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EMMA WILLIAMS
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01

26 FEBRUARY – 13 MARCH

Vivaldi's Venice

Visit Vivaldi's Venice with extraordinary French harpist Xavier de Maistre in a performance shimmering with light and colour.

PROGRAM HIGHLIGHTS

Vivaldi Concerto for harp (lute) in D major, RV 93
Marcello Concerto for harp (oboe) in D minor, S D935
Vivaldi *L'inverno*, Concerto for harp (violin) in F minor, RV 297

02

30 APRIL – 15 MAY

Mozart's Clarinet

Mozart's bright and achingly beautiful basset clarinet concerto performed on the rare and richly voiced instrument of the period.

PROGRAM HIGHLIGHTS

Mozart Concerto for oboe in C major, K 314
W.F. Bach *Adagio e Fuga*, F 65
Mozart Concerto for basset clarinet in A major, K 622

03

16-31 JULY

Bach's Violin

Thrilling German Baroque violinist Jonas Zschenderlein joins Brandenburg string soloists to perform concertos, sonatas and a suite by Bach.

PROGRAM HIGHLIGHTS

Bach Concerto for violin in E major, BWV 1042
Bach Concerto for three violins in D major, BWV 1064R
Bach Orchestral Suite No. 3 in D major, BWV 1068

04

10-19 SEPTEMBER

Notre-Dame

The rich musical tradition of Notre-Dame told in a theatrical concert experience entwining music for orchestra and choir with spoken word and song.

PROGRAM

Featuring music by French composers **Campra, Lully, Rameau, Rebel** and more.

05

22 OCTOBER – 6 NOVEMBER

Ottoman Baroque

The mesmerising Whirling Dervishes are steeped in mystique and will return from Turkey to dazzle in Paul Dyer's musical meditation.

PROGRAM

A pasticcio featuring **Allegri, Boccherini, Lully, Marais, Telemann**, and traditional music from Turkey.

06

5-16 DECEMBER

Noël! Noël!

Gather your family and friends together this Christmas and spend a joyous evening sharing rare carols, medieval hymns and a cheeky musical surprise.

PROGRAM

Filled with timeless carols including *O Come, All Ye Faithful, Stille Nacht* and many musical surprises.



Discover the Tales of Baroque Podcast

EPISODE FOUR: *Noël! Noël!* and looking forwards to 2020 with Paul Dyer

After five wonderful and varied concert series this year celebrating thirty years of Baroque music excellence with the Brandenburg, Paul Dyer joins Hugh Ronzani on *Tales of Baroque* for the first time to talk about the year that has been, *Noël! Noël!*, and what to look forwards to in Season 2020. A very special and festive episode indeed!



PAUL DYER



HUGH RONZANI

Australian Brandenburg Orchestra



Tales of Baroque will be released in our Keynotes e-Newsletter every six weeks. Sign up at brandenburg.com.au/keynotes

Program Notes

Noël! Noël!

Felix Mendelssohn (1809 – 1847)

HARK! THE HERALD ANGELS SING

Originally written as a *Hymn for Christmas-Day* in 1739, this well-known adaptation of Charles Wesley's famous hymn combines the modern Oxford University Press text with a tune by Felix Mendelssohn that has also been adapted from an earlier source. 'Vaterland, in deinen Gauen' from Mendelssohn's *Festgesang* was composed in 1840 for male chorus and brass orchestra (including an ophicleide) as part of a commission for the 400th anniversary of Johannes Gutenberg's invention of the printing press.

*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.*

*Christ, by highest heaven adored,
Christ, the everlasting Lord,
Late in time behold him come,
Offspring of a virgin's womb!
Veiled in flesh the Godhead see,
Hail 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 Sun 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.*

Noël! Noël!

Anonymous

SONATA À 9

Although uncredited, this work was first performed by the Brandenburg in 2016 and comes to us from the rich tradition of ensemble music in Central Europe, linked to a vast collection created by the prince-bishop Carl von Liechtenstein-Kastelkorn in Moravian Kromeriz. Liechtenstein employed many excellent musicians in his court, including Heinrich Biber between 1668-70.

In this sonata, there are nine distinct parts written for a combination of trumpets, trombones, violins, timpani and basso continuo. However, as per the convention of the period no part was composed for the timpani. Drummers were expected to improvise their parts instead, plying a trade learnt by ‘apprenticeship’ with a master, from whom certain patterns would be copied to suit different types of music.

Ola Gjeilo (1978 –)

PRELUDE

Having emerged as a formidable choral composer in recent years, Ola Gjeilo is a Norwegian composer now based in New York City. His works are highly regarded for their flowing melodies and this piece, in keeping with its title, was conceived by Gjeilo as a concert opener. In simple ABA form, the joyful celebratory starting and closing sections frame a more serene middle part. Gjeilo writes of his work, “*Prelude* synthesizes ideas from two of my earlier choral works, *Nya Vägar* and *Exsultate, Jubilate*. I reworked my favorite parts from each of the compositions and created, what I hope, is a strong and moving piece”.

Exsultate, Jubilate
O vos animae beatae
Exsultate, Jubilate
Summa Trinitas revelatu
Et ubique adoratur,
Date gloriam,
Summa Trias adoratur,
Date illi gloriam.
Tu virginum corona,
Tu nobis pacem dona.
To consolare affectus,
Unde suspirat cor.
Alleluia.

Rejoice, resound with joy.
 O you blessed souls,
 Rejoice, resound with joy,
 The Great Trinity is revealed
 And everywhere adored;
 Give glory,
 The Great Triad is adored,
 Give It glory.
 You, o crown of virgins,
 Grant us peace,
 Console our feelings,
 From which our hearts sigh.
 Alleluia.

Noël! Noël!

Johannes Eccard (1553 – 1611)

ICH STEH AN DEINER KRIPPEN HIER

Johannes Eccard is a little-known German composer of the late-Renaissance and early-Baroque periods. He composed exclusively vocal works, highly regarded for their excellent command of polyphonic writing – a style featuring two or more overlapping parts, each following an independent melodic line. Eccard’s tune was not paired with Paul Gerhardt’s 1653 text until well after his death. The text, which translates as ‘I stand beside your crib here’, is a well-known Christmas hymn, and its most famous setting was by JS Bach in 1736.

Ich steh an deiner Krippe hier,
O Jesu du mein Leben;
Ich komme, bring und schenke dir,
Was du mir hast gegeben.
Nimm hin, es ist mein Geist und Sinn,
Herz, Seel und Mut, nimm alles hin
Und laß dir's wohlgefallen.

Ich lag in tiefster Todesnacht,
Du warest meine Sonne,
Die Sonne die mir zugebracht
Licht, Leben, Freud und Wonne.
O Sonne, die das werte Licht
Des Glaubens in mir zugericht't,
Wie schön sind deine Strahlen.

Ich sehe dich mit Freuden an
Und kann mich nicht satt sehen;
Und weil ich nun nichts weiter kann,
Bleib ich anbetend stehen.
O daß mein Sinn ein Abgrund wär
Und meine Seel ein weites Meer,
Daß ich dich möchte fassen.

Eins aber hoff ich wirst du mir,
Mein Heiland, nicht versagen:
Daß ich dich möge für und für
In meinem Herzen tragen.
So laß mich doch dein Kripplein sein;
Komm, komm und lege bei mir ein
Dich und all deine Freuden.

I stand beside your crib here,
 O Jesus, you, my life;
 I come, bring and give to you
 What you have given to me.
 Take it, it is my spirit and mind,
 Heart, soul and courage,
 take it all and delight in it.

I lay in the deepest night of death,
 You were my sun,
 The sun that has brought me
 Light, life, joy and bliss.
 O sun, who has sparked in me
 The worthy light of faith,
 How beautiful are your rays.

I look at you with joy
 And cannot tire of seeing you;
 And because I cannot do anything else,
 I will remain in adoration.
 O, if my mind were an abyss
 And my soul were a wide sea,
 I could hold onto you.

One thing I hope that you will not
 Withhold from me, my saviour:
 That I might carry you
 henceforth in my heart.
 So let me be your little crib;
 Come, come and stay with me,
 You and all your joys

Program Notes

Noël! Noël!

Johann Crüger (1598 – 1662)

IM FINSTERN STALL, O WUNDER GROß

Another German composer of the early-Baroque period, throughout his life Johann Crüger travelled across Germany for study and work and became one of the most important composers and editors of hymns for the Lutheran church. He had at least 19 children, although many died in infancy or due to plague, as was unfortunately common for the period. This hymn comes to us from Crüger's 1649 collection of 'Spiritual Church Melodies', and is strikingly similar to Johannes Eccard's tune heard in *Ich steh an deiner Krippen hier*.

*Im finstern Stall, o Wunder groß,
des Himmels Licht liegt nackt und bloß,
der ew'ge Fürst des Lebens.
O göttlich Wort,
o Himmelsport,
das tust du nicht vergebens.*

*Denn durch die blosse Armuth dein
räumst du das Himmelreich uns ein
und machst uns da zu Fürsten;
auch neue Kraft
dem Herzen schafft
dein hungern und dein dürsten .*

*O Menschenkinder, freuet euch!
dies nackte Kiudlein macht euch reich,
und führet eure Seele
zur Himmelsfreud,
die euch bereit
nach dieser Trübsal Höhle.*

*Drum lasst die Herzen wacker sein
singt mit den lieben Engelein,
laset eure Stimm erschallen:
Gott, Dir sei Ehr!
Bei uns sich mehr
der Fried und Dein Gefallen.*

*Du aber, zartes Jesulein,
kehr auch bei uns zur Herberg ein,
erwärm die kalten Herzen;
des Glaubens Licht
lass ausgehn nicht,
zünd an die Liebeskerzen.*

In a dark stable, oh great wonder,
the Light of Heaven lies naked and bare,
the eternal Prince of life.
O divine Word,
O Heavenly gate,
you do not do that in vain.

Because through your sheer poverty,
you grant the Kingdom of Heaven to us,
and you make us there like princes.
Also your hunger and thirst
create new power
for our hearts.

O human children, rejoice!
this naked little child makes you rich,
and leads your souls
to heavenly joy,
which is prepared for you
after this cave of suffering.

So let your hearts be awake
sing with the dear angels,
let your voice sound:
God, praise be to you!
May your peace and favour
be evermore with us.

But you, tender little Jesus,
come home with us, too,
warm the cold hearts;
don't let the light
of faith go out,
light the candles of love.

Program Notes

Noël! Noël!

Giovanni Pierluigi da Palestrina (c. 1525 – 1594)

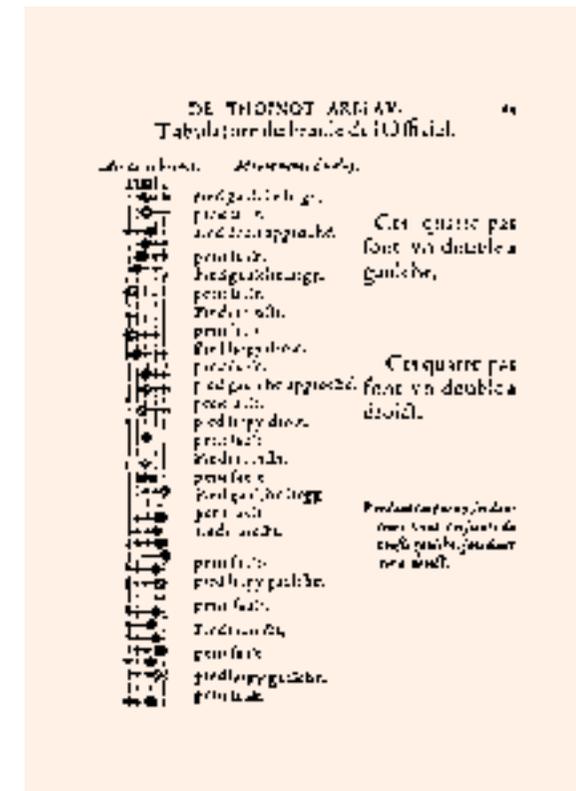
'KYRIE' FROM MISSA GABRIEL ARCHANGELUS

Kyrie eleison, a prayer which translates as "Lord, have mercy", is both a prayer sung to ask for mercy from God and the traditional opening movement of a choral mass setting. Palestrina composed at least one hundred choral settings for various masses, and this one is named after the Archangel Gabriel who announced Mary's pregnancy to her. The publication of this work dates to 1554 as part of Palestrina's first book of masses, the first ever by an Italian composer.

A wonderful example of Renaissance polyphony, all four voices (soprano, alto, tenor and bass) have roughly equal prominence in the music, although the ear may be drawn to a certain voice at particular times; balancing these moments is one of Palestrina's greatest skills.



Frontispiece of the missal of Giovanni Pierluigi da Palestrina. He presents to Pope Julius III a work dedicated to him. (1554)



Excerpt of the 'Branle de l'Official', from the second edition of Thoinot Arbeau's *Orchésographie* (1596)

Program Notes

Noël! Noël!

Thoinot Arbeau (1520 – 1595) ARR. ALEX PALMER

DING DONG! MERRILY ON HIGH

This popular carol was first published with its now well-known text by Anglican priest George Ratcliffe Woodward in 1924, but the melody dates back to the Renaissance. The *Branle de l'Official* who used the anagrammatic pen name Thoinot Arbeau. Tabourot/Arbeau was most famous for his *Orchésographie*, an in-depth study of late sixteenth-century French social dance that may, or may not, have sat well with his superiors in the church. A video of a recreation of the dance can also be found on YouTube.

*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!
Gloria Hosanna in excelsis!*

*E'en so here below, below,
Let steeple bells be swungen,
And "Io, io, io!"
By priest and people sungen
Gloria Hosanna in excelsis!
Gloria Hosanna in excelsis!*

*Pray you, dutifully prime
Your matin chime, ye ringers,
May you beautifully rhyme
Your eve'time song, ye singers
Gloria Hosanna in excelsis!
Gloria Hosanna in excelsis!*

George Frideric Handel (1685 – 1759)

'REJOICE GREATLY, O DAUGHTER OF ZION' FROM MESSIAH, HWV 56

It only took Handel seventeen days to compose one of the greatest and most enduring 'oratorios' of all time. Taken from the fifth scene of *Messiah*, this aria expresses the great joy of man in response to the deeds of the Messiah.

*Rejoice greatly,
Rejoice, O daughter of Zion,
Shout! O daughter of Jerusalem,
Behold, thy King cometh unto thee:*

*He is the righteous Savior,
And He shall speak peace unto the heathen.*

*Rejoice, greatly,
Rejoice, O daughter of Zion,
Shout! O daughter of Jerusalem,
Behold thy King cometh unto thee.*

Program Notes

Noël! Noël!

Michael Head (1900 – 1976)

THE LITTLE ROAD TO BETHLEHEM

While his name may be largely forgotten today, Michael Head's music is an integral part of the rich tradition of early twentieth-century English song. A gifted singer himself, this work is the most famous and enduring of his output, deftly setting Margaret Rose's beautiful recount of the Nativity in a deeply touching and masterly combination of text and music.

*I walked down the road at set of sun,
The lambs were coming home one by one.
I heard a sheep bell softly calling them,
Along the little road to Bethlehem.*

*Beside an open door, as I drew nigh,
I hear sweet Mary sing a lullaby.
She sang about the lambs at close of day,
And rocked her tiny King among the hay.*

*Across the air the silver sheepbells ran.
"The lambs are coming home," sweet Mary sang.
"Your star of gold, is shining in the sky,
So sleep, my little King, go lullaby."*

*I walked down the road at set of sun,
The lambs were coming home one by one.
I heard a sheepbell softly calling them,
Along the little road to Bethlehem.*

Ola Gjeilo (1978 –) ARR. ALEX PALMER

THE GROUND

Ola Gjeilo based *The Ground* on a chorale from the last movement of his *Sunrise Mass* (2008), composed according to him "to convey a sense of having 'arrived' at the end of the Mass; to have reached a kind of peace and grounded strength". Citing the famed American choral composer Eric Whitacre as an influence, Gjeilo describes himself as a 'populist' composer, saying he wants his music to "reach out to ... and hopefully touch as many people as possible".

*Pleni sunt caeli et terra gloria tua.
Osanna, Osanna in excelsis.*

*Agnus Dei, qui tollis peccata mundi,
Dona nobis pacem.*

*Benedictus qui venit in nomine Domini.
Osanna, Osanna in excelsis.*

Antonio Vivaldi

LA FOLIA, SONATA IN D MINOR, OP.1 NO.12, RV 63

Based on a dance with its roots in the Iberian Peninsula, the *folia* was enormously popular throughout Europe. *Folia* means 'madness' in Spanish, reminiscent of the frenzied movements and feverish speeds of the dance. While originally an improvisatory form, by Vivaldi's time it had become characterised by a specific progression of chords. These chords are the basis for Vivaldi's nineteen variations and, as you will hear with this selection, each one differs masterfully in speed, rhythm, style and mood.

Program Notes

Noël! Noël!

George Frideric Handel (1685 – 1759)

'ETERNAL SOURCE OF LIGHT DIVINE' FROM ODE FOR THE BIRTHDAY OF QUEEN ANNE, HWV 74

Having settled in London in the autumn of 1712, the secular cantata this aria comes from was one of the first works Handel wrote in England, and perhaps contributed to Queen Anne awarding him a generous life pension of two hundred pounds per annum barely a year before her own death. As suggested by its titled, it was composed in celebration of Queen Anne's birthday, although strangely there is no record of its first performance. Far more recently however, the aria was heard as the bridal entry music for the wedding of the Duke and Duchess of Sussex.

*Eternal source of light divine!
With double warmth thy beams display,
And with distinguish'd glory shine,
To add lustre to this day.*



George Frideric Handel, *Eternal source of light divine*, HWV 74 (c.1712)

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Program Notes

Noël! Noël!

Traditional

DECK THE HALL

As with many famous Christmas carols, the melody of *Deck the Hall* is an ancient one originally paired to a different text. The melody is Welsh dating to at least the sixteenth century but was not published before 1794, where it was set to the text of Welsh winter carol *Nos galan*, meaning "New Year's Eve". The English-language setting comes to us from Scottish musician Thomas Oliphant, and first appeared in the second volume of *Welsh Melodies* published in 1862. Although in English, it retained the famous 'Fa la la la la...' passages from the original Welsh setting.

*Deck the halls with boughs of holly
'Tis the season to be jolly
Don we now our gay apparel
Troll the ancient Yuletide carol
Fa la la la la, la la la la!*

*See the blazing yule before us
Strike the harp and join the chorus
Follow me in merry measure
While I tell of Yuletide treasure
Fa la la la la, la la la la!*

*Fast away, the old year passes
Hail the new, ye lads and lasses
Sing we joyous all together, oh
Heedless of the wind and weather
Fa la la la la, la la la la (hey)*

*Deck the halls with boughs of holly
'Tis the season to be jolly
Don we now our gay apparel
Troll the ancient Yuletide carol
Fa la la la la, la la la la*

Program Notes

Noël! Noël!

Traditional

THE COVENTRY CAROL

While the music for this English carol as we know it today comes from the late sixteenth century, *The Coventry Carol* is the second of three songs originally performed by the city's guilds as part of a mystery play recounting the nativity story. Entitled *The Pageant of the Shearman and Tailors*, references to Coventry guild pageants can be found from 1392 onwards. Although depicting the mothers of Bethlehem singing to quieten their children (for fear of Herod's men slaughtering them), traditionally the vocal parts would have been sung by men.

*Lully, lulla, thou little tiny child,
By, by, lully, lullay.*

*O sisters two,
How may we do
For to preserve this day
This poor youngling
For whom we do sing:
'By, by, lully, lullay?'*

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

*That woe is me,
Poor child, for thee
And ever morne* and say
For thy parting
Neither say nor sing:
'By, by, lully, lullay.'*

Traditional ARR. ALEX PALMER

O LITTLE TOWN OF BETHLEHEM

American priest Phillips Brooks wrote the text for this beloved carol, inspired after visiting the town of Bethlehem in 1865. In the Commonwealth it is usually sung to the older tune known as *Forest Green*, collected in 1903 by the English composer Ralph Vaughan Williams from a Mr. Garman, resident in the town of Forest Green, Surrey. Vaughan Williams harmonised and published the tune in 1906, which is the best-known version in Australia today. This version is an arrangement of the tune for three sackbuts and Baroque trumpet. Sackbuts are forerunners to the modern trombone and prevailed during the Renaissance and Baroque eras.

Program Notes

Noël! Noël!

Traditional

GOD REST YE MERRY, GENTLEMEN

Groups of wassailers, going from door-to-door singing in return for something to drink to the good health of those they visited, have long regaled in this secular English carol dated to the sixteenth century (or earlier). Clearly they were not always well-received, as noted by Charles Dickens in his 1843 work, *A Christmas Carol*: "...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."

Alex Palmer (1992 –)

A SPARKLING CHRISTMAS

This work for string quartet was commissioned by Paul Dyer for the 2018 *Noël! Noël!* performances of the young London-based composer Alex Palmer. The work takes melodies from four famous Christmas carols: *Ding! Dong! Merrily on High*, *Hark! the Herald Angels Sing*, *God Rest Ye Merry, Gentlemen* and *Joy to the World*. It begins with a rapid rhythmic introduction that becomes the accompaniment for a lively rendition of each of the four carols. These are then gradually layered on top of each other to create a whimsical and effervescent combination of Christmas favourites.

Adolphe Adam (1803–1856) ARR. ALEX PALMER

CANTIQUE DE NOËL (O HOLY NIGHT)

Adolphe Adam is best known for his ballet *Giselle* (1841) and composed this carol in 1847. The original French text was penned by wine merchant and poet Placide Cappeau (1808 – 1877), an abolitionist who likened the redemption of Jesus to freedom from slavery. Due to Cappeau's socialist beliefs, the church leadership banned the carol, but its great popularity ensured continued performances throughout France.

After hearing the carol in 1855, the American abolitionist John Sullivan Dwight was inspired to write the English version of the text that you will hear. This carol is also believed to be the second song ever broadcast on radio, when Canadian inventor Reginald Fessenden played the piece in an experimental AM radio program on Christmas Eve, 1906.

*O holy night! The stars are brightly shining,
It is the night of our dear Saviour's birth.
Long lay the world in sin and error pining,
Till He appear'd and the soul felt its worth.
A thrill of hope, the weary world rejoices,
For yonder breaks a new and glorious morn.*

*Fall on your knees! O hear the angel voices!
O night divine, O night when Christ was born;
O night divine, O night, O night Divine.*

Program Notes

Noël! Noël!

Franz Xaver Gruber (1787 – 1863)

STILLE NACHT (SILENT NIGHT)

A true Christmas favourite, this carol was first performed on Christmas Eve in 1818. At the time of its composition, Franz Xaver Gruber was the organist and choirmaster at St Nicholas Church in Oberndorf, Austria, where he had met local priest Father Joseph Mohr and had become his good friend. Mohr, having written the words to *Stille Nacht* sometime earlier in 1816, needed a carol for his midnight mass and Gruber spent just a few hours composing the melody. As they say, ‘the rest is history’.

Upon hearing it in 1834, it was an immediate favourite of King Frederick William IV of Prussia, and by 1939 it had been performed as far as New York City. The current English version dates to 1859, and today the church where it was first performed is known as the *Stille-Nacht-Kapelle* (Silent Night Chapel).

*Stille Nacht! Heilige Nacht!
Alles schläft; einsam wacht
Nur das traute hoch heilige Paar.
Holder Knabe im lockigen Haar,
Schlafe in himmlischer Ruh!*

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

*Douce nuit! Sainte nuit!
Dans les cieux, l’astre luit.
Le mystère annoncé s’accomplit.
Cet enfant sur la paille endormi,
C’est l’amour infini!*

Silent night! Holy night!
In the heavens, the star shines.
The foretold mystery is coming to pass.
This child asleep on the straw,
Is the infinite love!

*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!*

Program Notes

Noël! Noël!

Traditional

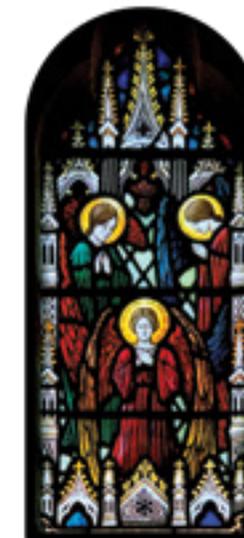
O COME, ALL YE FAITHFUL

Not only does 2019 mark the thirtieth anniversary of the Australian Brandenburg Orchestra, but also twenty-years since the formation of the Brandenburg Choir. Following its performance in the original Latin as *Adeste fideles* in the first *Noël! Noël!* series of concerts, *O Come, All Ye Faithful* has been a regular part of the Brandenburg festive tradition.

The hymn has been attributed to various composers, and while the earliest surviving manuscript of the work bears the name of King John IV of Portugal (1604 – 1656), it is likely that the tune is even older. The text has been translated countless times; the version you will hear is the most famous English translation by the English priest Frederick Oakeley in 1852.

*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, 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.”*



The image featured in this year’s *Noël! Noël!* marketing is of a stained-glass window in the southern porch of All Saints’ Church at Woollahra. The window depicts an angelic choir, with the text from the Venite ‘O come let us worship’ written below.

The majority of the stained glass windows in All Saints’ Church were made by the world-renowned English company Heaton, Butler and Bayne that produced stained-glass windows from 1862 to 1953. Examples of their work can be found in Westminster Abbey, London, Tewkesbury Abbey, Gloucestershire, Fraumünster, Zürich, and St. Matthew’s Cathedral in Wyoming, USA.

PHOTO CREDIT: JEAN-BAPTISTE MILLOT



Vivaldi's Venice

Visit *Vivaldi's Venice* with extraordinary French harpist Xavier de Maistre in performances shimmering with the light and colour of Baroque Venice.

XAVIER DE MAISTRE (FRANCE) HARP
PAUL DYER CONDUCTOR, HARPSICHORD
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