NOËL! NOËL!
AUSTRALIAN BRANDENBURG ORCHESTRA & CHOIR

Sydney and Melbourne, December 2014

Paul Dyer AO, Artistic Director and Conductor
Australian Brandenburg Orchestra
Brandenburg Choir
Larissa Kovalchuk, (Лариса Ковальчук) Bandura

PROGRAM

Juan Gutiérrez de Padilla
Deus in adiutorium
Vaughan Williams
Down Ampney (Come Down, O love Divine)
(arr. C Forshaw)
Traditional
Divisions on Ancient Carols Played on the Cornetto with Basso Continuo
(arr. M. Manchester)
J.S. Bach
Concerto for Violin and Oboe d’amore in c minor
BWV 1060 (arr. violin and saxophone)
Traditional Ukrainian
Duma & Kozak March (Дума та Запорозький матч)
Vavilov (arr. A. Chance)
Ave Maria
Barber
Agnus Dei
Near the Hill (Ой, Під Горою)
Traditional Ukrainian
(arr. A. Chance)
Catalani (arr. A. Chance)
"Ebben! Ne andrò lontana" from the opera La Wally
Gruber/Mohr
Stille Nacht
Martin/Blane (arr. P. Dyer)
Have yourself a Merry Little Christmas
Anon. (arr. D. Wilcox)
O Come All Ye Faithful

The duration of this concert is approximately 90mins without interval.
We kindly request that you turn 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.
The Australian Brandenburg Orchestra is assisted by the NSW Government through Arts NSW.
Macquarie Group is again proud to be the principal partner of the Australian Brandenburg Orchestra.

The Brandenburg’s 25th year promises to be a memorable one with a concert series featuring some of the baroque and early classical periods’ most renowned composers, as well as some more modern names. As the Brandenburg has done year after year, well-loved and lesser-known pieces are brought to life through the precision and passion of the Orchestra, the Brandenburg Choir and some of the most exciting names in international concert music.

This is a year of celebrating achievement. From small beginnings, the Brandenburg has become one of Australia’s great treasures. And although the Orchestra has evolved over more than two decades, what has remained constant is their dedication, expertise and an unfailing pursuit of excellence.

Macquarie recognises that these qualities can deliver powerful outcomes. It is a privilege to support the Brandenburg as it shares its love of the music of centuries past with audiences today. Whether it is in the concert hall or in the classrooms visited as part of its education program, the Brandenburg continues to make an enduring contribution to the legacy of baroque music.

We congratulate Paul Dyer, Bruce Applebaum and the Orchestra on their 25th anniversary and for creating a wonderful year of concerts. We hope you enjoy the performance.

Greg Ward
Deputy Managing Director, Macquarie Group Limited
ARTISTIC DIRECTOR'S MESSAGE

One of my greatest pleasures is presenting our final series for the year. I love this time for the festive associations; the feeling of excitement and anticipation of summer and of course the scents and sounds of the season. It’s time to prepare my Great Grandmother’s Christmas Cake!

During this wonderful 25th anniversary year, we have celebrated with guest artists from all corners of the world, a testament to the power of music to create the ability and opportunity to communicate beyond political, social and cultural divides. I hope you have enjoyed our journey – it has been a geographical, spiritual and cultural one; from the 16th century to the 21st, from Christianity to Islam, Israel and Europe, Ukraine to Russia and back to Australia.

And now I am excited to introduce the beautiful Ukrainian bandura in Noël! Noël!, played by Larissa Kovalchuk. This wonderful instrument has been newly discovered by the world as Ukraine revives its folk traditions. I would like to acknowledge the gifted young composer Alice Chance, who has arranged three beautiful pieces: Ave Maria, Near The Hill and Ebben! Ne andrò lontana for this Christmas series and wonderful English saxophonist Christian Forshaw and his Sanctuary Ensemble who arranged Down Ampney (Come Down, O love Divine).

The Brandenburg stage is a place of beautiful music, and incredible musicianship. It is also a place of peace, healing and friendship. We hope you find the same with your friends and family during this holiday season.

Merry Christmas.

Paul Dyer AO
Artistic Director and Conductor
AUSTRALIAN BRANDENBURG ORCHESTRA

NOËL! NOËL! 2014

Paul Dyer AO, Artistic Director and Conductor
Australian Brandenburg Orchestra
Brandenburg Choir
Larissa Kovalchuk, (Лариса Ковальчук) Bandura

THE MUSICIANS ON PERIOD INSTRUMENTS

Baroque Violin 1
Matt Bruce
(Resident Concertmaster)*
Catherine Shugg

Baroque Violin 2
Ben Dollman*

Viola
Monique O’Dea¹

Baroque Cello
Rosemary Quinn

Double bass
Kirsty McCahon*

Cornetto
Matt Manchester

Saxophone
Christina Leonard

Bandura
Larissa Kovalchuk

Percussion
Brian Nixon
Jess Ciampa

Theorbo
Tommie Andersson*

Harpsichord
Paul Dyer*

Organ
Heidi Jones

THE CHOIR

Soprano
Sarah Ampil
Samantha Ellis
Josie Ryan
Anna Sandström
Melinir Thomas
Hester Wright

Alto
Phil Butterworth
Chris Hopkins
Mark Nowicki
Paul Tenorio
Adam Leslie

Tenor
Spencer Darby
Miguel Iglesias
Eric Peterson
Richard Sanchez
Edmond Park

Bass
Craig Everingham
Nick Gilbert
Sébastien Maury
Philip Murray
Rodney Smith

THE VENUES

Melbourne
Sat 6 December 5pm
Sat 6 December 7pm
Melbourne Recital Centre

Sun 7 December 2.30pm
Monash University
Academy of Performing Arts,
Robert Blackwood Hall

Cremorne
Tues 9 December 7pm
St Peter’s Anglican Church

Wollongong
Wed 10 Dec 7pm
St Francis Xavier’s Cathedral

Newtown
Fri 12 Dec 7pm
St Stephen’s Anglican Church

Sydney
Sat 13 Dec 5pm
Sat 13 Dec 7pm
Wed 17 Dec 7pm
City Recital Hall Angel Place

Paddington
Mon 15 Dec 7pm
Tues 16 Dec 7pm
St Francis of Assisi Church

Parramatta
Thurs 18 Dec 7.30pm
St Patrick’s Cathedral

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

Harpsichord preparation by Geoffrey Pollard in Sydney and Alistair McAllister in Melbourne
Chamber organ preparation by Joanna Tondys in Sydney and Ken Falconer 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. 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 and more.

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.”

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.”


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

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

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

"There was vigour and passion in this performance just as there was great subtlety and finely shaded nuances of feeling and colour.”

Sydney Morning Herald

Noël! Noël! has proven to be so popular, the Brandenburg have released their second live recording of the concert at City Recital Hall Angel Place. A Celtic Christmas was recorded in 2013. This beautiful collection of festive music is available in leading music stores. 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
Larissa Kovalchuk's exceptional soprano voice, combined with the gentle sounds of the bandura, has thrilled audiences as geographically distant as her native Ukraine, Western Europe and around Australia.

She was born into a family of visual artists and musicians and began her musical training as a child. As she says, "I sang before I spoke".

Larissa studied voice, bandura and conducting at Kiev Conservatorium of Music, graduating with her Masters Degree in Music in 1992 and soon became one of the nation's leading players. She has performed in numerous festivals in the Ukraine and Western Europe, including Latvia, Estonia, Germany and France.

Larissa was a laureate of the 1993 all-Ukrainian Bandura Festival and won international renown when she performed at the 1994 "All the World's Violins" Festival in France, directed by Yehudi Menuhin.

Larissa has recorded with the SBS Radio and Television Company, performed at the Sydney Opera House, performed with Multicultural Festivals, Musica Viva, Cafe Carnivale and at numerous Australia Day concerts.

Ben Dollman is one of Australia's leading performers on baroque violin, having held the position of Principal 2nd violin in the ABO for over ten years.

Studies in modern violin at Adelaide University were followed by time at Indiana University in the US where he developed a love of early music through work with the Australian violinist Stanley Ritchie. Upon returning to Australia, Ben was further mentored by then ABO concertmaster Lucinda Moon, and was invited to become a regular member of the ABO in 1999. He has since also performed as soloist and concertmaster on a number of occasions.

Based in Adelaide, he is an active chamber musician in other early music ensembles as well as in more contemporary music on the modern violin. Over many years he has also been a regular guest with the Adelaide Symphony Orchestra. He maintains a keen teaching practice in addition to which he has been involved with a number of educational programs including for Musica Viva and the Australian Youth Orchestra.
CHRISTINA LEONARD
SAXOPHONE

Born in Coonamble, Christina Leonard is one of Australia’s leading classical Saxophonists. She has performed for many years with both the Sydney Symphony and the Australian Opera Ballet Orchestras and performed the Ibert Concerto with the Tasmanian Symphony Orchestra.

For the past four years Christina has featured in the Australian Brandenburg Orchestra’s Noël! Noël! concert series, and was one of the soloists in the Kats-Chernin commission to celebrate the ABO’s 25th Anniversary.

This year Christina is co-artistic director of the inaugural Australian World Orchestra’s Chamber Music Festival. She has made many recordings and live broadcasts for both ABC Classic FM and 2MBS FM. In 2013 Move Records released ‘The rose and the willow’ which Christina arranged and recorded with jazz pianist Matt McMahon. With Compass Quartet, Christina has released three albums to critical acclaim. Christina will be recording newly commissioned ensemble music with Marshall McGuire (harp) later in the year and has recently recorded a CD of Saxophone and Piano repertoire with Tamara-Anna Cislowska.

Christina was awarded a Queen’s Trust Scholarship to complete a postgraduate degree at the Guildhall School of Music and Drama, London. Christina completed her Masters of Music (Performance) at the Sydney Conservatorium of Music and has been lecturing Saxophone, examining and facilitating workshops and classes there since 1997.

Christina has transcribed numerous pieces of Baroque music for Saxophone and keyboard, many of which are included on the current AMEB and ABRSM Syllabi under the cpublications brand. Christina is the first Australian invited to be an International Artist for Yanagisawa Japan.

MATTHEW MANCHESTER
CORNETTO

Originally from Orange, NSW, Matthew Manchester holds a Bachelor of Music (Music Education) (Hons) and a Master of Music (Performance) from the Sydney Conservatorium of Music. He is a specialist early wind and brass player, focussing on the cornetto and the baroque trumpet.


Matthew performs regularly with Australian ensembles including Ironwood Chamber Ensemble, Sydney Philharmonia Baroque Ensemble, Australian Chamber Choir, and the St James Ensemble. He is a founding member of the Australian Baroque Brass, and features on the critically acclaimed ‘Music of A Golden Age’ series of recordings. Matthew performs regularly in duet with his wife, soprano Anna Sandström, with whom he formed Camerata Antica in 2010. The group has since gone on to perform throughout the UK, Europe and Australia and released their debut CD ‘O Jesu mi dulcissime’ on Dal Segno records in 2011.

Matthew is an experienced choral, orchestral and band conductor and has conducted in venues ranging from the Sydney Opera House to Westminster Abbey. In 2014 he was engaged as guest director with the Sydney Conservatorium Early Music Ensemble and as an artist in residence at the Australian National University Faculty of Music. A passionate music educator, Matthew currently directs the Instrumental Music Program at Fort Street High School, conducts state schools chorals and wind ensembles at the NSW Arts Unit, and teaches pre-Baroque performance practice at the Sydney Conservatorium of Music.
THE BANDURA

The bandura, one of Ukraine’s most beautiful instrumental symbols, embodies the spirit of a nation, an inexhaustible source of tradition and inspiration.

The bandura dates back to the 6th century. It was first mentioned in a Greek chronicle describing a lute-like instrument, which was played by warriors in the camps and on the battlefields.

Originally, it was used for the accompaniment of epic folk ballads and occasional folk dances. Between the 15th and 18th centuries travelling musicians, called Kobzars, entertained in towns and villages of Ukraine, singing of the exploits of the Kozaks (Ukrainian warriors).

Over time, the bandura acquired more strings and became a fully chromatic concert instrument with switches to change tonalities. The modern concert bandura has 65 strings and is chromatically tuned through five octaves. The strings are plucked with the fingertips, resulting in a sound similar to that of a harp, guitar and harpsichord combined.

Today the bandura is taught as a solo and ensemble instrument in music schools and conservatoriums in Ukraine. The revival of folk traditions and epic ballads has been on the increase since Ukraine gained independence in 1991. Over time, the bandura has regained its prominence as a Ukrainian national instrument.
Deus in adiutorium

Padilla was born in Andalusia in Spain. An ordained priest, talented church musician and composer, he became director of music at the cathedral in Cadiz, then moved to Mexico in the 1620s.

By the end of the sixteenth century Europeans controlled large areas of South and Central America, imposing their system of government and their religion, Roman Catholicism. Spanish conquistadores had claimed much of South America for Spain in the sixteenth century, and they were closely followed by Catholic missionaries, many of them Spanish priests from the Jesuit order, whose avowed goal was to convert the indigenous population to Christianity.

Music played a key role in the Jesuits’ work of imposing Catholicism on the indigenous population. Wealthy cathedrals were built throughout the territory, and music in them followed the same model as it did at home in Spain, with chants and polyphonic choral music throughout the church liturgy. By the time Padilla arrived in Mexico to take up the position of assistant music director at Pueblo cathedral its musical establishment was one of the finest in South America and the equal of anything in Europe.

The cathedral’s lavish resources allowed Padilla to write large scale music like this opening Response of the Mass for two choirs. It is polyphonic (literally “many voices”, with the vocal parts moving independently from each other, creating a dense, complex sound), typical of the music of Renaissance composers like Palestrina or Victoria.

Deus, in adiutorium meum intende:
Domine, ad adiuvandum me festina.
Gloria Patri et Filio
et Spiritui Sancto
Sicut erat in principio
et nunc et semper

O God, make speed to save me:
O Lord, make haste to help me.
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,
RALPH VAUGHAN WILLIAMS (1872–1958) arr. Forshaw
Down Ampney (Come Down, O love Divine)

The music of this much loved hymn was composed by the English composer Ralph Vaughan Williams in 1905. Vaughan Williams composed or arranged many hymns; perhaps his best known is “I vow to thee my country”. English hymn tunes are traditionally given names so that they can be easily identified, as the same tune can be sung to different words, and Vaughan Williams named this tune “Down Ampney”, after the name of the village where he was born. The text is a nineteenth century translation of the original Latin words thought to have been written by the Archbishop of Canterbury in the thirteenth century.

The version played in this concert is an arrangement by contemporary English composer and virtuoso saxophonist Christian Forshaw. The British music group Sanctuary Ensemble was founded by Forshaw in 2002 as an exploration of the choral landscape he had been immersed in as a chorister. As a saxophonist Forshaw had always sought to recreate the purity and intensity of that choral tradition and, as part of the exploration, he began to write and arrange pieces in that context.

Come down, O love divine, seek Thou this soul of mine,
And visit it with Thine own ardour glowing.
O Comforter, draw near, within my heart appear,
And kindle it, Thy holy flame bestowing.

O let it freely burn, til earthly passions turn
To dust and ashes in its heat consuming;
And let Thy glorious light shine ever on my sight,
And clothe me round, the while my path illuming.

Let holy charity mine outward vesture be,
And lowliness become mine inner clothing;
True lowliness of heart, which takes the humbler part,
And o’er its own shortcomings weeps with loathing.

And so the yearning strong, with which the soul will long,
Shall far outpass the power of human telling;
For none can guess its grace, till he become the place
Wherein the Holy Spirit makes His dwelling.
TRADITIONAL arr. Matthew Manchester
Divisions on Ancient Carols Played on the Cornetto with Basso Continuo

JOHANN SEBASTIAN BACH (1685–1750)
Concerto in C minor BWV 1060
Soloists: Ben Dollman baroque violin, Christina Leonard saxophone

Bach’s surviving orchestral works, which number about thirty, are thought to represent only a fraction of his entire output, and of the twenty five extant concertos only nine have survived in their original instrumentation. The Concerto in C minor BWV 1060 was composed by Bach for two harpsichords in 1736, but scholars have discovered that in doing so he re-used an earlier concerto originally composed for solo violin and oboe, its lovely adagio second movement displaying the lyrical qualities of both instruments. Musicologists have reconstructed the earlier concerto, based on the later one. In a further twist, the solo oboe part in this performance will be played instead on saxophone.

TRADITIONAL UKRAINIAN
Duma & Kozak March (Дума та Запорозький марш)

Ukraine lies at the easternmost part of Europe, between Russia to the east and Poland, Slovakia and Hungary to the west. Since the thirteenth century its extensive fertile farmlands have been ruled by Lithuania, Poland, Austria, the Ottoman Empire and more recently Russia, and all these cultures have left their influences on Ukrainian traditional music.

A duma was an epic poem, sung by itinerant blind musicians who accompanied themselves on the bandura. A duma was usually about an historic event, and had a moralising message, but could also be instrumental.

The bandura is a combination of zither and lute, probably derived from Arabic instruments. It has both bass and treble strings, the number of which can vary, and is plucked with the fingers of the right hand. It was widely played by Cossack people in the sixteenth and seventeenth centuries, whose traditions also contribute to Ukrainian folk music. The Cossacks (or kozaks) were militaristic self-governing communities living in Ukraine and southern Russia. They played an important part in various conflicts involving Russia from the eighteenth to twentieth centuries.
VLADIMIR VAVILOV (1925–1973) arr. Alice Chance

*Ave Maria*

Vladimir Vavilov was a Russian lutenist and guitarist, and composer, who liked to ascribe his works to other composers. He usually chose Renaissance or Baroque composers, although he did not attempt to write in the style of those periods. *Ave Maria* has been attributed, wrongly, to the early Baroque composer Caccini and has become world famous, although its long lyrical melodic lines bear no relation to anything Caccini might have composed. It has been recorded by a range of singers, from Andrea Boccelli to Charlotte Church, and there is even a solo cello version by Julian Lloyd Webber. For this concert series young Sydney composer Alice Chance has arranged it for choir.

SAMUEL BARBER (1910–1981)

*Agnus Dei*

Samuel Barber was the most successful American composer of the twentieth century. His compositions, in all genres, entered the concert repertoire soon after he wrote them and many have remained there. He is particularly remembered for his vocal music including two operas and many songs, however his most famous work is the Adagio for Strings, the second movement of a string quartet he composed in 1936. This powerful and striking piece has become associated with solemn American public occasions. It was performed at the funeral of President Roosevelt, on television after the announcement of the death of President John F. Kennedy, and at the London Proms shortly after the terrorist attacks in the United States in September 2001. Barber arranged the Adagio for choir in 1967, slightly changing the score and using the liturgical words of the *Agnus Dei* from the Mass as the text.

*Agnus Dei, qui tollis peccata mundi,

miserere nobis.*

*Agnus Dei, qui tollis peccata mundi,

dona nobis pacem.*

Lamb of God, you take away the sins of the world, have mercy upon us.

Lamb of God, you take away the sins of the world, grant us peace.
ALFREDO CATALANI (1854–1893)
Aria “Ebben! Ne andrò lontana” from the opera La Wally

Catalani was born in Lucca in Tuscany, the birthplace of Boccherini and Puccini. He was taught composition by Puccini’s uncle and studied in Paris and Milan, where he later became professor of composition. He composed five operas which had some success, but La Wally, which premiered at La Scala in Milan in 1892, was his most successful work and greatest compositional achievement. Unfortunately its atmospheric orchestral writing and expressive melodies were let down by a convoluted plot and lack of dramatic intensity, and the opera is rarely staged, partly because La Wally, the main character, hurls herself to her death into an avalanche. The aria “Ebben! Ne andrò lontana” however has been regularly sung in concert by sopranos from Maria Callas to Katherine Jenkins, and featured in the 1981 movie Diva where it was sung by Wilhelminia Fernandez.

Ebben! Ne andrò lontana
Come va l’eco pia campana,
Là, fra la neve bianca;
Là, fra le nubi d’ôr;
Laddóve la speranza è rimpianto, è dolor!

Well then! I shall go far away,
As far as the echo of the pious church-bell will carry,
There, among the white snow;
There, among the golden clouds;
There, where hope is regret, is sorrow!

O della madre mia casa gioconda
La Wally ne andrà da te lontana assai,
E forse a te, non farà mai più ritorno,

Oh from my mother’s cheerful house
La Wally will go a long way from you,
and perhaps to you, she will never more return,
and you will never see her again.
Never again, never again!

Nè più la rivedrai!
Mai più, mai più!

Ne andrò sola e lontana,
Come l’eco della pia campana

I will go alone, far away,
As far as the echo of the pious church-bell will carry,
There, among the white snow, I will go,
I will go alone, far away,
Among the clouds of gold!
**FELIX GRUBER (1787−1863)**

**Stille Nacht**

*Stille Nacht* was composed for the Christmas Eve mass in 1818 in the Bavarian village of Oberndorf, on the border of Austria and Germany. 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. In this concert it will be sung in the original German, in Ukrainian, and lastly in English.

*Stille Nacht! Heilige Nacht!*

*Alles schläft; einsam wacht*

*Nur das traute heilige Paar.*

*Holder Knab im lockigen Haar,*

*Schlaf’ in himmlischer Ruh!*

Свята ніч, тиха ніч,
Ясність б’є від зірниць.
Дитинонька Пресвята,
Така ясна, мов зоря,
Спочиває в тихім сні.

*Silent night, holy night*

*Son of God, love’s pure light;*

*Radiant beams from Thy holy face*

*With the dawn of redeeming grace;*

*Jesus, Lord, at Thy birth,*

*Jesus, Lord, at Thy birth.*
HUGH MARTIN & RALPH BLANE arr. Paul Dyer
Have yourself a Merry Little Christmas

This song was composed for the movie Meet Me in St Louis, made in 1944. It was sung by Judy Garland to console her little sister (played by Margaret Sutherland) because the family was moving to another city. Garland and the director Vincent Minelli (later Garland’s husband) thought the words were too melancholy and insisted they be re-written. The song was meant to be a tear-jerker in the movie but when it was released as a single it evoked deeper feelings in a country with soldiers serving in World War II spending Christmas far away from home, and Garland’s performance at the Hollywood Canteen brought many to tears. Frank Sinatra recorded it in 1957 and changed the words in the second last line to the ones we are familiar with now.

Have yourself a merry little Christmas,
Let your heart be light,
From now on,
our troubles will be out of sight.

Have yourself a merry little Christmas,
Make the Yule-tide gay,
From now on,
our troubles will be miles away.

Here we are as in olden days,
Happy golden days of yore.
Faithful friends who are dear to us
Gather near to us once more.

Through the years
We all will be together,
If the fates allow;
Hang a shining star upon the highest bough,
And have yourself a merry little Christmas now.
ANONYMOUS 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 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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