NOËL!

NOËL!
Take control of your financial future

The best decisions are made when you have all the facts

Macquarie financial advisers provide expert guidance and keep you informed, so you can take control of your financial future with confidence.

Call 1800 789 789 or visit macquarie.com.au/advice

This information is provided by Macquarie Equities Limited ABN 41 002 574 933 AFSL 237504 (MEL) and does not take into account your objectives, financial situation or needs. You should consider whether it is appropriate for you. MEL is not an authorised deposit-taking institution for the purposes of the Banking Act (Cth) 1959, and its obligations do not represent deposits or other liabilities of Macquarie Bank Limited (MBL) ABN 46 008 583 542. MBL does not guarantee or otherwise provide assurance in respect of the obligations of MEL.

NOËL! NOËL!

Sydney and Melbourne
December 2016

Paul Dyer AO Artistic Director
Madison Nonnoa (New Zealand) Soprano
Australian Brandenburg Orchestra
Brandenburg Choir

PROGRAM

Nicolai
(arr. Praetorius)
Wachet auf! (1599)

Anonymous
Sonata à 9

Gauntlett
Once, in Royal David’s City

Vivaldi
Concerto for Two Trumpets in C major, RV 537 Allegro

Vavilov
(arr. A. Palmer)
Ave Maria

Traditional
(arr. A. Palmer)
O Little Town of Bethlehem

Ola Gjeilo
Traditional
(arr. A. Palmer)
Con qué la lavare

Luys de Narváez
(arr. T. Coelho)
God Rest Ye Merry Gentlemen

Rittler
Ciaccona à 7 in C major

Ēriks Ešenvalds
O Salutaris Hostia

Mendelssohn
Hark! the Herald Angels Sing

Ben Folds
(arr. Jim Clements)
The Luckiest

Adolphe Adam
(arr. A. Palmer)
Cantique de Noël

Traditional
(arr. A. Palmer)
Amazing Grace

Gruber
Anonymous
(arr. Wilcocks)
Stille Nacht

O Come, All Ye Faithful

Sydney
City Recital Hall
Wednesday 14 December, 5pm and 7pm
Saturday 17 December, 6pm and 7pm

Melbourne
Melbourne Recital Centre
Saturday 10 December, 5pm and 7:30pm

Mosman
St. Clement's Anglican Church
Friday 9 December, 7pm

Paddington
St. Francis of Assisi Church
Monday 12 December, 7pm
Tuesday 13 December, 7pm

Wollongong
St. Francis Xavier's Cathedral
Thursday 15 December, 7pm

Parramatta
St. Patrick's Cathedral
Monday 19 December, 7:30pm

Newtown
St. Stephen's Anglican Church
Tuesday 20 December, 7pm

Chairman’s 11
Proudly supporting our guest artists.

The duration of this concert is approximately 90 minutes without interval. We kindly request that you switch off all electronic devices during the performance.
**PAUL'S THOUGHTS ON CHRISTMAS**

Christmas for me is a feeling not a date. Summer holidays are in sight, the beach becomes irresistible, and everybody’s home or nobody’s home at all. Christmas has an unmistakable charm over people. We visit old friends, we get festive with food and we let our guard down. Sun showers scorch the asphalt, the dress code goes out the window and we yearn for the southerly to hit. We travel, we volunteer, we cook. I call this magic in the air Noël! Noël!

A few things I love about Christmas

- Seeing the Christmas lights on as I approach home
- The glamour and glitter of the decorations, including the tacky ones
- Piling into the car and heading straight to the beach for a swim
- The Christmas ads and jingles on TV
- Seeing cases of mangoes and cherries for sale on the roadside
- Waking on Christmas morning and feeling completely peaceful

Resplendent young New Zealand soprano Madison Nonoa makes her Brandenburg debut during this Noël! Noël! series. I will never forget the first time I heard this glorious young voice.

Switch your TV to Foxtel Arts on Christmas Eve or Christmas Day and tune into a broadcast concert of Noël! Noël! recorded live at St Francis of Assisi in Paddington, Sydney. This is the start of a fabulous partnership with Foxtel Arts who share a commitment to musical excellence and to bringing the Brandenburg to the widest possible audience across Australia.

You have almost certainly heard the Hallelujah chorus but you may not have experienced the rest of Handel’s ubiquitous Messiah. Initially headed for failure, Handel worked cleverly with philanthropist Thomas Coram to stage a series of benefit concerts in Foundling Hospital for orphans in the 1750s. The act of charity turned quickly into commercial success and the rest is history. Messiah exploded onto the London scene. I am thrilled to be opening the 2017 concert season with this keystone of the baroque repertoire which is arguably one of the greatest and most popular masterworks ever written.

Do not miss Handel’s Messiah. Go to the Brandenburg website, call the box office and buy your ticket now!

Merry Christmas.

---

**INFINITE POSSIBILITIES**

On behalf of Macquarie Group, it is my great pleasure to welcome you to Noël! Noël!

This is Macquarie Group’s ninth year as Brandenburg’s principal partner and Noël! Noël! is always a highlight of the annual concert season. Artist Director Paul Dyer makes this such a special occasion by creating a program with a delightful mix of joyful traditions and wonderful surprises. It continues to be the perfect way to celebrate the end of the concert year.

It is a privilege to support the Australian Brandenburg Orchestra. What makes this relationship so rewarding is our shared vision of infinite possibilities and commitment to the highest standards, underpinned by specialist skills and experience. The Brandenburg continues to inspire and engage audiences all across the country by showcasing exceptional local and international musical talent.

Congratulations to Paul Dyer and the Orchestra for another magnificent year of concerts.

---

Bill Marynissen
Head of Wealth Management, Banking and Financial Services

Paul Dyer AO
Artistic Director and Conductor
Australian Brandenburg Orchestra

THE MUSICIANS ON PERIOD INSTRUMENTS

Baroque Violins
Matt Bruce*
Associate Concertmaster
Ben Dollman*

Baroque Viola
Monique O’Dea¹

Baroque Cello
Rosemary Quinn

Baroque Trumpet
Leanne Sullivan
Rainer Saville

Sackbut
Roz Jørgensen
Nigel Crocker
Brett Page

Baroque Trumpet
Timpani/Percussion
Brian Nixon

Theorbo/Guitar
Tommie Andersson*

Chamber Organ
Heidi Jones²

Harpsichord
Paul Dyer*

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

Alto
Jonathan Borg
Phil Butterworth
Chris Hopkins
Mark Nowicki
Paul Tenorio

Tenor
Spencer Darby
Miguel Iglesias
Brendan McMullan
Eric Peterson
Richard Sanchez

Bass
Craig Everingham
Nick Gilbert
Sébastien Maury
Philip Murray
Rodney Smith

¹ Denotes Brandenburg Core Musician
² Heid Jones appears courtesy of The Sydney Conservatorium of Music
³ Monique O’Dea appears courtesy of Presbyterian Ladies’ College, Sydney (staff)

Brandenburg Choir

Soprano
Belinda Montgomery
Amy Moore
Josie Ryan
Anna Sandström
Lauren Stephenson
Adria Watkin
Hester Wright

Alto
Jonathan Borg
Phil Butterworth
Chris Hopkins
Mark Nowicki
Paul Tenorio

Tenor
Spencer Darby
Miguel Iglesias
Brendan McMullan
Eric Peterson
Richard Sanchez

Bass
Craig Everingham
Nick Gilbert
Sébastien Maury
Philip Murray
Rodney Smith

Paul Dyer AO Artistic Director, Conductor
Madison Nonoa (New Zealand) Soprano
Australian Brandenburg Orchestra
Brandenburg Choir

What I think of when I think of baroque
brandenburg.com.au | 1300 782 856

Subscribe now for 2017

NOËL! NOËL!

PRINCIPAL PARTNER

Macquarie
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 and 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 area. Celebrating their 27th anniversary in 2016, the Brandenburg continues to deliver exhilarating performances.

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

Through its annual subscription series in Sydney and Melbourne, the Australian Brandenburg Orchestra performs before a live audience in excess of 51,000 people, and hundreds of thousands more through national broadcasts on ABC Classic FM. The Orchestra 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 Orchestra began regular touring to Queensland in 2015.

Still at the beginning of her career, Madison has many accomplishments and received many awards including recipient of the Sir Edmund Hillary Scholarship 2015/16, Christchurch Aria Winner 2015, 3rd Place Winner New Zealand Young Performer of the Year 2014, Beatrice Webster Prize for Excellence: Most Promising Senior Vocalist 2015, Lexus Song Quest Finalist 2016.

Madison has performed with the Auckland Opera Factory, New Zealand Opera Company, New Zealand Youth Choir and the Auckland Opera Studio. She counts her roles in Puccini’s Gianni Schicchi, Handel’s Oreste and Mozart’s The Magic Flute as career highlights and is looking forward to more opportunities to explore the world of opera.

Discover more at brandenburg.com.au
**BRANDENBURG CHOIR**

"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

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

The Australian

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.

Noël! Noël! has proven to be so popular, the Brandenburg have released their second live recording of the concert at City Recital Hall. *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.

**NOËL! NOËL!**

**Philipp Nicolai** (1556 – 1608), arr. **Michael Praetorius** (1571 – 1621)

**Wachet auf!**

Nicolai was a Lutheran pastor who witnessed the devastating effects of the bubonic plague in north-western Germany at the end of the sixteenth century. More than 1,300 people died in his small town, and at times he was called on to conduct thirty or more burials a day, yet at the same time he wrote this joyful hymn, which is still sung today. Its text refers to the Parable of the Wise and Foolish Virgins from the Gospel of Matthew, in which Jesus advises his followers to prepare for the coming of God: ‘Watch therefore, for you know neither the day nor the hour.’

Nicolai’s hymn has been used by many other composers, most famously by J S Bach in his cantata BWV 140. The version sung in this concert is by Michael Praetorius, German composer and music theorist, whose version was published not long after Nicolai’s own, in 1607.

Wachet auf, ruft uns die Stimme
Der Wächter sehr hoch auf der Zinne,
Wach auf, du Stadt Jerusalem!
Mitternacht heißt diese Stunde,
Sie rufen uns mit hellem Munde:
Wo seid ihr klugen Jungfrauen?
Wohlauf, der Bräut'gam kömmt,
Steht auf, die Lampen nehmt!
Halleluja!
Macht euch bereit zu der Hochzeit,
Ihr müßet ihm entgegengehn!

Zion hört die Wächter singen,
Das Herz tut ihr vor Freud zu springen,
Sie wachtet und steht erlöst auf,
Ihr Freund kommt vom Himmel prächtig,
Von Gnaden stark, von Wahrheit mächtig,
Ihr Licht wird hell, ihr Stern geht auf.
Nun komm, du werte Kron’,
Herr Jesu, Gottes Sohn!
Hosanna,
Wir folgen all’ zum Freudensaal
Und halten mit das Abendmahl.

‘Wake up’, call the voices
Of the watchmen on the tower;
‘Awake, city of Jerusalem!’
It is midnight,
They call us with brilliant cries:
‘Where are you, wise virgins?
Hurry, the Bridegroom comes,
Get up, bring your lamps;
Hallelujah!
Get ready for the marriage,
You must go to meet Him.’

Zion hears the watchmen singing,
Her heart leaps with joy,
she wakes and rises in haste.
Her friend comes from heaven in splendour,
strong in mercy, mighty in truth,
she light burns bright, her star rises.
Now come, you worthy crown,
Lord Jesus, Son of God!
Hosanna!
We all follow to the hall of joy,
and join in the Lord’s supper.
Antonio Vivaldi (1678 – 1741)

Concerto for Two Trumpets in C major, RV 537

Allegro

As with many of Vivaldi's works, we do not know when this double trumpet concerto was composed or for what occasion, although the bright character of the work suggests that it may have been composed for a festive or celebratory occasion. In this period the trumpet was a solo, not an orchestral instrument, and had strong associations with hunting and the military. Vivaldi exploits the traditional strengths of the natural trumpet, using the two instruments to imitate each other in fanfare-like patterns or play together in close harmony, creating cascades of sound.

Traditional, arr. Alex Palmer

O Little Town of Bethlehem

The words for this well-loved Christmas carol were written by Phillips Brooks, an American clergyman who visited Jerusalem in 1865 and on Christmas Eve stood in the field where the angels were thought to have appeared to the shepherds, announcing the birth of Christ. The tune exists in three different versions. The best known is this one by Vaughan Williams, which he based on an English folk ballad. In this concert it will be performed in a new arrangement for trumpets and sackbuts. A sackbut is an early slide trombone. Its unusual name is from the French sacquebouté, meaning to shove violently, probably describing the movements of the player!
NOËL! NOËL!

Ola Gjeilo (1978 – )

The Spheres from Sunrise Mass

Ola Gjeilo was born in Norway, and moved to the United States in 2001 to study at the Juilliard School in New York. ‘The Spheres’ is the first movement in his Sunrise Mass, first performed in Oslo in 2007. Gjeilo wrote: “I wanted the musical evolution of the Mass to go from the most transparent and spacey to something completely earthy and grounded, from heaven to earth, so to speak. So in The Spheres, I used a kind of overlapping fade-in fade-out effect to give a sense of floating in space, in darkness and relative silence, surrounded by stars and planets light-years away.”

Kyrie eleison, Lord, have mercy,
Christe eleison, Christ, have mercy.

Traditional, arr. Alex Palmer

Coventry Carol

This song comes from a fourteenth-century Coventry mystery play. It tells the Christmas story and concludes with the ‘Slaughter of the Innocents’ ordered by King Herod when he was told of the birth of a child who would become the most powerful ruler in the world. 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, That woe is me,
By, by, lully, lullay. Poor child, for thee
O sisters two, And evermore* and say
How may we do For thy parting
For to preserve this day Neither say nor sing:
This poor youngling ‘By, by, lully, lullay.’
For whom we do sing: *grieve and sigh
Herod the King
In his raging
Charged he hath this day
His men of might
In his own sight
All young children to slay.

Attr. Luis de Narváez (fl. 1526 – 1549), arr. Tristan Coelho

Con qué la lavare

Narváez was a Spanish composer and player of the vihuela, an early Spanish stringed instrument similar to a guitar. This song was published in his collection of vihuela music in 1538, although it is also found in other song collections from the same period. It was also set by twentieth century Spanish composer Joaquin Rodrigo as part of his cycle Cuatro madrigales amatorios (Four Madrigals of Love), based on sixteenth-century poems.

¿Con qué la lavaré la flor de la mi cara?
¿Con qué la lavaré que vivo mal penade?
Lávanse las casadas con agua de limones,
lávame yo cuytada con penas y dolores

What shall I use to wash my face?
What shall I use, I who live so sadly afflicted?
The married women bathe themselves with lemon water;
I am wretched, and bathe myself with anguish and pain

Traditional, arr. Alex Palmer

God Rest Ye Merry Gentlemen

This 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 to 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).

Phillip Jakob Rittler (c. 1637 – 1690)

Ciaccona à 7 in C major

Rittler was a German composer and violinist who worked primarily in Austria and Bohemia (now the Czech Republic). The ciaccona originated in the late sixteenth century as a dance-song popular amongst servants, slaves and native Americans in the Spanish dominions of the New World. Its driving rhythm and short, powerful pattern of only four basic harmonies made it an ideal ground bass on which to create variations. Rittler’s version dates from 1678 and is for an unusual combination of instruments – two trumpets, four string players, and continuo.
NOËL! NOËL!

Ériks Ešenvalds (1977 –)

O Salutaris Hostia

The text of this chant was written in the thirteenth century by St Thomas Aquinas, one of the most influential medieval philosophers and theologians. It is sung in the Catholic mass at the consecration of the bread and wine in preparation for communion, and has been set by many composers including Palestrina, Beethoven, and Gounod. This setting is by contemporary Latvian composer Ériks Ešenvalds and features two female soloists, whose parts float over the choir's almost static chords. The word ‘host’ in the first line of the text refers to the communion bread, which symbolises the body of Christ.

O salutaris Hostia,
Quae caeli pandis ostium:
Bella premunt hostilia,
Da robur, fer auxilium.
Uni trinoque Domino
Sit sempiterna gloria,
Qui vitam sine termino
Nobis donet in patria. Amen.

Felix Mendelssohn-Bartholdy (1809 – 1847)

Hark! the Herald Angels Sing

Charles Wesley’s great Christmas hymn has been through many stages of development since the words were first written in 1739. The melody by Mendelssohn began life to a different text, as a movement in his Festgesang for men’s voices and trumpet (1840), which was commissioned for the celebration of the 400th anniversary of Gutenberg’s invention of printing. It was joined with Wesley’s text, which by that time was much altered, in 1856.

Hark! the herald angels sing
Glory to the newborn King;
Peace on earth and mercy mild,
God and sinners reconciled:
Joyful all ye nations rise,
Join the triumph of the skies,
With the angelic host proclaim,
Christ is born in Bethlehem:
Hark! the herald angels sing
Glory to the newborn King.

Hail the incarnate Deity!
Pleased as man with men to dwell,
Jesus, our Emmanuel:
Hark! the herald angels sing
Glory to the newborn King.

Hail the heaven-born Prince of Peace!
Hail the Son of Righteousness!
Light and life to all he brings,
Risen with healing in his wings;
Mild, he lays his glory by,
Born that man no more may die,
Born to raise the sons of earth,
Born to give them second birth:
Hark! the herald angels sing
Glory to the newborn King.

O health-giving host,
who opens the gate of heaven,
Our enemies press on us from every side
give us strength, bring us aid.
To the Lord, three in one,
may there be everlasting glory,
who life without end
may he grant to us in his kingdom.

The Luckiest

Ben Folds is an American singer-songwriter, pianist and record producer. He was the vocalist and pianist with the alternative rock band Ben Folds Five, but has also performed his own piano concerto with the Sydney Symphony Orchestra. He lived in Adelaide for four years (and wrote a song about it!).

I don’t get many things right the first time, I love you more than I have
In fact, I told that a lot, Ever found a way to say to you.
Now I know all the wrong turns and stumbles Next door there’s an old man who lived to his
And falls brought me here. nineties and, one day
That I saw your pretty face, Passed away in his sleep.
That I see every day? And his wife, she stayed for a couple of days, and
And I know passed away.
That I am the luckiest. And I’m sorry, I know that’s a strange way to tell
That you that I know we belong, you that I know
That I am the luckiest. That I know
That I am the luckiest.

Adolphe Adam (1803 – 1856), arr. Alex Palmer

Cantique de Noël

Cantique de Noël (Song of Christmas) was a poem written by minor French poet Placide Cappeau and set to music in about 1847 by Adolphe Adam, a French composer best known today for his music for the ballet Giselle. Cappeau was not religious; in fact he held socialist views, and his support for the abolition of slavery is reflected in the words of the final verse. It is more commonly known under its English title, O Holy Night, which appeared in 1855. It was written by John Sullivan Dwight, an American minister of religion who was also an abolitionist. It was not a direct translation: much of what Dwight wrote was quite different to the original, although it kept the reference to slavery.

Minuit, chrétiens, c’est l’heure solennelle
Où l’Homme-Dieu descendit jusqu’à nous,
Pour effacer la tache originelle,
Et de son Père arrêter le courroux.

Le monde entier tressaille d’espérance,
À cette nuit qui lui donne un Sauveur.
Peuple, à genoux, attendez ta délivrance
Noël! Noël!
Voici le Rédempteur!

Le Rédempteur a brisé toute entrave,
La Terre est libre et le Ciel est ouvert.
Il voit un frère où n’était qu’un esclave,
L’amour unit ceux qu’enchaînait le fer.
Qui lui dira notre reconnaissance?
C’est pour nous tous qu’il naît,
qu’il souffre et meurt.
Peuple, debout! Chante ta délivrance.
Noël! Noël! Chantons le Rédempteur!

Benjamin Folds

Amazing Grace

The words of Amazing Grace were written by John Newton, an English sailor turned slave trader, whose morals and behaviour were so bad that he was imprisoned on board ship and was enslaved himself for a time at Sierra Leone. His conversion to Christianity began during a violent storm at sea when his ship nearly capsized. He became an Anglican clergyman at the age of forty, and wrote the words for many hymns.

Amazing grace! (how sweet the sound)
That sav’d a wretch like me!
I once was lost, but now am found,
Was blind, but now I see.

’Twas grace that taught my heart to fear,
And grace my fears reliev’d;
How precious did that grace appear
The hour I first believ’d!

Midnight, Christians, it is the solemn hour when the man–God descended to us to wipe away the stain of original sin, and to end the anger of His Father. The entire world quivers with hope, on this night which gives us a saviour. People, on your knees, wait for your deliverance Noël! Noël! Here is the Redeemer!
The Redeemer has broken all barriers, the world is free and heaven is open. He sees a brother where there was only a slave, love unites those who iron enchained. Who will tell Him of our gratitude? It is for us all that He was born, that He suffered and died. People, stand up! Sing your deliverance! Noël! Noël! Let us sing of the Redeemer!
NOËL! NOËL!

**Felix Gruber (1787 – 1863)**

**Stille Nacht**

Stille Nacht (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 schlaff; einsam wacht
Nur das traute heilige Paar,
Hölder Knab im lockigen Haar,
Schlafte in himmlischer Ruh!

Po marie, po aroha
Kei te mōe nga tangata
E titiro atu ana
A Maria me Hohepa
Kī te kaiwhakaora
Ke a hehu aroha

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
All is calm, all is bright
Round yon Virgin Mother and child
Holy infant so tender and mild
Sleep in heavenly peace
Sleep in heavenly peace

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

**Anonymous, 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 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.”
AUSTRALIAN BRANDENBURG ORCHESTRA

Paul Dyer
Artistic Director
Harpsichord

Matt Bruce
Associate Concertmaster

Ben Dolman
Baroque Viola

Monique O’Dea
Baroque Viola

Rosemary Quinn
Baroque Cello

Leanne Sullivan
Baroque Trumpet

Rainer Saville
Baroque Trumpet

Ros Jorgensen
Sackbut

Monique O’Dea
Baroque Viola

Nigel Crocker
Sackbut

Brett Page
Sackbut

Brian Nixon
Timpani/Percussion

Tommie Anderson
Theorbo/Guitar

Heidi Jones
Organ

BRANDENBURG CHOIR

Samantha Ellis
Soprano

Wei-Liang
Soprano

Belinda Montgomery
Soprano

Amy Moore
Soprano

Joise Ryan
Soprano

Anna Sandström
Soprano

Lauren Stephen
Soprano

Adri Watkin
Soprano

Heather Wright
Soprano

Jonathan Borg
Alto

Phil Butterworth
Alto

Mark Nowicki
Alto

Chris Hopkins
Alto

Paul Tenorio
Alto

Spencer Darby
Tenor

Miguel Iglesias
Tenor

Brendan McManus
Tenor

Eric Peterson
Tenor

Richard Sanchez
Tenor

Craig Everingham
Bass

Nick Gilbert
Bass

Sebastian Maury
Bass

Philip Murray
Bass

Rodney Smith
Bass

Sébastien Maury
Bass

Nick Gilbert
Bass

Sebastian Maury
Bass

Philip Murray
Bass

Rodney Smith
Bass

Sébastien Maury
Bass

Nick Gilbert
Bass

Sebastian Maury
Bass

Philip Murray
Bass

Rodney Smith
Bass

Sébastien Maury
Bass

Nick Gilbert
Bass

Sebastian Maury
Bass

Philip Murray
Bass

Rodney Smith
Bass

Sébastien Maury
Bass

Nick Gilbert
Bass

Sebastian Maury
Bass

Philip Murray
Bass

Rodney Smith
Bass

Sébastien Maury
Bass

Nick Gilbert
Bass

Sebastian Maury
Bass

Philip Murray
Bass

Rodney Smith
Bass

Sébastien Maury
Bass

Nick Gilbert
Bass

Sebastian Maury
Bass

Philip Murray
Bass

Rodney Smith
Bass

Sébastien Maury
Bass

Nick Gilbert
Bass

Sebastian Maury
Bass

Philip Murray
Bass

Rodney Smith
Bass

Sébastien Maury
Bass

Nick Gilbert
Bass

Sebastian Maury
Bass

Philip Murray
Bass

Rodney Smith
Bass

Sébastien Maury
Bass

Nick Gilbert
Bass

Sebastian Maury
Bass

Philip Murray
Bass

Rodney Smith
Bass

Sébastien Maury
Bass

Nick Gilbert
Bass

Sebastian Maury
Bass

Philip Murray
Bass

Rodney Smith
Bass

Sébastien Maury
Bass

Nick Gilbert
Bass

Sebastian Maury
Bass

Philip Murray
Bass

Rodney Smith
Bass

Sébastien Maury
Bass

Nick Gilbert
Bass

Sebastian Maury
Bass

Philip Murray
Bass

Rodney Smith
Bass

Sébastien Maury
Bass

Nick Gilbert
Bass

Sebastian Maury
Bass

Philip Murray
Bass

Rodney Smith
Bass

Sébastien Maury
Bass

Nick Gilbert
Bass

Sebastian Maury
Bass

Philip Murray
Bass

Rodney Smith
Bass

Sébastien Maury
Bass

Nick Gilbert
Bass

Sebastian Maury
Bass

Philip Murray
Bass

Rodney Smith
Bass

Sébastien Maury
Bass

Nick Gilbert
Bass

Sebastian Maury
Bass

Philip Murray
Bass

Rodney Smith
Bass

Sébastien Maury
Bass

Nick Gilbert
Bass

Sebastian Maury
Bass

Philip Murray
Bass

Rodney Smith
Bass

Sébastien Maury
Bass

Nick Gilbert
Bass

Sebastian Maury
Bass

Philip Murray
Bass

Rodney Smith
Bass

Sébastien Maury
Bass

Nick Gilbert
Bass

Sebastian Maury
Bass

Philip Murray
Bass

Rodney Smith
Bass

Sébastien Maury
Bass

Nick Gilbert
Bass

Sebastian Maury
Bass

Philip Murray
Bass

Rodney Smith
Bass

Sébastien Maury
Bass

Nick Gilbert
Bass

Sebastian Maury
Bass

Philip Murray
Bass

Rodney Smith
Bass

Sébastien Maury
Bass

Nick Gilbert
Bass

Sebastian Maury
Bass

Philip Murray
Bass

Rodney Smith
Bass

Sébastien Maury
Bass

Nick Gilbert
Bass

Sebastian Maury
Bass

Philip Murray
Bass

Rodney Smith
Bass

Sébastien Maury
Bass
OUR PARTNERS

Brandenburg applauds our wonderful partners who proudly support our 2016 season.

PRINCIPAL

MACQUARIE

GOVERNMENT

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.

MAJOR

APA

Australian Unity

PRESENTING

accenture

KPMG

PHILIP BACON GALLERIES

SUPPORTING

ACCOR HOTELS

SOFITEL HOTELS AND RESORTS

MEDIA

TRUSTS AND FOUNDATIONS

OUR DONORS

A heartfelt thank you to our generous family of supporters.

As a non-profit organisation, the Brandenburg relies on the invaluable support of music lovers like you to maintain the breadth and quality of our work. Each year, we run fundraising campaigns to enable us to present outstanding performances of baroque music, while continuing to innovate as an organisation.

If the Brandenburg has enriched your life or if you would like to deepen your involvement with us, we would be thrilled to welcome you into our valued family of supporters.

"The Brandenburg has given me so many memorable experiences. By making an annual donation I know I am playing my part in developing the Orchestra’s work and helping more people to be uplifted and inspired through experiencing the thrill of live baroque music."

– Brandenburg donor

To find out more, or to make a donation please get in touch with our Development team on 1300 782 856 or development@brandenburg.com.au or www.donations.brandenburg.com.au

BRANDENBURG ANNUAL GIVING DONORS

LIFE PATRONS

Mary Holt and the late Dr John Holt

CHRISTINA $10,000 or above

Anthony Adair and Karen McLeod Adair

Adrian Allen

Stephen and Sophie Allen

Graham Bradley AM and Charlene Bradley

The Clayton Family

Jane and David Duncan

Mary Holt and the late Dr John Holt

Michael Ebeid and Roland Howlett

Mrs W G Keighley in memory of Geoffrey

J R MacLeod

Susan Maple-Brown AM and the late Robert Maple-Brown

Jeanne-Claude Strong in memory of James Strong

Peter Weiss AO

Cameron Williams

Anonymous x 3

RUSPOLI $5,000 – $9,999

Antoinette Albert

John Almgren AM and Yvonne Almgren

Andrew and Melanie Balgant

Glenn Barnes

Mrs Ross Baxter AM

Virginia Braden OAM and the late Ken Woolley AM

Catherine and Philip Brenner

David and Leith Bruce-Stear

Wayne Burns and Kean Oon See

Louise Christie

Rick and Sue Coles*

Mrs Janet Cooke

Don and Deirdre Faithful in memory of Harold and Edna Johnston

John and Jenny Fast

In memory of Darrel Fraser

Ann Gordon*

Iphigenia Kallinikos

E S Morgan

Alison Park in loving memory of Richard Park

The Such Family

Victoria Taylor

Dr Jason Wenderoth

Ray Wilson OAM and James Agapitos OAM

Anonymous

* Interested donors
This donor list is current for a 12-month period to 31 October 2016

*Donors to the Brandenburg International Baroque Study Program

- Norman Gillespie
- Judith Gibson
- Kerri Eager
- Andrew Dunn
- Janet Doust
- Christine Clough
- J and M Cameron
- Catherine Broady
- Professor Fran Boyle AM
- Katalin Bognar
- Keith and Claire Beecher
- Carole Bailey

**SUPPORTER II $250 – $499**

- Jim Cousins AO and Libby Cousins
- Annette and Kevin Burges
- Baiba Berzins
- Jaci Armstrong

**SUPPORTER I $500 – $999**

- Nancy Fox and Bruce Arnold
- Wendy and Ron Fisher
- Ralph and Marc Evans
- Rosemary Faro
- Caspa Gordon

**SUPPORTOR $500 – $999**

- Peter Peterkin
- Joan Mitchell
- Michael Miller
- Janelle Oliveira
- Stephen Hurrell

**SUPPORTER $250 – $499**

- Peter Allan
- Kamis Begum
- Professor Fran Boyle AM
- Catherine Broady
- J and M Cameron
- Sandra Christofferson
- Christine Clough

- Peter Hales
- Anthony Hayward
- Dr Bill and Julie Goldie
- Ms Lesley Grant
- Richard and Anna Green
- Ken Growes and Yuml-wang Kang
- Alain Hampel
- Audrey Hawkes
- Jane Haynes
- Dr Alika Hogendijk and Dr Bernard Williams
- Jillian Hamilton Foundation
- Deborah Hendry
- J L Hossack
- All and David Hunt

- Anthony Vards
- Yumi Nakahashibana
- Brian Koczko
- Thomas Labayne
- Jessica Liddle
- Mark and Debra Taylor
- Anthony Milward

**CORPORATE DONORS**

- APA Group
- Binan & Company
- Link Group
- Pacific Equity Partners

**PLANED GIVING**

**BEQUEST**

The Australian Brandenburg Orchestra warmly acknowledges the bequest it has received from the Estate of Valda Astrida Siksna.

**PLAY ON: A LASTING LEGACY**

We are hugely appreciative to all those who have pledged a bequest to the Brandenburg.

Jill Broadbridge AO
- Louise Christie
- Jan and Frank Conroy
- Jameson Coote Bonds
- Richard Fisher AM and
- Diana Fisher

**CHAIRMAN’S 11**

Dedicated to the memory of James Strong AO, Chairman’s 11 supports international and local artists. Membership is by invitation only.

- Jillian Broadbridge AO
- Louise Christie
- Jan and Frank Conroy
- Jameson Coote Bonds
- Richard Fisher AM and
- Diana Fisher

**ORCHESTRAL CHAIRS**

Concertmaster Chair supported by Jacqui and John Mullen

**THEORBO/ BAROQUE GUITAR CHAIR**

Supported by the Alexandra and Lloyd Martin Family Foundation and friends in memory of Lloyd Martin AM

- Tommie Andersson
- The Alexandra and Lloyd Martin Family Foundation
- supported by
- Jillian Broadbridge AO
- Carol Haynes and
- Ms Gretel Packer

**BRANDENBURG FOUNDATION DONORS**

**AMATI**

- The Eileen Mary Dyer AO Fund

**STRADIVARI**

- $100,000 – $249,999

**GUARNERI**

- $50,000 – $99,999

**MAESTRI**

- $25,000 – $49,999

**ARGANCIEL**

- $15,000 – $24,999

- Malinda Conrad and David Jones
- Glenn Moss and the late Dr Ken Moss AO
- David and Rachel Zehner

**CAMERATA**

- $10,000 – $14,999

- Mr David Balfsky AO and Mrs Helen Balfsky
- Graham Bradley AO and Charlene Bradley
- The Clayton Family
- Norman Gillespie
- Rohan Mead

To find out more, or to make a donation please get in touch

W: donations.brandenburg.com.au  E: development@brandenburg.com.au  T: 02 9363 2899
CITY RECITAL HALL LIMITED

Board of Directors
Renata Kaldor AO, Chair
Timothy Cox AO, Deputy Chair
Helen Bauer
Jo Dyer
The Hon Justice Elizabeth Fullerton
Kerri Glasscock
Marcus McArdle
Clive Paget
Maria Sykes

CEO Elaine Chia

MELBOURNE RECITAL CENTRE

Corner Southbank Boulevard and Sturt Street
Southbank VIC 3006

Administration
03 9699 2228
Box Office
03 9699 3333
Facsimile
03 9207 2662
Website
melbournerecital.com.au

Founding Patron
The Late Dame Elisabeth Murdoch AC DBE

Board of Directors
Kathryn Fagg, Chair
Peter Bartlett
Stephen Carpenter
Joseph Corponi
Mary Delahunty
Paul Donnelly
Eda Ritchie AM
Margaret Farnen-Price

Executive Staff
Euan Murdoch, Chief Executive
Greg Diamantis, Director of Production & Presenter Services
Marshall McGuire, Head of Artistic Planning
Robert Murray, Director Marketing & Customer Relations
Sandra Robertson, Director of Development
Sandra Stoklosa, Director Corporate Services

2 – 12 Angel Place
Sydney NSW 2000

Administration
02 9231 9000
Box Office
02 8256 2222
Website
cityrecitalhall.com

26
The Australian Brandenburg Orchestra has released nineteen recordings, with soloists including Andreas Scholl, Genevieve Lacey, Yvonne Kenny, Elizabeth Wallfisch, Sara MacIver, Graham Pushee and Cyndia Sieden. Several of these recordings have received awards, including five ARIA Awards for Best Classical Album.

**RECORDINGS**

- **A BRANDENBURG CHRISTMAS**
  - Brandenburg Choir
  - Australian/Brandenburg Orchestra
  - Paul Dyer, Artistic Director
  - Karen sleeve, soprano
  - Louise Perrett, soprano
  - ABC 476 3526

- **A VERY BRANDENBURG CHRISTMAS**
  - Brandenburg Choir
  - Australian/Brandenburg Orchestra
  - Paul Dyer, Artistic Director
  - ABC 481 2178

- **TAPAS**
  - Australian Brandenburg Orchestra
  - Paul Dyer, Artistic Director
  - ABC 476 4368

- **BAROQUE FAVOURITES**
  - Australian Brandenburg Orchestra
  - Paul Dyer, Artistic Director
  - ABC 476 4368

- **GREAT VIVALDI CONCERTOS**
  - Australian Brandenburg Orchestra
  - Paul Dyer, Artistic Director
  - Featuring guest artists such as Genevieve Lacey, Elizabeth Wallfisch, Hiderssun, Lucinda Moon and many more.
  - ABC 476 832-3

- **SANCTUARY**
  - Australian Brandenburg Orchestra
  - Paul Dyer, Artistic Director
  - Featuring Andreas Scholl and Cyndia Sieden.
  - ABC 476 3526

- **NOEL! NOEL!**
  - Australian Brandenburg Orchestra
  - Paul Dyer, Artistic Director
  - Featuring guest artists such as Genevieve Lacey, Elizabeth Wallfisch, Hidersun, Lucinda Moon and many more.
  - ABC 476 832-3

- **ANDREAS SCHOLL – VIVALDI**
  - Australian Brandenburg Orchestra
  - Paul Dyer, Artistic Director
  - ABC 488 984-2

- **THE FOUR SEASONS**
  - Australian Brandenburg Orchestra
  - Paul Dyer, Artistic Director
  - Featuring Elizabeth Wallfisch, bari queue andle
  - ABC 488 984-2

- **IF I LOVE A SWEET PASSION**
  - Australian Brandenburg Orchestra
  - Paul Dyer, Artistic Director
  - Featuring Elizabeth Wallfisch, bari queue andle
  - ABC 488 984-2

- **THE AUSTRALIAN BRANDENBURG ORCHESTRA COLLECTION**
  - Australian Brandenburg Orchestra
  - Paul Dyer, Artistic Director
  - ABC 488 362-2

- **HANDEL ARIAS**
  - Australian Brandenburg Orchestra
  - Paul Dyer, Artistic Director
  - Featuring: Andreas Scholl, Genevieve Lacey, Yvonne Kenny, Sara MacIver, Graham Pushee, Cyndia Sieden.
  - ABC 488 984-2

- **MOZART CLARINET CONCERTO & ARIAS**
  - Australian Brandenburg Orchestra
  - Paul Dyer, Artistic Director
  - Featuring Maximilian Riebl, countertenor.
  - ABC 476 924-2

- **HANDEL CONCERTI GRAVSI**
  - Australian Brandenburg Orchestra
  - Paul Dyer, Artistic Director
  - ABC 476 924-2

- **CHRISTMAS A BRANDENBURG SANCTUARY**
  - Australian Brandenburg Orchestra
  - Paul Dyer, Artistic Director.
  - Featuring Australian Brandenburg Orchestra and Brandenburg Choir.
  - ABC 481 2178

- **HANDEL ARIAS**
  - Australian Brandenburg Orchestra
  - Paul Dyer, Artistic Director
  - Featuring: Andreas Scholl, Genevieve Lacey, Yvonne Kenny, Sara MacIver, Graham Pushee, Cyndia Sieden.
  - ABC 488 984-2

- **CHRISTMAS FOR BEST CLASSICAL ALBUM**
  - Featuring Australian Brandenburg Orchestra and Brandenburg Choir.
  - ABC 481 2178

- **GREAT VIVALDI CONCERTOS**
  - Australian Brandenburg Orchestra
  - Paul Dyer, Artistic Director
  - Featuring guest artists such as Genevieve Lacey, Elizabeth Wallfisch, Hidersun, Lucinda Moon and many more.
  - ABC 476 832-3

- **SANCTUARY**
  - Australian Brandenburg Orchestra
  - Paul Dyer, Artistic Director
  - Featuring Andreas Scholl and Cyndia Sieden.
  - ABC 476 3526
BRANDENBURG FUNDRAISING EVENTS

ANNUAL BRANDENBURG SPRING DINNER

The Brandenburg celebrated its annual Spring Dinner with an evening of memorable elegance. Guests enjoyed a specially designed menu created by Gastronomy Sydney, with exceptional matching wines from Ross Duke Wine Company. Musicians from the Orchestra performed with guest soprano Madison Nonoa, raising audiences to their feet. Thanks to Government House Sydney.

SUNSET SOIRÉE WITH AVI AVITAL

27 October
AMP, Circular Quay, Sydney

Brandenburg supporters came together for a Sunset Soirée in honour of international guest artist Avi Avital. Guests were treated to an intimate and enchanting performance by Avi Avital, superstar of the mandolin and Jamie Hey, the Orchestra’s principal cellist. This special event was generously supported by AMP.

All funds raised from these events will support the Brandenburg’s ongoing artistic programs that enable us to continue sharing the world’s finest period musicians with audiences across Australia. Thank you to all who shared these wonderful occasions with us and for your valued support.
Music moves us, lifts our spirits and can take us to another time and place. That’s why Australian Unity has proudly supported the Australian Brandenburg Orchestra for over 10 years. As wellbeing partner, we help Artistic Director Paul Dyer and his celebrated musicians bring their charismatic performances to audiences across Australia.
We’ve been connecting Australia with smart, reliable and safe natural gas solutions since 2000. Over 15,000km of pipeline network across the country and a workforce that has grown from six to 1600 people, means we’re anything but small. And we’re changing the way our nation is supplied with energy.

www.apa.com.au

the Australian success story that’s built on energy.

Get to know the future of connected energy.

We’ve been connecting Australia with smart, reliable and safe natural gas solutions since 2000. Over 15,000km of pipeline network across the country and a workforce that has grown from six to 1600 people, means we’re anything but small. And we’re changing the way our nation is supplied with energy. www.apa.com.au
NOËL! NOËL!
WITH THE AUSTRALIAN BRANDENBURG ORCHESTRA

Christmas Eve at 9.10PM AEDT

Recorded for Foxtel Arts in the St. Francis of Assisi Catholic Church Paddington, Sydney. A highlight of every Christmas season, Noël! Noël! sees the Australian Brandenburg Orchestra perform an electrifying concert ranging from traditional Christmas carols to Baroque favourites, with a few surprises thrown in.

foxtelasrts.com.au
@FoxtelArts

Thank you

Our vision is unlimited, however our funding is not. As a not-for-profit organisation, every dollar you share with us goes towards what you hear and see before you. From providing free community recitals and sourcing rare musical scores, to enabling our musicians (and their instruments!) to tour interstate, it is only through donations that our vision becomes a reality each year.

Thank you to everyone who generously donated in 2016!

To make a donation:
1300 782 858
development@brandenburg.com.au
HANDEL’S MESSIAH

BOOK NOW
City Recital Hall 22, 24 February & 1, 3, 4 March
Melbourne Recital Centre 25, 26 February
brandenburg.com.au / 1300 782 856
cityrecitalhall.com / 02 8256 2222
melbournerecital.com.au / 03 9699 3333

SEASON OPENING!