



Deck the Halls

SUSANNA ANDERSSON
LITTLE VENICE ENSEMBLE



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| 1 | Ding Dong Merrily on High
<i>Traditional English carol, arr. Björn Kleiman (b.1978)</i> | 2'05 |
| 2 | In the Bleak Midwinter ^{ac}
<i>Music by Harold Darke (1888-1976), arr. Björn Kleiman,
words by Christina Rossetti (1830-1894)</i> | 4'02 |
| 3 | In dulci júbilo, BWV 729 ^f
<i>Organ choral prelude by Johann Sebastian Bach (1685-1750)</i> | 2'37 |
| 4 | Bereden väg för herran ^e
<i>Traditional Swedish folk tune, arr. Karin Norlén (b.1980)</i> | 3'57 |
| 5 | I Betlehem ^{ac}
<i>Music by Jerker Leijon (1956-2009), arr. Björn Kleiman, words by Ingegerd Ahlin (1914-2012)</i> | 3'29 |
| 6 | Silent Night
<i>Music by Franz Gruber (1787-1863), arr. Björn Kleiman</i> | 3'59 |
| 7 | Nu tändas tusen juleljus ^o
<i>Music and words by Emmy Köhler (1858-1925), arr. Anders Öhrwall (1932-2012)
& Björn Kleiman</i> | 2'34 |
| 8 | Es ist ein Ros' entsprungen, Op.122 No.8 ^e
<i>Organ choral prelude by Johannes Brahms (1833-1897)</i> | 2'39 |
| 9 | Betlehems Stjärna ^{ac}
<i>Music by Alice Tégner (1864-1943), arr. Anders Öhrwall & Björn Kleiman,
words by Viktor Rydberg (1828-1895)</i> | 3'02 |
| 10 | "Winter", Second movement – Largo (from The Four Seasons) ^e
<i>Music by Antonio Vivaldi (1678-1741)</i> | 2'04 |
| 11 | Mariae Wiegendlied ^{ac}
<i>Music by Max Reger (1873-1916), words by Martin Boelitz (1874-1918)</i> | 2'35 |

12	Still, Still, Still ^{oph} <i>Traditional Austrian carol, arr. Mack Willberg (b.1955) & Björn Kleiman</i>	3'32
13	Koppången ^{od} <i>Music by Per-Erik Moraeus (b.1950), arr. Björn Kleiman, words by Py Bäckman (b.1948)</i>	4'25
14	Sussex Mummers <i>Music by Percy Grainger (1882-1961), arr. Douglas E. Wagner (b.1952)</i>	2'24
15	Deck the Halls ^d <i>Traditional Welsh carol, arr. Björn Kleiman</i>	2'14
16	God Rest Ye Merry, Gentlemen ^{bfk} <i>Traditional English carol, arr. Pam Wedgwood (b.1947)</i>	3'04
17	Tomorrow Shall Be My Dancing Day <i>Music by John Gardner (1917-2011), arr. Björn Kleiman</i>	1'44
18	Sleigh Ride <i>Music by Leroy Anderson (1908-1975), arr. Björn Kleiman</i>	3'02
19	Here Comes Santa Claus ^d <i>Music by Gene Autry (1907-1998) & Oakley Haldeman (1909-1986), arr. Björn Kleiman</i>	1'57
20	Have Yourself a Merry Little Christmas ^{of} <i>Music by Ralph Blane (1914-1995), arr. Björn Kleiman, words by Hugh Martin (1914-2011)</i>	5'21
BONUS	So lang' man Träume noch leben kann / Keeping the Dream Alive ^{ghkm} <i>Music and words by Aron Strobel (b.1958) & Stefan Zauner (b.1952), arr. Björn Kleiman</i>	3'55
		65'45

SUSANNA ANDERSSON *soprano*^a

LITTLE VENICE ENSEMBLE:

Yuri Zhislin *violin I*^b, Björn Kleiman *violin II*^c, piano^d, Karin Norlén *viola*^e, Angélique Lihou *cello*, Jamie Kenny *bass*^f

Jonathan Cunliffe *organ*^g, Johan Skeppstedt Andersson *flute*^h, Johan Hugosson *guitar*ⁱ, piano^j
Simon Desbruslais *piccolo trumpet*^k, Olle Grane *guitar*^l, Girls from the German School, London *choir*^m

'Tis the season to be jolly

The idea for this Christmas disc came from the Little Venice Ensemble's annual Christmas concert. The repertoire includes Christmas music from around Europe – with a slight Swedish flavour due to two ensemble members' and the soprano soloist's nationality – and reflects the group's interest in different musical styles from baroque and classical to jazz and pop.

The Little Venice Ensemble is the resident ensemble of Chamber Music in Little Venice concert series and takes its name from a district in the heart of London just north of Paddington, where the Grand Union and Regent's Canals meet, creating a picturesque pool of water.

London is a melting pot for musicians, and this is what brought this wonderful group of musicians together. They all studied at British music institutions such as the Royal College of Music, the Royal Academy of Music, the Guildhall School of Music and Drama and the Birmingham Conservatoire, and they continue to work in London and around the UK.

They are a typical example of how international the Classical music world is today. Yuri is a native Russian and studied both there and in the UK. Björn was born in Sweden and studied there as well as in London and Germany. Karin was born in Sweden but raised in the Middle East and Africa, and studied in Denmark and Israel. Angelique was born in Guernsey and studied in London. Jamie was born in England but grew up in Scotland and studied in London.

In addition to their normal line-up, they were delighted to be able to invite a number of their musical friends to join them on this disc. From the whole band, may we wish you a very merry Christmas, and we hope that this CD is as much fun to listen to as it was to record.



Susanna Andersson

Sing we joyous, all together

Our Christmas celebration begins with two of the most well-known English carols. The text of **Ding Dong Merrily on High** is by English composer G.R. Woodward (1848-1934), who took an interest in church bell ringing, and, although in this instance it is performed instrumentally, I took inspiration from this when arranging it and tried to resemble the sound of distant church bells with harmonics in the higher strings. The pizzicato bass sometimes adds a jazzy touch and some inspiration from Bach can be heard in the little fugato towards the end. Christina Rossetti's poem **In the Bleak Midwinter** became a Christmas carol after it appeared in *The English Hymnal* in 1906 with a setting by Gustav Holst. This is the slightly more complex anthem setting of 1909 by the organist Harold Darke. The organ part has been transcribed for strings in some of the verses but we have stuck to the original setting. In a 2008 poll of choral experts and choirmasters *In the Bleak Midwinter* was voted the greatest Christmas carol of all time. Second in this poll was **In dulci jubilo** (In Sweet Rejoicing), the tune of which first appeared in Codex 1305, a manuscript in Leipzig University Library dating from c.1400, although the melody may have existed in Europe even earlier. J.S. Bach's chorale prelude BWV 729 based on the tune is a traditional postlude for Christmas services.

The next two items are popular Swedish songs. **Bereden väg för Herran** (Make Way for the Lord) is a folk-tune version from Boda in Dalecarlia of the Swedish Advent hymn. Here it has been arranged for solo viola by Karin Norlén in a polyphonic way resembling the sound of a Swedish keyed fiddle (Nyckelharpa). **I Betlehem** (In Bethlehem) is a modern Swedish Christmas song I first heard in a Christmas concert sung by the renowned Swedish baritone Håkan Hagegård. Its simple yet charming melody caught my attention, and I immediately thought of an arrangement for strings, organ and a soloist. The arrangement reflects the words in the different verses: in verse 3 you can hear the shepherds arriving (in the lower strings), in verse 4 they pray (suggested by the upper strings and organ) and they are stunned by the wonder in the manger (emphasised by a solo violin line and followed by a little string interlude).

Silent Night is a German Christmas carol composed by the organist and school master Franz Gruber in 1818 and originally set for voice and guitar. This is hinted at the beginning of this arrangement

through plucking strings accompanying the melody in the first violin. In verse two the melody is played solely by the viola with the other strings used as a pad to create an atmosphere of crisp winter and stillness. In the last verse the arrangement becomes more intricate and polyphonic with the melody moving around through the string parts, even taken up by the cello and bass. Just as much a true classic in Sweden is the hymn **Nu tändas tusen juleljus** (A Thousand Christmas Lights are Lit) set by Swedish choral music's iconic arranger Anders Öhrwall. Originally scored for choir and organ, I have here transcribed it for strings and soprano solo. Johannes Brahms used the tune of the 16th-century German Christmas Carol **Es ist ein Ros' entsprungen** (A Rose has Sprung up) as the base for a chorale prelude for organ. It was later transcribed for orchestra by Erich Leinsdorf.

First published in a book of songs for children and included in the Swedish Hymnbook in 1986, **Betelehems Stjärna** (The Star of Bethlehem) is another classic Swedish Christmas Hymn. "Gläns över sjö och strand" (Shine over sea and shore) is the first line of a poem by Viktor Rydberg that first appeared in the historic novel *Vapensmeden* (The Armorer) in 1891. The poem was given its present title when set to music by Alice Tegnér in 1893. This again is a transcription of an arrangement by Anders Öhrwall and I took the liberty of adding a flute part to the second verse, played here by Susanna's brother Johan. Vivaldi's **The Four Seasons** is a beautiful piece of classical music, and including the Largo Second movement from "Winter" gives a chance for our wonderful first violinist Yuri Zhislin to shine.

The German song **Mariae Wiegendlied** (Mary's Lullaby) was composed by Max Reger in 1912 and first appeared in a collection of songs called *Schlichte Weisen* (Simple Songs) Op. 76. Here we have chosen a version for soprano, solo violin and organ by the composer himself – an irresistible opportunity for me to play a duet with Susanna. The poem is by Martin Boelitz and it is actually not written as a Christmas song but as a lullaby sung by the Virgin Mary to the baby Jesus. **Still, Still, Still** (Quiet, Quiet, Quiet) is a traditional Austrian carol, and, like the previous song, another lullaby sung by the Virgin Mary. I first heard this song on the Welsh baritone Bryn Terfel's Christmas Album (which happens to be conducted by Susanna's husband Tecwyn Evans) and I was stunned by the

amazing arrangement by American composer Mack Willberg, arranger, conductor and current music director of the Mormon Tabernacle Choir. This carol exists in a version for string orchestra and a version for four-part organ. I have here transcribed it for string quintet and organ. When Susanna and I discussed repertoire for this CD we both immediately wanted to include this beautiful song.

Koppången is a song composed by Swedish folk fiddler and clarinetist Per-Eric Moraeus in 1998. It was originally scored for violin and appeared on an album with the folk music sextet Orsa Spelmän. The group is from Orsa in Sweden and was founded in 1987 by three brothers, their friends and former ABBA member Benny Andersson. The song draws its name from the Koppången nature reserve in Mid Sweden. The text is by Py Bäckman and describes a person walking to early morning mass in a country church on Christmas Day. I arranged it for piano, violin, viola and double bass, playing the piano part myself. The first violin part is actually by Kalle Moraeus, who played it on Anne Sofie von Otter's Christmas album.

Percy Grainger is often regarded as a British composer, but he was actually Australian by birth and came to Europe in his teens and finally settled in America in 1914. The 'Englishness' with which he is associated has much to do with him collecting and arranging numerous folksongs, many from the British Isles. The original score of **Sussex Mummers** for piano solo is marked 'Lovingly and reverently dedicated to the memory of Edvard Grieg'. A nice little connection for us Scandiwegians! This folk-tune was taken down by Grainger in 1880 and the arrangement by Douglas E. Wagner is rich with suspensions and passing tones. A gorgeous piece we love to play.

The melody of our title track, **Deck the Halls**, is taken from Nos Galan (New Year's Eve), a traditional Welsh carol published in 1794, although it is much older and may originate from medieval ballads. As a child I played a lot of Swedish folk-music and actually had lessons with Olle Moraeus (one of the fiddle-playing brothers in Orsa Spelmän). Since then I have listened to folk rock from different countries and bands like The Corrs. This is what I had in mind when making this arrangement, especially The Corrs' version of *Toss the Feathers*. Originally scored for strings only, we thought it

would be fun to include a few more instruments on this recording. In my harmonisation I tried to hint at the melody's medieval roots and merge that with some more classical and baroque phrasing. All spiced up by the multitalented Johan Hugosson's guitar playing.

God Rest Ye Merry, Gentlemen is a traditional English Christmas Carol dating back to the mid-18th century. This is a jazzy version where our versatile first violinist Yuri, our organist Jonathan and our double bassist Jamie (equally at home in classical and jazz) played around a bit with this arrangement by Pam Wedgewood. **Tomorrow Shall Be My Dancing Day** is another English carol usually attributed as 'traditional'. Numerous composers have made original settings of it or arranged the traditional tune, including Gustav Holst, Igor Stravinsky, David Willcocks and John Rutter. Recorded here is the most well-known adaptation by John Gardner arranged by myself. Gardner's setting bounces along with ever-changing meters and intricate rhythms. The text tells the story of Jesus in his own voice where Jesus' life is repeatedly characterized as a dance.

Sleigh Ride is, of course, the popular light orchestral piece composed by Leroy Anderson and first recorded in 1949 by Arthur Fiedler and the Boston Pops Orchestra. *Sleigh Ride* consistently ranks in the top ten list of most performed songs during the Christmas season worldwide and has been performed and recorded by a wider array of musical artists than any other piece in the history of Western music. In my arrangement I have paid a lot of attention to detail and tried to squeeze the complete symphony orchestra into our five string parts. Through the wonders of modern digital recording technique we added the original percussion part as well as a real horse instead of the "traditional" horse-wining trumpet at the end. If you listen carefully you can even here Father Christmas announcing his arrival ahead of the next song, **Here Comes Santa Claus**. Gene Autry, who co-wrote this song with Oakley Haldeman, got the idea for it after riding his horse in the Santa Claus Lane Parade in Los Angeles, during which the crowd chanted, "Here comes Santa Claus". This arrangement is based on the Elvis Presley version included on his Christmas Album in 1957. The melody is given to all upper strings in different verses and starts off with the viola. After recording the strings I added the piano and jazz organ to emphasise the sound of the original Elvis recording.

Have Yourself a Merry Little Christmas was first sung by Judy Garland in the 1944 MGM musical *Meet Me in St. Louis*. I had originally arranged it for string quartet but re-arranged it for Susanna for this disc. The adding of a jazzy double bass really made a difference but after the string sessions were completed I felt the song lacked something. The versatile pianist Johan Hugosson, who added some tasteful piano playing, sorted all this out. Our engineer Olle Grane could not resist contributing to this track with a cosy guitar.

I first heard **So lang' man Träume noch leben kann / Keeping the Dream Alive**, by the German pop group Münchener Freiheit, on the car radio when driving through snowy London and loved it. Although originally not a Christmas song it became an international hit single when released in the UK in December 1988 (charting at number two in Germany in 1987). Due to its Christmas release and rich orchestral sound (the original backing track has an amazing arrangement by Andrew Powell played by the London Symphony Orchestra), *Keeping the Dream Alive* still receives a lot of airplay at Christmas time and can be found on many Christmas compilation albums. In the United States the song has been used in recent seasons of *American Idol*. Since the song exists in both English and German versions we have included this bonus track in both languages. This arrangement has some very special guests with a Penny Lane-inspired trumpet part played by the amazing trumpeter Simon Desbrousais and a girls' choir from the German School in London. A grand finale to our Christmas Album!

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Yuri Zhislin



Björn Kleiman

In the Bleak Midwinter*Christina Rossetti*

In the bleak midwinter
Frosty wind made moan,
Earth stood hard as iron,
Water like a stone;
Snow had fallen, snow on snow,
Snow on snow,
In the bleak midwinter
Long ago.

Our God, Heaven cannot hold Him
Nor earth sustain;
Heaven and earth shall flee away
When He comes to reign:
In the bleak midwinter
A stable place sufficed
The Lord God Almighty,
Jesus Christ.

Enough for Him, whom cherubim
Worship night and day,
A breast full of milk,
And a manger full of hay;
Enough for Him, whom angels
Fall down before,
The ox and ass and camel
Which adore.

What can I give Him,
Poor as I am?
If I were a shepherd
I would bring a lamb;
If I were a wise man
I would do my part;
Yet what I can, I give Him –
Give my heart.

I Betlehem*Ingegerd Ahlin*

Ett dragigt skjul, ett enkelt stall,
Ett nyfött bam på strå,
Långt fjärran ifrån vindtrygg härd,
Ifrån hemmets lugna vrå.

Två människor i en lågas krets,
Långt bort från djur och mark,
Förenade i lycka sann,
I kärlek ren och stark.

Och deras gäster, enkla män,
Ur herdefolkets skrå,
Som kom i sina nötta skor,
Och sina mantlar grå.

In Bethlehem

*A draughty shed, a simple stable,
A new-born babe on straw,
Far away from the fire place,
Far from the shelter of home.*

*Two figures in the light of the fire,
Far away from creatures and land,
United in true happiness,
In strong and honest love.*

*And their guests, simple men,
Simple shepherds,
Arrived in their worn shoes,
And grey mantles.*

Och föll på knä vid barnets bädd,
I bön i ordlös stum,
Och möttes av mysteriet,
I detta enkla rum.

En julenatt en stilla vrå,
Då undrets timma slå,
Med löfte om förvandlingen,
Från svärd till harv och plog.

Så var det kring ett dragigt skjul,
Omkring ett enkelt stall,
Som rymdens jubel sänkte sig,
I klara ljusa svall.

*Kneeled beside the manger,
In silent prayer,
Were struck by the great miracle,
In such a simple space.*

*On Christmas night, in a quiet shelter,
The miracle took place,
A promise of transfiguration,
From sword to plough and rake.*

*That is what happened in a draughty shed,
In a stable, amongst the hay,
Where the glory of heaven was shared,
In a bright and glorious way.*

Nu tändas tusen juleljus

Emmy Köhler

Nu tändas tusen juleljus
På jordens mörka rund,
Och tusen, tusen stråla ock
På himlens djupblå grund.

Och över stad och land i kväll
Går julens glada bud,
Att född är Herren Jesus Krist,
Vår Frälsare och Gud.

Du stjärna över Betlehem,
O, låt ditt milda ljus
Få lysa in med hopp och frid
I varje hem och hus!

I varje hjärta armt och mörkt
Sänd du en stråle blid,
En stråle av Guds kärleks ljus
I signad juletid!

A Thousand Christmas Lights are Lit

*Now a thousand Christmas lights
Are lit on Earth's dark round,
And a thousand, thousand also shine
In heaven's deep blue ground.*

*And tonight, across city and country
Christmas greetings sound,
The birth of the Lord Jesus Christ,
Our saviour and God.*

*You, star over Bethlehem
Oh, let your gentle light
Shine with hope and peace
Into every home and house!*

*In every poor, dark heart
Send a gentle ray,
A ray of light of God's love
At sacred Christmas time!*



Karin Norlén



Angeliqne Lihou

Betlehems Stjärna*Viktor Rydberg*

Gläns över sjö och strand, stjärna ur fjärran,
Du som i Österland tändes av Herran!
Stjärnan från Betlehem leder ej bort
men hem.

Barnen och herdarna följa dig gärna,
Strålände stjärna, strålände stjärna.

Natt över Judaland, natt över Sion.
Borta vid västerrand slocknar Orion.
Herden som sover trött, barnet som slumrar
sött,

Vakna vid underbar korus av röster,
Skåda en härligt klar stjärna i öster.

The Star of Bethlehem

*Shine over sea and shore, star from afar,
You, who was lit in the East by the Lord.
The star of Bethlehem leads you home,
not away.*

*Children and shepherds follow you gladly,
Shining star, shining star.*

*Night falls over Judea, night falls over Zion.
In the west Orion disappears.*

*The tired shepherd sleeps, the child sweetly
sleeps:*

*Wake up to the wondrous chorus of voices,
Behold a beautiful bright star in the East.*

Mariae Wiegendlied*Martin Boelitz*

Schlaf ein, du Himmels Knabe,
Schlaf ein, mein Jesus Kind!
Englein fächeln leise
Dich zur Ruhe sanft und lind.
O heilger Knabe,
Deine Äuglein schließe zu.
Schlaf, Kindlein, süße, schlaf nun ein!
Neig dein müdes Köpfchen,
Schläft und ruht die laute Welt,
Gottes Auge wachet
Blickt auf dich vom Himmels Zelt.
Schlaf, Kindlein, süße, schlaf nun ein!

Mary's Lullaby

*Go to sleep, you heavenly child,
Go to sleep, my baby Jesus!
Angels fan you quietly
Gently and softly to rest.
O holy boy,
Close your little eyes.
Sleep, sweet baby, now go to sleep!
Lean your tired head,
The noisy world is sleeping and resting,
God's eye watches
Looking over you from the heaven's array
Sleep, sweet baby, now go to sleep!*



Jamie Kenny

Still, Still, Still*Traditional*

Still, still, still,
 Weil's Kindlein schlafen will.
 Die Englein tun schön jubilieren,
 Bei dem Krippelein musizieren.
 Still, still, still,
 Weil's Kindlein schlafen will.

Schlaf, schlaf, schlaf,
 Mein liebes Kindlein schlaf!
 Maria tut dich niedersingen
 Und ihr treues Herz darbringen.
 Schlaf, schlaf, schlaf,
 Mein liebes Kindlein schlaf!

Ruh't, ruh't, ruh't,
 Weil's Kindlein schlafen tut.
 Sankt Josef löscht das Lichtlein aus,
 Die Englein schützen's kleine Haus.
 Ruh't, ruh't, ruh't,
 Weil's Kindlein schlafen tut.

Quiet, Quiet, Quiet

*Quiet, quiet, quiet,
 The baby wants to sleep.
 The angels are rejoicing
 Making music by the crib.
 Quiet, quiet, quiet,
 The baby wants to sleep.*

*Sleep, sleep, sleep,
 Sleep, my dear baby!
 Mary is singing to you
 And offering her faithful heart.
 Sleep, sleep, sleep,
 Sleep, my dear baby!*

*Rest, rest, rest,
 The baby is sleeping.
 Saint Joseph puts out the little light,
 The angels protect the little house.
 Rest, rest, rest,
 The baby is sleeping.*

Koppången*Py Bäckman*

There is silence around me in this peaceful winter night.
From the church down in the valley I can see the candlelight.
And I stopped for a moment in this winter paradise,
When I heard a choir singing through the darkness and the ice.

And the rays of lights behind the window's vaulted frames
Have united the souls in hope that something great is waiting.
And I know that those who have left us here had the same thoughts as I,
We're like flames in the darkness and stars up in the sky.

And I see how they sparkle and they fade before my eyes
And the truth is coming closer like a wonder in disguise.
We are caught here for a moment like an imprint of a hand
On an old and frosted window or a footprint in the sand.

For a while I'm eternal – that's the only thing I know,
I am here and we share our dreams about our destination.
It is cold out here, the snow is white but I'm warm deep inside.
I am warm 'cause I know that my faith will be my guide.



Jonathan Cunliffe



Johan Skeppstedt Andersson



Simon Desbruslais



Johan Hugosson



Olle Grane

Have Yourself a Merry Little Christmas*Hugh Martin*

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

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

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

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

BONUS **So lang' man Träume noch leben kann / Keeping the Dream Alive**

Aron Strobel & Stefan Zauner

Ein Jahr ist schnell vorüber,
Wenn der Regen fällt,
Ein Meer voller Fragen.
Ich steh' dir gegenüber
In Erinnerung vergangener Tage.

Das große Ziel war viel zu weit,
Für uns're Träume zu wenig Zeit.
Versuchen wir es wieder,
So lang' man Träume noch leben kann.

Ein Jahr ist schnell vorüber,
Wenn der Nebel kommt
Mit silbernem Schweigen.
Du stehst mir gegenüber,
Und es fällt mir schwer,
Dir Liebe zu zeigen.

Tonight the rain is falling,
Full of memories
Of people and places,
And while the past is calling
In my fantasy, I remember their faces.

The hopes we had were much too high,
Way out of reach but we have to try.
The game will never be over
Because we're keeping the dream alive.

I hear myself recalling
Things you said to me
The night it all started.
And still the rain is falling,
Makes me feel the way
I felt when we parted.

Das große Ziel war viel zu weit,
Für uns're Träume zu wenig Zeit.
Du weißt genau, daß irgendwann
Einmal ein Wunder geschehen kann.
Versuchen wir es wieder,
So lang' man Träume noch leben kann.

Ich brauch' dich, das weißt du
Versuchen wir es wieder,
So lang' man Träume noch leben kann.

Das große Ziel war viel zu weit,
Für uns're Träume zu wenig Zeit.
Du weißt genau, daß irgendwann
Einmal ein Wunder geschehen kann.

Versuchen wir es wieder,
So lang' man Träume noch leben kann.

The hopes we had were much too high,
Way out of reach but we have to try.
No need to hide no need to run
'Cause all the answers come one by one.
The game will never be over
Because we're keeping the dream alive.

I need you, I love you.
The game will never be over
Because we're keeping the dream alive.

The hopes we had were much too high,
Way out of reach but we have to try.
No need to hide no need to run
'Cause all the answers come one by one.

The game will never be over
Because we're keeping the dream alive.

The Little Venice Ensemble would like to thank the following people for making this recording possible: Rev Aidan Platten, Vicar of St Mark's Church, Hamilton Terrace, London for his generosity and flexibility in letting us use this beautiful space for most of the recording sessions for this CD; Rev Colin Amos, Vicar of St Augustine's Church, Kilburn, London for very generously letting us use the Cathedral of North London for some of our recording sessions (at any time of the day...); Rev Gary Bradley, Vicar of the Parish of Little Venice, London, for the use of St Mary's Church on Paddington Green as our venue for rehearsals and concerts; Ms Lena Seifin, music teacher at the German School in London, for all her hard work with the choir on our bonus track; Ms Marie-Luise Balkenhol, the headmistress of the German School in London, for her support and co-operation; Olle and Anne Grane for their hospitality and generosity during the week of mixing and mastering; our friends and families for their understanding and belief in us and our work; and last but not least we would like to thank our very supportive audience in the concert series Chamber Music in Little Venice for your encouragement towards this recording project – we look forward to seeing you again at our future concerts there and elsewhere!

Girls' choir from the German School, London: Laura Colle, Charlotte Deniers, Clara Deniers, Kimberly Desmond, Antonia Eggers, Catherina Hoss, Aglaia Liedtke, Talia Liedtke, Hannah Merzhäuser, Nina Oldewerne, Johanna Schlebusch, Alisha Seevathian and Selina Steck. Choir director: Lena Seifin.

Produced by Björn Kleiman.

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