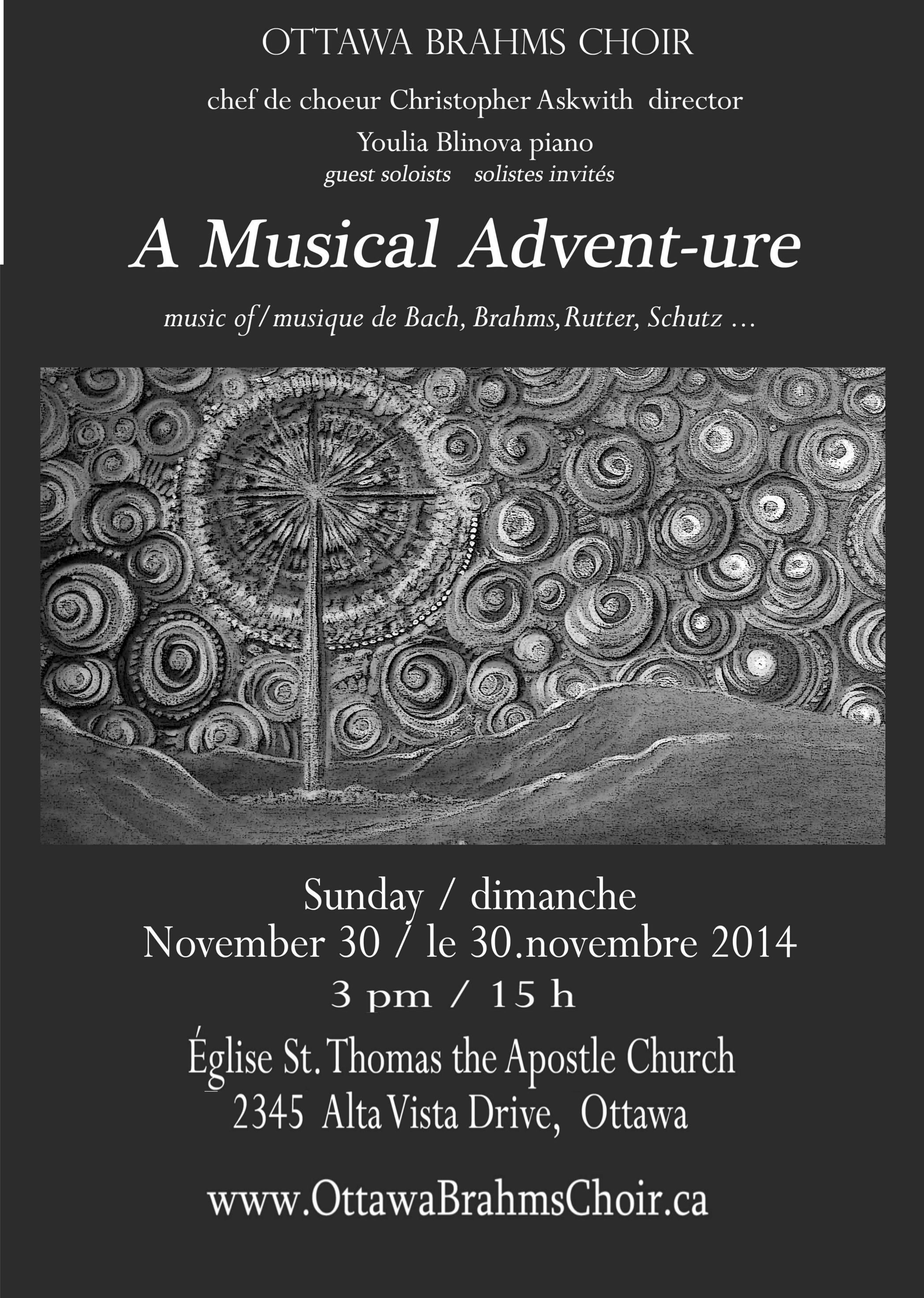
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**Programme**

O Come, O Come Emmanuel (sing-along) ............................. traditional

Advent Matins Responsory .................. setting by Giovanni di Palestrina

*1st Sunday in Advent*

Wachet auf, ruft uns die Stimme (BWV140) .................................. J.S. Bach

O Heiland,reiss die Himmel Auf ................................. Johannes Brahms

Venez, divin Messie ...(sing-along) .. French carol, words by Simon Pellegrin

*2nd Sunday in Advent*

This is the record of John ............................................... Orlando Gibbons

Bereden väg för Herran ................*.*.......................................... Swedish carol

*3rd Sunday in Advent*

Es ist ein Ros entsprungen ................................................ Michael Praetorius

Of a Rose, A Lovely Rose ..................................................... John Rutter

*4th Sunday in Advent*

Meine Seele (SWV 426) ...........*.......................................* Heinrich Schutz

Alma Redemptoris Mater ............................................ Giovanni Palestrina

*Christmas*

The Lamb ............................................................................ John Taverner

Dans les Ombres .................................................................. Peter Matthews

While Shepherds Watched Their Flocks by Night (sing-along). ...

Following the concert, the audience is invited to join the performers

downstairs in the church hall for a reception

**AUDIENCE CAROLS**

The choir invites the audience to help them establish the spirit of Advent and Christmas by

joining with them in singing the following carols.

**O come, O come Emmanuel**

1. O come, O come Emmanuel, and ransom captuve Israel that mourns in lonely exile here until the Son of God appear. *Refrain:* Rejoice, rejoice, Emmanuel shall come to thee O Israel

2. O come, O Wisdom from on high, who orders all things mightily; to us the path of knowledge show and teach us in her ways to go. *Refrain*

3. O come, O come great Lord of might, to whom your tribes in ancient times on Sinai's height once gave the Law in cloud and majesty and awe. *Refrain*

4. O come, O rod of Jesse's stem, from every foe deliver them that trust your mighty power to save, and give them victory o'er the grave. *Refrain*

5. O come, O key of David, come, and open wide our heavenly home; make safe the way that leads on high, and close the path to misery. *Refrain*

6. O come, O Dayspring from on high, and cheer us by your drawing nigh; disperse the gloomy clouds of night, and death's dark shadow put to flight. *Refrain*

7. O come, Desire of nations, bind in one the hearts of humankind; O bid our bitter conflict cease, and be for us our Prince of Peace. *Refrain*

**Venez divin Messie**

*Refrain;* Venex, divin Messie, nous rendre espoir et nous sauver! Vous êtes notre vie! Venzez, venez, venez.

1. O Fils de Dieu ne tardez pas; par votre corps, donnez la joie à notre monde en désarroi. Redites-nous encore de quel amour vous nous aimez; tant d'hommes vous ignorent! Venez, venez,venez. *Refrain*

2. À Bethléhem les cieux chantaient que le meilleur de vos bienfaits c'était le donne de votre paix. Le monde la dédaigne; partout les couers sont divisés! Qu'arrive que votre règne! Venez, venez, venez, *Refrain*

3. Vous êtes né pour les pécheurs. Que vottre grâce, ô Dieu Sauveur, dissipe en nous la nuit, la peur! Seigneur que votrre enfance nous fasse vivr'en la clarté; soyez la délivrance! Venez, venez, venez. *Refrain*

**While Shepherds Watched Their Flocks by Night**

1. While shepherds watched their flocks by night, All seated on the ground, the angel of the Lord came down, And glory shone around.

2. 'Fear not!', said he (for mighty dread Had seized their troubled mind); 'Glad tidings of great joy I bring To you and all mankind.'

3. 'To you in David's town this day Is born of Davids line A Saviour who is Christ the Lord, And this shall be the sign.

4.'The heavenly Babe you there shall find To human view displayed, All meanly wrapped in swaddling bands, And in a manger laid.'

5. Thus spake the seraph, and forthwith Appeared a shining throng Of angels praising God who thus Addressed their joyful song.

6. 'All glory be to God on high And to the earth be peace. Good will henceforth from heaven to men Begin and never cease.

**Programme notes**

The season of Advent has been celebrated by western Christianity since the 5th century, and was formally established as encompassing the four Sundays befor Christmas by Gregory VII about 1080. Over the centuries a vast quantity of music and tradition have become associated with each Sunday. Our musical Advent-ure dips into this treasure trove. ***O Come, O Come Emmanuel*** is one of the oldest hymns still sung. Words and music are thought to date from 8th century Gregorian chant. The translation by J.M.Neale and H.S.Coffin, dates from 1850. The responsory ***Aspiciens a longe*** (I look from afar) for the first Sunday in Advent dates from medieval times. The responsory, an integral part of the liturgical church service which changes each Sunday consists of a respond (or refrain) and a verse, both begun by a cantor then taken up by the entire choir. The chant concludes with a repetition of all or part of the respond. J. S. Bach (1685-1750) composed the cantata ***Wachet auf, ruft uns die Stimme*** (Wake up, the voice calls to us) for the 27th Sunday after [Trinity](http://en.wikipedia.org/wiki/Trinity_Sunday), which occurs only when Easter is very early. The prescribed Gospel reading is theparable of wise and foolish maidens ([Matthew 25:1–13](http://en.wikisource.org/wiki/Bible_(King_James)/Matthew" \l "25:1)). The cantata uses the hymn "[Wachet auf, ruft uns die Stimme](http://en.wikipedia.org/wiki/Wachet_auf,_ruft_uns_die_Stimme)" (1599) by [Philipp Nicolai](http://en.wikipedia.org/wiki/Philipp_Nicolai), and the text of the appears unchanged in movements 1, 4 and 7. An unknown author supplied text for the recitative and duets of movements 2 and 3, 5 and 6, referring to love poetry of the [Song of Songs](http://en.wikipedia.org/wiki/Song_of_Songs). The first movement is a [chorale fantasia](http://en.wikipedia.org/wiki/Chorale_fantasia), with the [cantus firmus](http://en.wikipedia.org/wiki/Cantus_firmus) sung by soprano. The second movement, a [recitative](http://en.wikipedia.org/wiki/Recitative) for tenor, calls to the "Töchter Zions" (daughters of Zion). In the following duet, the soprano represents the Soul and the bass is the voice of Jesus. The fourth movement, based on the second verse of the hymn, is written in the style of a chorale prelude, sung the tenors against a famously lyrical melody. The fifth movement, a recitative for bass, pictures the unity of the bridegroom and the "chosen bride" while the sixth movement, a duet for soprano and bass, gives expression to the joy of the bridal pair. The closing chorale is a four-part setting of the third verse of the hymn. The cantata, a late addition to Bach's cycle of chorale cantatas, was first performed on 25 November 1731 in the Nikolaikirche of Leipzig. It is only known to have been performed once during Bach's life, although the 27 Sunday after Trinity also occurred in 1742. The text is also commonly associated with the early Sundays of Advent, and so the cantata is now usually performed during that season. Johannes Brahms (1833-1897) was an ardent admirer of Bach and the two motets of Opus 74 are a quite explicit recreation of Bach's style with the *cantus firmus* base of a well-known hymn tune ornamented with contrapuntal decoration. The publication of Opus 74 in 1879 was dedicated to the editor of Bach's collected works, to which Brahms was a subscriber. The text and tune of ***O Heiland Reiss die Himmel Auf*** (O Saviour tear open heaven)come from an Advent hymn in a collection first published in 1622. The text of the first six of the seven verses is thought to be by Friedrich Spree von Langanfeld (1591-1635), based loosely on Isaiah 45:8 and 64:1 with the seventh verse by an unknown authour. Brahms set vv. 1-3 and 6-7. In a characteristic move he altered 'eternal death' in v.6 to 'bitter death'. The piece is mainly written in Dorian mode based on F, antiquated even in Bach's day, and concludes with a tour de force canon of an Amen worthy of Bach himself. ***Venez, Divin Messie*** (Come Divine Messiah), a carol popular in French Canada, combines a 16th century French carol with words by Abbé Simon Pellegrin (1663-1745). Orlando Gibbons (1583-1625), born in Oxford, graduated from Cambridge, and made his reputation as performer on organ and virginal, for which he left a mass of music much favoured by pianist Glen Gould. Along with his contemporaries Byrd and Tallis, he left a permanent impression on English liturgical music. ***This is the record of John***, composed on a commission from St. John's College, Oxford, sets the text of John 1:19-23, then the Gospel text for the Second Sunday in Advent, but now read on the Third Sunday in Advent. The text is from the Geneva Bible (1560), which differs slightly from the Authorised (King James) version (1611) which was also available to Gibbons. ***Bereden väg för Herran*** combines words by Franz M. Fransen (1772-1847) with a traditional Swedish melody, first published in a hymnbook of 1697. Fransen, pastor and scholar, was born in Oulu, Finland, but died as Bishop of Härnösund in Sweden. His lyrics, a free rendition of Isaiah 40:3-5, have been translated into English as the popular Advent hymn *Prepare the Way O Zion*. The text of ***Es ist Ein Ros Entsprungen*** appeared anonymously in the late 16th century, sung to a folk melody, by Catholics as a hymn to Mary and by Protestants as a hymn to Jesus. Several versions of the text with differing lengths are known. Michael Praetorius (1571-1621) set it in the form we know today in 1609. Praetorius, long-time servant of the dukes of Brunswick-Lüneberg, was a versatile musician, composing in all metiers, and considered the leading German theoretician of his day. His books have greatly influenced the 'authentic performance' movement.  ***Of a Rose, a lovely Rose*** uses the figure of a rose in a quite different way from Praetorius, but shows how widespread this imagery was in late medieval times. John Rutter set this anonymous 15th century poem to variations on a medieval melody, using the Dorian mode in F. Rutter, born in London (1945) read music at Clare College, Cambridge and became director of the college choir which he made famous, before founding his own choir, the Cambridge Singers. Best known for his carols and short works, he has also composed a number of larger works. *Of a Rose, a lovely rose* is a movement from his *Magnificat*, an extended setting of Luke 1: 46-56. This text has been set many times. Heinrich Schütz (1585-1672) set it four times (three in German, one in Latin), all published as part of larger works. The setting heard this afternoon (***Meine Seele erhebt den Herren***) is thought to be the earliest, composed about 1625 but not published until 1657 as part 7 of *Zwölf geistliche Gesänge* (Opus 13, SWV 426). Schütz, one of the dazzling succession of Lutheran composers from Praetorius, to Schütz to Buxtehude to J.S. Bach, was born in Köstritz. He was recruited by the margrave of Hesse-Kassel as singer and instrumentalist. In his twenties he studied with Gabrielli in Venice and the resplendent polychoral effects in his work show his teachers influence. Schütz made his career mainly in Dresden, He was the last major musician to write predominantly in modes. Giovanni Pierluigi Palestrina (1525-1594) was born at Palestrina, about 50 km from Rome, and made his career there and later in Rome where he was associated for more than 30 years with Saint Peters. Composer of 105 masses, 68 offertories, 140 madrigals and more than 300 motets, Palestrina is often eulogized as the great master of 'soft' counterpoint where dissonances fall only on weak beats. ***Alma Redemptoris Mater*** (Loving mother of our Saviour) is one of four seasonal antiphons sung at the end of the office of Compline. It was used from the first Sunday of Advent until the Feast of Purification (February 2). John Taverner (1944-2013) attended high school with John Rutter. In college he abandoned a career as pianist to concentrate on composition. His compositions all have a religious content, most commonly from the Orthodox tradition to which he converted, although he also explored Islamic and Hindu music.***The Lamb***,written one afternoon in 1982 as a gift for his 3-year old nephew Simon, sets a text by William Blake (1757-1827,) poet, artist, mystic and print-maker. Generally thought mad by his contemporaries, Blake is now recognized as one of the seminal figures of the romantic movement. *The Lamb* from *Songs of Innocence* (1789) was intended to be sung, but Blake's original setting is lost. It has been set at least five times since. ***Dans les ombres de la nuit*** is a traditional carol from the Auvergne region of France, sung this afternoon in a setting by Peter Mathews, born in Vancouver (1940), graduate of the Royal Academy of Music (London), and with a doctoral degree from the University of Missouri, Kansas City. He has taught and conducted at the University of North Florida for many years. The words to ***While Shepherds Watched Their Flocks by Night*** are attributed to Nahum Tate, Irish hymnist and poet laureate of England. Composed about 1700, it was for many years the only Christmas carol authorized to be sung in the Anglican church, which otherwise restricted itself to psalms. It is sometimes sung to a variation of a Handel aria, but the traditional tune is more common.

**TEXTS**

**Advent Matins Responsory**

I look from afar, and lo, I see the power of God coming, and a cloud covering the whole earth. Go ye out to meet Him and say;

Tell us, art thou he that should come to reign over thy people Israel? High and low, rich and poor, one with another. Hear O thou Shepherd of Israel, thou that leadest Joseph like a sheep. Stir up thy strngth O Lord and come to reign over they people Israel. Glory be to the Father, and to the Son, and to the Holy Ghost.

Wachet auf, ruft uns die Stimme

1. 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, Alleluia! Macht euch bereit zu der Hochzeit, ihr müsset ihm entgegen gehn.

2. Er kommt, er kommt, der Bräut’gam kommt, ihr Töchter Zions, kommt heraus, Sein Ausgang eilet aus der Höhe in euer Mutter Haus. Der Bräut’gam kommt, der einen Rehe und jungen Hirschen gleich auf denen Hügeln springt und euch das Mahl der Hochzeit bringt. Wacht auf, ermuntert euch, den Bräut’gam zu empfangen; dort, sehet, kommt er hergegangen.

3. Wenn kömmst du, mein Heil? - Ich komme, dein Teil. Ich warte mit brennenden Öle. Eröffne den Saal - Ich öffne den Saal -zum himmlischen Mahl. Komm, Jesu. - Ich komme, komm, liebliche Seele. -

4. Zion hört die Wächter singen, das Herz tut ihr vor Freuden springen, sie wachet und steht eilend auf. Ihr Freund kommt von 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, Hosianna! Wir folgen all zum Freudensaal und halten mit das Abendmahl.  
5. So geh herein zu mir, du mir erwählte Braut! Ich habe mich mit dir von Ewigkeit vertraut. Dich will ich auf mein Herz, auf meinen Arm gleich wie ein Sigel setzen, und dein betrübtes Aug’ ergötzen. Vergiß, o Seele, nun die Angst, den Schmerz, den du erdulden müssen; auf meiner Linken sollst du ruhn, und meine Rechte soll dich küssen.

6. Mein Freund ist mein,   -und ich bin sein,- die Liebe soll nichts scheiden. Ich will mit dir   -du sollst mit mir- im Himmels Rosen weiden, da Freude die Fülle, da Wonne wird sein. 7. Gloria sei dir gesungen, mit Menschen- und englischen Zungen, mit Harfen und mit Zimbeln schon. Von zwölf Perlen sind die Pforten, an deiner Stadt sind wir Konsorten der Engel hoch um deine Thron. Kein Aug’ hat je gespürt, kein Ohr hat je gehört solche Freude, des sind wir froh, io,io, ewig in dulci jubilo.

(Wake, awake a voice is calling

1. Awake, calls the voice to us of the watchmen high up in the tower;  awake, you city of Jerusalem. Midnight the hour is named; they call to us with bright voices;  where are you, wise virgins? Indeed, the Bridegroom comes;  rise up and take your lamps, Alleluia! Make yourselves ready for the wedding, you must go to meet Him.

2. He comes, He comes, the Bridegroom comes, O Zion's daughters, come out,  his course runs from the heights  into your mother's house. The Bridegroom comes, who like a roe and young stag leaps upon the hills; to you He brings the wedding feast. Rise up, take heart, to embrace the bridegroom; there, look, He comes this way.

3. When will You come, my Savior?  - I come, as Your portion. - I wait with burning oil. Now open the hall I open the hall -for the heavenly meal. Come, Jesus! - I come, come, lovely soul! -

4. Zion hears the watchmen sing, her heart leaps for joy within her,  she wakens and hastily arises. Her glorious Friend comes from heaven, strong in mercy, powerful in truth, her light becomes bright, her star rises. Now come, precious crown,  Lord Jesus, the Son of God!  Hosanna!We all follow  to the hall of joy  and hold the evening meal together.

5. So come in to Me, you My chosen bride!  I have to you eternally betrothed Myself. I will set you upon My heart,  upon My arm as a seal, and delight your troubled eye. Forget, O soul, now  the fear, the pain  which you have had to suffer;  upon My left hand you shall rest,  and My right hand shall kiss you.

6. My Friend is mine,    - and I am yours, -  love will never part us. I will with You    - you will with Me - graze among heaven’s roses, where complete pleasure and delight will be.

7.Let Gloria be sung to You with mortal and angelic tongues,  with harps and even with cymbals.  Of twelve pearls the portals are made, In Your city we are companions  Of the angels high around Your throne.  No eye has ever perceived,  no ear has ever heard  such joy like our happiness,  Io, io, eternally in dulci jubilo!)

**O Heiland Reiss die Himmel Auf**

1.O Heiland, reiß die Himmel auf, Herab, herauf, vom Himmel lauf ! Reiß ab vom Himmel Tor und Tür, Reiß ab, wo Schloß und Riegel für !

2. O Gott, ein' Tau vom Himmel gieß; Im Tau herab, o Heiland, fließ. Ihr Wolken, brecht und regnet aus Den König über Jakobs Haus.

3. O Erd', schlag aus, schlag aus, o Erd', Daß Berg und Tal grün alles werd' O Erd', herfür dies Blümlein bring, O Heiland, aus der Erden spring.

4. Hie leiden wir die größte Not, Vor Augen steht der bittre' Tod; Ach komm, führ uns mit starker Hand Vom Elend zu dem Vaterland.

5. Da wollen wir all' danken dir, Unserm Erlöser, für und für. Da wollen wir all' loben dich Je allzeit immer und ewiglich. Amen

**(O Savior, tear open the Heavens**

1. O Savior, tear open the heavens, Speed down, out from heaven speed! Rend from heaven the gate and door, Tear off the locks and bolts!

2. O God, pour dew from heaven; Flow downward, O Savior, in the dew. You clouds, break and rain down The king over Jacob's house. 3. O earth, break forth, break forth, O earth, All mountains and valleys become green. O earth, bring forth this flower , O savior,spring from earth.

4 Here we suffer the greatest trials, Before our eyes looms bitter death; Ah come, lead us with a strong hand From misery to the Father's land.

5. We all desire to thank thee, Our redeemer, forever and ever. We all desire to praise thee ever and eternally at all times. Amen)

**This is the Record of John**

This is the record of John when the Jews sent priests and levites from Jerusalem to ask him; 'Who art thou?' And he confessed and denied not, and said plainly 'I am not the Christ.' And they asked him 'What art thou then? Art thou Elias?' And he said 'I am not.' 'Art thou the prophet?' And he answered 'No.' Then said they unto him 'What art thou, thet we may give an answer unto them that sent us. What sayest thou of thyself?' And he answered 'I am the voice of him that crieth in the wilderness; Make straight the way of the Lord.'

**Bereden väg för Herran**

1. Bereden väg för Herran! Berg sjunken, djup stån opp! Han kommer hansom fjäran var sedd av fädrans hopp. Rättfärdighettens Förste av Davids hus den störste, Välsignad vare hansom kom i Herrens namm!

2. Guds folk, för dig han träder en evig konung opp. Strö palmer, bred ut kläder, sjung ditt uppfylda hopp. Guds löften äro sanna, nu ropa Hosiana! Välsignad vare hansom kom i Herrens namm!

**(Prepare a way for the Lord**

Prepare a way for the Lord! Mountains sink, deeps rise up! He comes, who was foreseen as the hope of your ancestors First in righteousness, of Davids house the greatest, Blessed is he who comes in the name of the Lord!

2. Gods folk, for you he enters, an everlasting King. Strew palms, wear festive clothes, sing of hope fulfilled. God's promises are true! Now shout Hosanna! Blessed is he who comes in the name of the Lord!

**Es ist ein Ros entsprungen**

1. Es ist ein Ros entsprungen aus einer Wurzel zart, wie uns die Alten sungen: von Jesse kam die Art und hat ein Blümlein bracht mitten in kalten Winter wohl zu der halben Nacht.

2. Das Blümlein so kleine, das duftet uns so süss; mit seinem hellen Scheine vertreibs die Finsternis: Wahr' Mensch und wahrer Gott, hilft uns aus allen Leiden rettet von Sünd und Tod

**(A rose has sprung up**

1. A rose has sprung up from a tender root. as the elders sang to us, its lineage was from Jesse. And it has brought forth a flowerlet in the middle of the cold winter, in the middle of the night.

2.The floweret, so small, that smells so sweet to us, with its bright light dispels the darkness. True man and true God! He helps us from all trouble, saves us from sin and death.)

**Of a Rose, a lovely Rose**

Of a rose, a lovely rose, Of a rose is all my song.

Hearken to me both old and young, how this rose began to spring; A fairer rose to mine liking in all this world ne know I none. Of a rose, a lovely rose, Of a rose is all my song. Five branches of that rose there been, the which be both fair and sheen. The rose is called Mary, heavens queen. Out of her bosom a blossom sprang. The first branch was of great honour, that blest Marie should bear the flow'r. There came an angel from heaven's tower to break the devil's bond. The second branch was great of might, that sprang up on Christmas night. Thr star shone over Bethlem bright that man should see it both day and night. Of a rose, a lovely rose, Of a rose is all my song. The third branch did spring and spread. Three kings then the branches led unto our lady in her child-bed. Into Bethlem that branch spread right. The fourth branch, it sprang to hell, the devil's power there to fell. That no soul should therein should dwell, the branch so blessedfully sprang. The fifth branch it was so sweet, it sprang to heaven both crop and root, therein to dwell and be our bote, so blessedly, so blessedly it sprang. Of a rose, a lovely rose, of a rose is all my song. Pray we to her with great honour, she that bare the blessed flower, to be our help and our succour, and shield us from the fiendes bond.

**Meine Seele erhebt den Herren**

Meine Seele erhebt den Herren, und mein Geist freuet sich Gottes meines Heilandes. Denn er hat seine elende Magd angesehen. Siehe von nun an werden mich selig preisen alle Kindeskind. Denn er hat grosse Ding an mir getan, der da mächtig ist, und des Name heilig ist. Und seine Barmherzigkeit währet immer für und für bei denen die ihn fürchten. Er übet Gewalt mit seinem Arm; er zerstreuet die hofärtig sind in ihres Herzens Sinn. Er stösset die Gewaltigen vom Stuhl, underhöhet die Niedrigen. Die Hungerigen füllet er mit Gütern, und lässt die Reichen leer. Er denket die Barmherzigkeit und hilft sienem Diener Israel auf, wir er geredt hat unsern Vätern, Abraham und seinem Samen ewiglich. Ehre sei dem Vater und dem Sohn und auch dem Heilen Geiste, wie es war im Anfang, itzt und immer dar, und von Ewigkeit zu Ewigkeit. Amen

(**My soul magnifies the Lord**

My soul magnifies the Lord and my spirit rejoices in God my Saviour. For he has noticed his humle maid. Behold, from now on all generations will call me blessed. For he who is mighty has done great things for me, and holy is his name. And his mercy is always present for those who fear him. He shows strength with his arm; he scatters those who are proud in the thoughts of their heart. He topples the mighty from their seat, and exalts the humble. The hungry he fills with good things, and the rich are left empty. Hr recalls his mercy and helps His servant Israel as he promised our father Abraham and his descendants forever. Glory be to the Father, and to the Son, and to the Holy Spirit, as it was in the beginning, is now and ever shall be, from everlasting to everlasting, Amen.

**Alma Redemptoris Mater**

Alma Redemptoris Mater, quæ pervia cæli Porta manes, et stella maris, succurre cadenti, Surgere qui curat, populo: tu quæ genuisti,

Natura mirante, tuum sanctum Genitorem Virgo prius ac posterius, Gabrielis ab ore Sumens illud Ave, peccatorum miserere.

**(Loving mother of the Redeemer)**

Loving Mother of the Redeemer, gate of heaven, star of the sea, assist your people who have fallen yet strive to rise again. To the wonderment of nature you bore your Creator, yet remained a virgin after as before. You who received Gabriel's joyful greeting, have pity on us poor sinners.

**The Lamb**

Little lamb, who made thee? Dost thou know who made thee? Gave thee life nd bid thee feed By the stream and o'er the mead;

Gave thee clothing of delight, softest clothing, wooly, bright, Gave thee such a tender voice, Making all the vales rejoice?

Little lamb, who made thee? Dost thou know who made thee? Little lamb I'll tell thee, Little Lamb I'll tell thee.

He is called by thy name, For he calls himself a Lamb. He is meek and he is mild, He became a little child.

I, a child and thou a lamb, We are called by his name. Little lamb, God bless thee, Little lamb, God bless thee.

**Dans les ombres de la nuit**

Dans les ombres de la nuit, et sans bruit, Jésus tout brillant nous luit, Naissant pour le seule envie de nous redonner la vie.

Les anges venus des cieux en ces lieux pour cet enfant precieux, ont annoncé la merveille qui n'aura point sa pareille.

Prions cet enfant nouveau au berceau qu'en quittant notre tombeau nous allions avec les anges chanter au ciel ces louanges.

(**In the shadows of the night**

In the shadows of the night, without noise, radiant Jesus shines for us, born with the sole wish to give life again.

The angels, come from the sky to this place for this precious baby, have announced the wonder which will have no equal.

Let us pray to this newborn in the cradle that we will go to be with the angels to sing his praises in heaven.

**Ottawa Brahms Choir**

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**SOPRANOS**

Henni Buckshi

Maggie Crump

Rosalind Crump

Patricia Dillon

Gisela Hell

Joan King

Svetlana Koumeiko

Marthe Lalwani

Elizabeth Millar

Marcela Pauckova

Roxane Roy

Elizabeth Salm

Anne Simon

Janet Smith

Carol Stockwell

Karen Walker

Barbara Wexler

Rosemary Williams

**ALTOS**

Lucille Bynoe

Jennifer Cassar

Joan Foster-Jones

Gretel Harmston

Yukiko Iwasaki

Angela Kelly

Laura McNairn

Charlotte Newton

Chelsea Osmond

Sieglinde Phaneuf

Agnes Pust

Barbara Riley

Linda Russell

Angela Siebrecht

Delphine Teillet

Anne Wanczycki

Cara Whalen

**TENORS**

Ken Currie

Bill Tyson

John Williams

**BASSES**

Bruce Burgess

Leo Heistek

Richard Houle

Christoph Laeer

Wayne Lynch

Eber Rice

Peter Smedley

Peter Stieda

Adam West

Edward Whalen

**Christopher Askwith, Music Director**,

**Ioulia Blinova, Accompanist:** Born in Krasnoyarsk, Russia, pianist Ioulia Blinova started her music education in her hometown. In 2005, she completed a Master's degree in Performance at the University of Ottawa under the tutelage of Jean-Paul Sevilla and Stéphane Lemelin. Other musical guides includes Andrew Tunis, Jean Saulnier, Yuli Turovsky, Rafael Rosenfeld, and Kyoko Hashimoto. A dedicated teacher and a fine collaborative pianist, Ioulia is also an avid chamber musician. The founding member of Diaghilev Duo, Trio Pléiade, and, most recently, a piano duo, she has appeared in numerous concerts in Ottawa, Kingston, and Montreal, as well as at the International Music Workshop and Festival in Germany. Ms.Blinova joined the Ottawa Brahms Choir in 2005, and has been their ‘supplier of notes’ ever since.

**Jenna Richards, rehearsal pianist,** completed a Bachelor of Performance in Piano at the University of Toronto, garnering consecutive Glenn Gould Scholarships. She has been featured, as part of the Chagall Trio and duo across Ontario and Quebec, performed pre-concert for the Toronto Symphony Orchestra, and as part of Ottawa Chamberfest. Jenna enjoys organizing and performing in benefit concerts, including annual concerts for Doctors Without Borders. She hopes to pursue a career in performance and arts administration. With this goal she is now a scholarship student in the Master of Philanthropy and Nonprofit Leadership program at Carleton University.