our amazing orchestra and choir, there won’t be a dry eye in the house!

Assembling the Noël! Noël! program in some ways is like putting together my Christmas cake, it’s important to get the mix of ingredients balanced, not too sweet, not too spicy. To add a little spice to our series, singing sensation Emma Birdsall will add a pinch of the present day and the excitement of Christmas morning.

Thank you for making Noël! Noël! a part of your Christmas tradition, it is a joy to share this special time of year with you and to present this wonderful program and these extraordinary musicians.

Merry Christmas!

Paul Dyer AO
Artistic Director and Conductor
NOËL! NOËL!

Paul Dyer Artistic Director and Conductor
Australian Brandenburg Orchestra
Brandenburg Choir
Emma Birdsall (Australia) vocal soloist

THE MUSICIANS ON PERIOD INSTRUMENTS

Australian Brandenburg Orchestra

Baroque Violins
Matt Bruce*
    Associate Concertmaster
Ben Dollman*

Baroque Viola
Monique O’Dea¹

Baroque Cello
Rosemary Quinn

Cornetto
Matt Manchester

Sackbut
Brett Page
Ros Jorgensen
Nigel Crocker

Percussion
Brian Nixon

Theorbo/Guitar
Tommie Andersson*

Bass Guitar
Jess Ciampa

Keyboard
Paul Dyer*

Organ
Heidi Jones²

Australian Brandenburg Choir

Soprano
Sarah Ampil
Samantha Ellis
Belinda Montgomery
Amy Moore
Josie Ryan
Anna Sandström
Lauren Stephenson
Adria Watkin
Hester Wright

Alto
Jonathan Borg
Phil Butterworth
Adam Leslie
Mark Nowicki
Paul Tenorio

Tenor
Oskar Andersson
Spencer Darby
Miguel Iglesias
Brendan McMullan
Edmond Park
Richard Sanchez

Bass
Hayden Barrington
Craig Everingham
Nick Gilbert
Ashley Giles
Rodney Smith

* Denotes Brandenburg Core Musician
¹ Monique O’Dea appears courtesy of Presbyterian Ladies’ College, Sydney (staff)
² Heidi Jones appears courtesy of SCEGGS Darlinghurst (staff)

Organ preparation by Joanna Tondys in Sydney and Ken Falconer in Melbourne
In January 2013 Paul Dyer AO was awarded the Officer of the Order of Australia (AO) for his ‘distinguished service to the performing arts, particularly orchestral music as a director, conductor and musician, through the promotion of educational programs and support for emerging artists’ in recognition of his achievements as Co-founder and Artistic Director of the Australian Brandenburg Orchestra and Brandenburg Choir.

Paul Dyer is one of Australia’s leading specialists in period performance styles. He founded the ABO in 1990 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.

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

Paul appears 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, Victorian State Opera, 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 soloists, and in August 2001 Paul toured the orchestra to Europe with guest soloist Andreas Scholl. As a recitalist, he has toured Germany, France, Belgium, the Netherlands and the United States.

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. In 2010 Paul was awarded the Sydney University Alumni Medal for Professional Achievement.
Emma Birdsall has accomplished much in her young career. She was a finalist on the first season of the popular TV show, *The Voice*, she has performed at Sydney’s *Carols in the Domain* and she performs regularly on Channel Nine’s hit series, *Love Child*. Emma is in the process of writing and producing her first solo album.

Emma has collaborated with many of the heavyweights of the popular music industry including ARIA Award winners Josh Pyke and Megan Washington, producer Louis Schoorl (Daniel Johns, Jessica Mauboy) and Lana Del Rey’s producer Mike Daly. Emma’s soulful sound and stylish performances have catapulted her into the spotlight.

From classical music to The Andrew Sisters and Gene Kelly to Barbra Streisand, Emma’s family home was always filled with music. Her early music education was mostly informed by her mother’s love of R&B, jazz and gospel – influences Emma credits for her distinctive sound and vivid song writing.

Emma is an advocate for a strong and diverse community and is an ambassador for the Sydney Children’s Hospital Foundation, OzHarvest and Compassion Australia.

An accomplished pianist, songwriter, theatre performer, and vocalist, Emma brings passion, vulnerability and raw emotion to every moment on stage.
“…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. After celebrating their 25th anniversary in 2014, the Brandenburg continues to deliver exhilarating performances.

The Brandenburg has collaborated with such acclaimed and dynamic virtuosi as Andreas Scholl, Fiona Campbell, Philippe Jaroussky, Kristian Bezuidenhout, Emma Kirkby, Andreas Staier, Elizabeth Wallfisch, Genevieve Lacey, Andrew Manze, Avi Avital and more.

Through its annual subscription series in Sydney and Melbourne, the Australian Brandenburg Orchestra performs before a live audience in excess of 40,000 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. The Brandenburg is pleased to have performed two concert series in Brisbane in 2015.

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”.

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 nineteen recordings with ABC Classics include five ARIA Award winners for Best Classical Album (1998, 2001, 2005, 2009 and 2010). Discover more at brandenburg.com.au
Jean de Ockeghem (c.1410–1497)

*Deo gratias*

Ockeghem was one of the greatest composers of the fifteenth century. He was Flemish, but spent nearly fifty years in the service of the French royal court. He was praised by contemporary musicians as first among the most excellent composers of his generation, “almost the first in these times to rediscover music, which was nearly dead”. He was renowned for his deep bass singing voice and for his good character: “I am sure you could not dislike this man, so pleasing is the beauty of his person, so noteworthy the sobriety of his speech and of his morals, and his graciousness. He alone of all the singers is free from vice and abounding in all virtues.” This is a canon in thirty six parts. A canon is a musical work in which a number of voices or instruments sing or play the same thing, but starting at different times. A round is a simple canon, but some, like this one, can be very complex. The text consists of only two words, “Deo gratias”, (thanks be to God), continuously repeated.

Jacobus Clemens non Papa (c.1510–1555/6)

*O magnum mysterium*

Flemish composers were prominent in the Renaissance and another was Clemens non Papa, one of the most prolific composers of his time. He is known as “non Papa” (not the Pope) but this was probably a joke by his music publisher, as he was unlikely to be confused with the Pope who was also Clemens (Pope Clemens VII). *O magnum mysterium* was sung in the Roman Catholic service of Matins on Christmas Day and expresses the response of the shepherds at seeing the new born Jesus. It is polyphonic (meaning “many voices”), the predominant musical style at the time, particularly in sacred pieces where it was intended to inspire awe. This was new: before the Renaissance, music was not seen as conveying emotion.

*O magnum mysterium*

et admirabile sacramentum,
*ut animalia viderent Dominum natum,
jacentem in praesepio!*

*Beata Virgo,*
cuius viscerà meruerunt
*portare Dominum Christum,
noe, noe.*

*Domine, audivi auditum tuum et timui:*
consideravi opera tua, et expavi:
in medio duorum animalium.
*Jacentum in praesepio etc.*

Oh great mystery
and awe-inspiring sacrament,
that animals would see the newborn Lord,
lying in a manger!

Oh blessed Virgin,
whose womb was worthy
to bear the Lord Christ.

*Noel, Noel!*

Lord, I heard your voice and I was afraid;
I considered your works and I trembled
between two animals.
Anonymous  

Wie schön leuchtet der Morgenstern

Michael Praetorius (1571–1621)  

Es ist ein Ros' entsprungen

Jan Sweelinck (1562–1621)  

Hoe schoon lichtet de morgenster

In the sixteenth and seventeenth centuries, each country had its own strong musical tradition associated with Christmas. The German carols which first appeared in the 1500s were in everyday German, not in Latin as was often the case, and often used highly descriptive language, centred around the beauty of nature and divinity. *Es ist ein Ros' entsprungen* was a fifteenth–century melody arranged by German composer and theorist Michael Praetorius, and was first published in 1609. The English version is “There is a flower springing”. The set is rounded out by Sweelinck’s intricately polyphonic Dutch version of *Wie schön leuchtet.*

Wie schön leuchtet der Morgenstern
Vol Gnad und Wahrheit von dem Herrn,
Die süsse Wurzel Jesse.
Du Sohn Davids aus Jakobs Stamm,
mein König und mein Bräutigam,
haust mir mein Herz besessen;
lieblich, freundlich, schön und herrlich,
gross und ehrlich, reich an Gaben,
hoch und sehr prächtig erhaben.

How lovely shines the morning star,
Full of the Lord’s mercy and truth,
The sweet root of Jesse.
Thou son of David, of Jacob’s lineage,
My king and bridegroom,
Thou hast conquered my heart;
Lovely, amiable, beautiful and majestic,
Great and true, rich in gifts,
High and most splendidly holy.

Zwingt die Saiten in Cythara
Und lasst die süsse Musika
Ganz freudereich erschallen
Das ich möge mit Jesulein
dem wunderschönen Bräut’gam mein
in steter Liebe walten.
Singet, springet, jubilieret,
Triumphieret, dankt dem Herren;
Gross ist der König der Ehren.

Strike the strings of the lyre
And let sweet music sound,
Full of joy,
That I may, with baby Jesus,
My lovely bridegroom,
Walk in love forever.
Sing, leap, rejoice,
Exult, thank the Lord;
Great is the King of Glory!

Es ist ein Ros entsprungen
Aus einer Wurzel zart,
Wie uns die Alten sungen:
Von Jesse kam die Art
Und hat ein Blümlein bracht
Mitten im kalten Winter
Wohl zu der halben Nacht.

A rose has sprung
From a sweet root,
As the ancients foretold to us:
It has come from the race of Jesse
And has brought forth a flower
In the midst of cold winter,
half way through the night.

Das Röslein, das ich meine,
Davon Jesalas sagt,
Hat uns gebracht alleine

The rose which I mean,
The one spoken of by Isaiah,
Was brought to us
Ding Dong Merrily on High

By the pure maiden Mary alone.
Through God’s eternal wisdom
She has borne a child,
Which will make us blessed.

That flower, so tiny,
That smells so sweet;
With its brightness
Drives away the darkness:
True man and true God,
Help us out of all our suffering,
Save us from sin and death.

How lovely shines the morning star,
Full of the Lord’s mercy and truth,
The sweet root of Jesse.
Thou son of David, of Jacob’s lineage,
My king and bridegroom,
Thou hast conquered my heart;
Lovely, amiable,
beautiful and majestic,
Great and true, rich in gifts,
High and most splendidly holy.

Ding! Dong! merrily on high,
In heav’n the bells are ringing:
Ding! dong! verily the sky
Is riv’n with angel singing.
Gloria, Hosanna in excelsis!

E’en so here below, below,
Let steeple bells be swungen,
And “Io, io, io!”
By priest and people sunger.
Gloria, Hosanna in excelsis!

This carol acquired its familiar Christmas words in the mid-nineteenth century, but the melody dates back to the Renaissance. It is first found in a dance–manual, published in 1588, where it belonged to an energetic French traditional dance called the branle. It was turned into an English carol in the nineteenth century by Anglican priest George Ratcliffe Woodward who, along with musician Charles Wood, was a force for reform of English hymns and carols.

Thoinot Arbeau

Arr. Alex Palmer

Marie, die reine Magd.
Aus Gotten ewgem Rat
Hat sie ein Kind geboren,
Welches uns selig macht.

Das Blümelein so kleine,
Das duftet uns so süß;
Mit seinem hellen Scheine
Vertreibts die Finsternis:
Wahr’ Mensch und wahrer Gott,
Hilft uns aus allem Leide,
Rettet von Sünd und Tod.

Hoe schoon lichtet de morghen ster,
Vol g’naeden waerheyr vanden Heer,
Die soete wortel Jesse.
Ghy soon Davits uyt Jacobs stam,
Mijn Koninck en mijn bruydegom,
Hebt mij mijn hert beseten,
Lieff’lijck, vriend’lijck,
Schoon en heerlijck,
Groot en eerlijck, Rijck van gheven,
Hooch en seer prachtich verheven.

Ding Dong Merrily on High

Ding! Dong! merrily on high,
In heav’n the bells are ringing:
Ding! dong! verily the sky
Is riv’n with angel singing.
Gloria, Hosanna in excelsis!

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Pray you, dutifully prime
Your matin chime, ye ringers;
May you beautifully rime
Your evetime song, ye singers.
Gloria, Hosanna in excelsis!

**Dieterich Buxtehude** (c.1637–1703)

**Herr, wenn ich nur dich hab** (BuxWV 38)

Josie Ryan soprano solo

Buxtehude was one of the most important composers in northern Germany in the late seventeenth century, and he strongly influenced many composers, including Johann Sebastian Bach. He composed across all genres except opera, and his fame as an organist was so great that in 1703 the eighteen year old Bach walked 400 kilometres (a journey of ten days) to hear and study with him. Buxtehude is now best known for his organ compositions, but he also wrote a large number of sacred vocal works. This is a short cantata for soprano solo, two violins and continuo. Its text is from Psalm 73. Listen for the rising and falling melodic lines on the words “Himmel” (heaven) and “Erde” (earth), a particularly Baroque technique known as word painting.

**Anonymous**

**Tourdion**

A tourdion is a lively dance dating from the fifteenth or sixteenth century. The music for a tourdion consisted usually of two or three tunes repeated again and again, “until the musicians stopped playing”. It was danced by a man and woman in turn with a combination of kicks and jumps. This particular tourdion was first published in 1530, then later arranged as a four part drinking song by an anonymous composer.

**Quand je bois du vin clairet,**
Ami tout tourne tourne tourne
Aussi désormais je bois Anjou ou Arbois.
Chantons et buvons,
A ce flacon faisons la guerre;
Chantons et buvons,
Mes amis buvons donc.

When I drink claret wine,
friends, my head turns, turns, turns,
so from now on I’m drinking [wine from] Anjou or Arbois.
Let’s sing and drink,
let’s make war on this bottle;
let’s sing and drink,
my friends, drink up then!
NOËL! NOËL!

Claudio Monteverdi (1567-1643)

Beatus vir

Monteverdi is a towering figure in the history of Western music, marking the transition from Renaissance to Baroque, from polyphonic choral music to solo song and opera. A leading figure of the “new music” movement at the turn of the sixteenth century, Monteverdi believed that music must be subservient to words and should express deep emotions. Monteverdi was employed by the Duke of Mantua for the first part of his career, but moved to Venice in 1613 to become director of music at St Mark’s Basilica.

Beatus vir is a setting of Psalm 112 from the Old Testament of the Bible, and was set by many composers including Mozart. Monteverdi composed this, one of three settings, in 1641, to be sung as part of the Roman Catholic evening service of Vespers. It is probably the best known of Monteverdi’s many sacred choral works. In three sections based on a recurring bass pattern, the opening “Beatus vir” is repeated as a refrain throughout the work. Listen for the musical depiction of the wicked man gnashing his teeth in anger.

Beatus vir qui timet Dominum:
in mandatis ejus volet nimis.
Potens in terra erit semen ejus:
generatio rectorum benedicetur.
Gloria et divitiae in domo ejus:
et justitia ejus manet in saeculum saeculi.
Exortum est in tenebris lumen rectis:
misericors, et miserator, et justus.
Jucundus homo qui miseretur et commodat;
disponet sermones suos in judicio:
quia in aeternum non commovebitur.
In memoria aeterna erit Justus.
ab audizione mala non timebit,
paratum cor ejus, sperare in Domino.
Confirmatum est cor ejus:
non commovebitur donec despiciat inimicos suos.
Dispersit, dedit pauperibus:
justitia ejus manet in saeculum saeculi,
comu ejus exaltabitur in gloria.
Peccator videbit, et irascetur;
dentibus suis fremet et tabescet;
desiderium peccatorum peribit.

Blessed is he who fears the lord:
he will delight greatly in his commandments.
His descendants shall be mighty upon the earth:
the generation of the faithful will be blessed.
Wealth and riches shall be in his house:
and his righteousness will endure for ever.
Unto the godly a light will rise up in the darkness:
he is merciful, and compassionate, and just.
A good man is one who shows mercy and lends;
he will choose his words with discretion:
for he will never be moved.
The just will be held in everlasting remembrance.
He will not be afraid of evil tidings,
For his heart stands fast, trusting in the Lord.
His heart is strengthened:
he will not be moved until he looks upon his enemies.
He has distributed, he has given to the poor:
His justice remains for ever and ever,
His horn will be exalted in glory.
The wicked will see it, and will be angry;
he will gnash with his teeth, and waste away;
the desire of the wicked shall perish.

Perri/Hodges
A Thousand Years
Emma Birdsall

Arr. Alex Palmer
Rihards Dubra (1964–)

Ave Maria III

Rihards Dubra is a Latvian composer who specialises in sacred compositions. He has composed a number of settings of Ave Maria, whose ancient text comes from the Gospel according to St Luke. It begins with the Archangel Gabriel’s salutation to Mary at the Annunciation, when he told her that she was to give birth to Jesus. The last two lines were added in the fifteenth century.


Hail Mary, full of grace. The Lord is with you. Blessed are you among women, and blessed is the fruit of your womb, Jesus, Holy Mary, mother of God, pray for us sinners, now and at the hour of our death. Amen.

Traditional Arr. Matt Manchester

Divisions on Ancient Carols

Divisions in early music are rapid ornamentations of a well-known tune, in this case three tunes: a German hymn by Praetorius; Greensleeves, an Elizabethan dance tune; and a medieval Christmas carol, Gaudete! Christus est natus (“Rejoice! Christ is born”). They will be played on instruments which were in use primarily in the sixteenth and seventeenth centuries. A sackbut was an early slide trombone. Its unusual name is from the French sacqueboute, meaning to shove violently, probably describing the movements of the player! A cornetto is a wooden wind instrument which looks somewhat like a curved recorder, with a tiny, trumpet-like mouthpiece. It 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.

Ola Gjeilo (1978–) Arr. Alex Palmer

The Ground: Pleni Sunt Caeli

Ola Gjeilo was born in Norway in 1978, and moved to the United States in 2001 to study at the Juilliard School in New York. He composes for concerts and film. This piece comes from his Sunrise Mass, and he writes, “Pleni sunt caeli …is the culmination of the Mass, and it’s called The Ground because I wanted to convey a sense of having ‘arrived’ at the end of the Mass; to have reached a kind of peace and grounded strength, after the long journey of the Mass, having gone through so many different emotional landscapes.”
Ben Dollman, Period Violin

NOËL! NOËL!

William J. Kirkpatrick (1838–1921)  
Arr. Ola Gjeilo

*Away in a Manger*

This is often incorrectly attributed to Martin Luther, but it is in fact an American carol from the late 1880s. The author of the words is unknown. It has been sung to forty-one different tunes but generally now is sung to one of two, one popular in America, the other in England, but both written by Americans in the nineteenth century. The “English” tune heard in this concert was by William J. Kirkpatrick, a hymn-tune writer who fought in the American Civil War.

Away in a manger,  
no crib for a bed  
the little Lord Jesus  
laid down his sweet head;  
the stars in the bright sky  
looked down where he lay  
the little Lord Jesus,  
asleep on the hay

The cattle are lowing,  
the baby awakes,  
but little Lord Jesus,  
no crying he makes.  
I love thee, Lord Jesus!  
Look down from the sky,  
and stay by my side  
until morning is nigh.

Be near me, Lord Jesus,  
I ask thee to stay  
close by me forever,  
and watch me, I pray;  
bless all the dear children  
in thy tender care,  
and fit us for heaven  
to live with thee there.

Bacharach/Davis  
Arr. Alex Palmer

*This Guy’s in Love with You*

Emma Birdsall
Traditional
Arr. Alex Palmer

**God Rest Ye Merry, Gentlemen and The Wexford Carol**

*God Rest Ye Merry, Gentlemen* was a wassail song, an English secular carol sung by groups of wassailers who went from door to door, singing in return for something with which to drink the good health of those they visited. This was not a practice everyone enjoyed: “… at the first sound of ‘God bless you, merry gentlemen! May nothing you dismay’", Scrooge seized the ruler with such energy of action that the singer fled in terror, leaving the keyhole to the fog and even more congenial frost." (in *A Christmas Carol*, written by Charles Dickens in 1843).

*The Wexford Carol* is so named because it is thought to have originated in County Wexford, in Ireland. Traditionally it was sung only by men. Both carols are combined here in an arrangement for brass instruments.

**Adolphe Adam** (1803–1856)  
*O Holy Night*

Emma Birdsall

**Felix Gruber** (1787-1863)  
*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 schläfft; einsam wacht  
Nur das traute heilige Paar.  
Holder Knab im lockigen Haar,  
Schlaf in himmlischer Ruh!

Stille Nacht! Heilige Nacht!  
Die der Welt Heil gebracht  
Aus des Himmels goldenen Höhn.  
Uns der Gnaden Fülle lässt seh  
Jesum in Menschengestalt,  
Jesum in Menschengestalt.

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

Silent night! Holy night!  
Which brought salvation to the world  
From heaven’s golden heights.  
Mercy’s abundance made visible to us,  
Jesus, in human form,  
Jesus in human form.
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 came 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!*

*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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