

Christmas Favourites with your ASO

THE FIRST NOWELL

The first Nowell the angel did say
Was to certain poor shepherds in fields as they lay
In fields where they lay, keeping their sheep
In a cold winter's night that was so deep
Nowell, Nowell, Nowell, Nowell
Born is the King of Israel

They looked up and saw a star
Shining in the east, beyond them far
And to the earth it gave great light
And so it continued both day and night
Nowell, Nowell, Nowell, Nowell
Born is the King of Israel

And by the light of that same star
Three wise men came from country far
To seek for a king was their intent
And to follow the star wherever it went
Nowell, Nowell, Nowell, Nowell
Born is the King of Israel

Then let us all with one accord
Sing praises to our heav'nly Lord
That hath made heav'n and earth of naught
And with his blood mankind hath bought
Nowell, Nowell, Nowell, Nowell
Born is the King of Israel

HARK THE HERALD ANGELS SING

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 th'angelic host proclaim
Christ is born in Bethlehem
Hark the herald angels sing
Glory to the newborn King

Christ by highest heav'n adored
Christ the everlasting Lord
Late in time behold him come
Offspring of a virgin's womb
Veiled in flesh the Godhead see
Hail th'incarnate Deity
Pleased, as man, with man to dwell
Jesus our Emmanuel
Hark the herald angels sing
Glory to the newborn King

Hail the heav'n 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

O COME ALL YE FAITHFUL

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

See how the shepherds
Summoned to his cradle
Leaving their flock
Draw nigh with lowly fear
We too will thither
Bend our joyful footsteps
O come let us adore him
O come let us adore him
O come let us adore him
Christ the Lord

Sing choirs of angels
Sing in exultation
Sing all ye citizens of heav'n above
Glory to God
In the highest
O come let us adore him
O come let us adore him
O come let us adore him
Christ the Lord



Graham Abbott Conductor/Presenter
Desiree Frahn Soprano

December
Thurs 12 7.30pm
Fri 13 11am

Elder Hall



PROGRAM

Graham Abbott Conductor/Presenter
Desiree Frahn Soprano

MICHAEL HURST (BORN 1925)
A Welcome to Christmas

TRAD. ARR GRADY
What Child Is This?

WOLFGANG AMADEUS MOZART (1756–1791)
Exsultate, jubilate K165:
IV. Alleluia!

TRAD. ARR WILLCOCKS
The First Noel

WILLIAM GARNET JAMES (1892–1977) ARR. MARTIN
Christmas Bush for His Adorning

JEFF MANOOKIAN (BORN 1953)
Christmas Carol Suite
1. *Good King Wenceslas*
3. *Carol of the Bells*
4. *God Rest Ye Merry Gentlemen*
6. *One Horse Open Sleigh*

INTERVAL

PETER ILYICH TCHAIKOVSKY (1840–1893)
The Nutcracker:
II. Marche

MORTON GOULD (1913–1993)
Serenade of Carols
Moderately moving
Briskly
Slowly moving
Gay and jubilant

HUGH MARTIN (1914–2011) AND RALPH BLANE (1914–1995) ARR. KENNY
Have Yourself a Merry Little Christmas

FELIX MENDELSSOHN (1809–1847) ARR WILLCOCKS
Hark! The Herald Angels Sing

RICHARD MILLS (BORN 1949)
Carol of the Drum

TCHAIKOVSKY
The Nutcracker:
VIII. Valse des fleurs

ATTRIB JOHN FRANCIS WADE (1711–1786) ARR WILLCOCKS
O Come, All ye Faithful

PROGRAM NOTE

Best known for his *Swagman’s Promenade*, a medley of Australian folksongs and melodies composed for the first series of Proms concerts in Sydney in 1965, Michael Hurst came to Australia from Britain in 1964. *Welcome to Christmas* shows his great skill as composer and arranger.

What Child is This? is a beautiful lyric by 19th-century hymn writer William Chatterton Dix that depicts the King of Kings as a vulnerable child at his mother’s breast. It is usually sung to the tune, attributed to Henry VIII, known as *Greensleeves*.

The spectacular ‘Alleluia’ from Mozart’s *Exsultate, jubilate* concludes a hymn of joy to the ‘crown of virgins’ who has brought forth the saving light of Christ.

Meanwhile, the shepherds abiding in the fields are evoked in *The First Noel*, as angels appear in the winter sky singing of the divine birth.

One of several Australian Christmas carols by the ABC’s first Director of Music, W.G. James, to words of John Wheeler, *Christmas Bush for His Adorning* is set in the golden weather of an Australian summer, with the natural world rejoicing.

Jeff Manookian has worked extensively in his native US state of Utah and Argentina. His *Christmas Carol Suite* brings together six much-loved carols and Christmas songs in his suite: *Good King Wenceslas; O Come, O Come, Emmanuel; Carol of the Bells; God Rest Ye, Merry Gentlemen; What Child Is This?; The One Horse Open Sleigh*.

Tchaikovsky’s *Nutcracker* Ballet is set one Christmas Eve in 18th-century Germany; the delicate ‘Marche’ accompanies the children dancing around the Christmas tree before the dreamlike action sees a battle with giant mice, and the hero and heroine’s translation to the Kingdom of Sweets.

Morton Gould’s *Serenade of Carols* dates from 1949. Like Manookian’s piece, it is a showpiece of orchestral colour, and each of its four movements includes several Christmas tunes: 1. *Kings of Orient; The Babe of Bethlehem; Rocking; Greensleeves; 2. Boar’s Head Carol; Patapan; Carol of Service; 3. Come, Love We God; Coventry Carol; The Holly & The Ivy; 4. Irish Carol; God Rest Ye, Merry Gentlemen; Wassail Song; My Dancing Day*.

‘Have Yourself a Merry Little Christmas’ by Hugh Martin and Ralph Blane featured in the 1944 musical *Meet Me in St Louis* where it was sung by Judy Garland. Both director Vincente Minnelli and, later, Frank Sinatra found Blane’s words depressing and had them ‘jollied up’.

In 1840 Mendelssohn wrote a cantata in honour of Gutenberg, pioneer of printing, but his tune has become firmly associated with Charles Wesley’s hymn, *Hark! The Herald Angels Sing*.

Carol of the Drum, later popularised as *The Little Drummer Boy*, draws dubious origins from a traditional Czech folksong and was brought to prominence by the Austrian Trapp Family Singers. With its iconic drumming and innocent lyrics of a poor boy with no gift but his music, this arrangement by Richard Mills comes from a collection of carols originally arranged by Australian composers for the Australian Youth Orchestra.

When the young heroine, Clara, is taken to the Kingdom of Sweets in Tchaikovsky’s *Nutcracker* the Sugar-Plum Fairy presents a series of vivid character dances that culminates in the ‘Waltz of the Flowers’.

Originally in Latin, with tune and text (likely wrongly) attributed to John Francis Wade, *O Come, All ye Faithful* is one of the most joyous celebrations of the Incarnation; here it is arranged by doyen of 20th-century church music, Sir David Willcocks.



Graham Abbott
Conductor

Sydney-born Graham Abbott is a graduate of the Sydney Conservatorium. He has had more than 30 years’ experience conducting orchestral, choral and operatic music of almost every conceivable period and style.

He is particularly respected as a conductor of the music of Handel, having conducted *Messiah* more than 70 times and with an operatic repertoire that includes five Handel operas and the major works of Verdi, Mozart and Bizet.

Graham has had many years’ experience as a public speaker on music. He has developed a reputation as an engaging and entertaining educator, capable of opening the world of music to the untrained music lover. He taught modules for teachers, community-based musicians and high school students in the Symphony Australia Conductor Training programme and is highly sought-after as a conducting teacher and workshop director.

For fifteen years – from 2003 to 2017 – Graham produced and presented *Keys To Music* on ABC Classic FM, as well as undertaking many other presenting and producing roles with the station. He is now regarded as one of Australia’s pre-eminent communicators on music, a feature which, when combined with his conducting and teaching expertise, makes him a unique member of Australia’s arts and education world.

Graham was awarded the 2007 Bernard Heinze Award by the University of Melbourne in recognition of his services to music in Australia.



Desiree Frahn
Soprano

Originally hailing from country South Australia, soprano Desiree Frahn is a graduate of the Elder Conservatorium and a principal artist with State Opera of South Australia and the James and Diana Ramsey Foundation Opera Program.

For the company she has performed Vixen (*The Cunning Little Vixen*) Valencienne (*The Merry Widow*), Leïla (*Les Pecheurs des Perles*), Lauretta (*Gianni Schicchi*), Rose Pickles (*Cloudstreet!* - World Premiere), Pamina (*Magic Flute*), Rosalinde (*Die Fledermaus*), Bastienne (*Bastien und Bastienne*) and sung as a soloist in their regional tours, concerts and radio broadcasts. Other notable performances include the role of Stephanie in the Australian premiere of Jake Heggie’s *To Hell and Back* with Gertrude Opera in Melbourne.

Desiree has performed in leading roles throughout South Australia with Co-Opera, the Gilbert and Sullivan Society of SA and the Therry Dramatic Society, and has been a soprano soloist in both new and established works with the Adelaide Symphony Orchestra, Adelaide Concert Collective, Elder Conservatorium Orchestra and the Adelaide University Choral Association.

ADELAIDE SYMPHONY ORCHESTRA

VIOLINS

Cameron Hill** (Acting Concertmaster)
Shirin Lim** (Acting Associate Concertmaster)
Jennifer Newman* (Acting Principal 1st Violin)
Lachlan Bramble** (Acting Principal 2nd Violin)
Emma Perkins ~(Acting Associate Principal 2nd Violin)
Helen Ayres
Erna Berberyan
Hilary Bruer
Elizabeth Collins
Jane Collins
Judith Coombe
Alison Heike
Michael Milton
Alexander Permezel

VIOLAS

Linda Garrett** (Guest Principal)
Carolyn Mooz~ (Acting Associate)
Martin Butler
Michael Robertson

CELLOS

Simon Croccroft**
Ewen Bramble~
Sarah Denbigh
Christopher Handley

DOUBLE BASSES

Jonathon Coco** (Acting Principal)
David Phillips (Acting Associate)

FLUTES

Geoffrey Collins**
Lisa Gill

PICCOLO

Lisa Gill

OBOES

Rachel Bullen** (Guest Principal)
Hannah Kovilpillai

CLARINETS

Dean Newcomb**
Mitchell Berick

BASS CLARINET

Mitchell Berick*

BASSOONS

Jackie Newcomb** (Acting Principal)
Leah Stephenson

HORNS

Sarah Barrett** (Acting Principal)
Sebastian Dunn
Emma Gegan
Philip Paine*

TRUMPETS

David Khafagi** (Guest Principal)
Gregory Frick

TROMBONES

Colin Prichard**
Ian Denbigh

BASS TROMBONE

Howard Parkinson*

TIMPANI

Andrew Penrose* (Guest Principal)

PERCUSSION

Steven Peterka**

HARP

Suzanne Handel*

** denotes Section Principal

* denotes Principal Player

~ denotes Associate Principal

Duration

This concert will run for approximately
2 hours including a 20 minute interval