The Macao Orchestra will present the “Easter Concert” on two consecutive nights, this Saturday and Sunday, at St. Dominic’s Church, led by local conductor Lio Kuokman. In this week’s Extra, a look at last month’s concert titled, “Chamber Voyage – Loving Words from Brahms,” and the classical German composer behind the piece performed at D.Pedro V Theatre.
Emily Dickinson tale ‘A Quiet Passion’ burns bright

There is something deeply funny and also beautiful about the idea that it would take a British man in his 70s to make the definitive film about one of America’s greatest female poets. But that’s what Terence Davies has done for Emily Dickinson in “A Quiet Passion,” a fiercely intelligent, handsome and affecting rendering of Dickin- son’s extraordinary, ordinary life from her teenage years to her death in 1886.

It’s the kind of breadth of fresh air experience that sneaks up on you and proves to be a welcome respite from the growing noise of early summer movies. Davies’ script is filled to the brim with witty observations and barbs that you’ll want to scribble down, remember and recite. How many movies can you say that about lately?

The film opens on a group of teenage girls, all primly dressed and hair parted down the middle as a stern headmistress asks for those who wish to be “Christian and saved” to move to her right, and those who “remain and still wish to be saved” to move to the left. One doesn’t move. A re-dressed Emily (Emma Bell) stands firmly in the middle of the room and vigorously debates her elder.

“I wish I could feel as others do, but it’s not possible,” Emily says. She’s the perpetual outsider, who doesn’t fit in the world at large, only at home with her mother, father, brother and sister. She leaves school, saying with a coy smile that she’s ill from an “acute case of evangelism,” and retreats to Amherst for the majority of her days.

The world is bright and full of possibility for young Emily. She asks her bemused father (Keith Carradine) for permission to stay awake and write her poetry in the quiet of the night. She spars with her conservative aunt with glee. She relishes in her otherness, taking pleasure in making those around her uncomfortable with her wry remarks and sharp tongue. But she doesn’t need others — she has her family. And then age hits. Time passes, conveyed by an untangling sequence showing the morphing of the Dickinson family’s faces into their older selves, and the sadness and eventually bitterness starts to creep in.

Cynthia Nixon now inhabits Emily. Jennifer Ehle is her sister Vinnie and Duncan Kenworthy plays their father.

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Emily Dickinson tale ‘A Quiet Passion’ burns bright

“A Quiet Passion,” a Music Box Films release, is rated PG-13 by the Motion Picture Association of America for “thematic elements, disturbing images and brief suggestive material.” Running time: 126 minutes

Michelle Branch returns, thrillingly, after some time

The last time Michelle Branch released a full-length solo album was the same year Apple launched iTunes and “Finding Nemo” was in movie theaters. Judging by Branch’s excellent new album, let’s try to get her back in the studio as soon as possible.

A mature, complex Branch emerges on “Hopeless Romantic,” her voice able to go huskier and much slinkier. Her songwriting is confident about life’s utter messiness and her sound is rooted more in rock than pop. She’s still writing about heartbreak and love, but now it’s sung by a mother and an ex-wife.

“I don’t want to waste any more time,” she sings in the superb first song, the lusty “Best You Ever.” She’s spiky and defiant at an old flame in “Not a Love Song,” ready to be naughty in “Bad Side” and sloppily drunk in love in “Carry Me Home.” On “Knock Yourself Out,” she sings: “I’m just trying to figure out who I am.” There are shimmery guitars, handclaps and electronic touches, but the 14-track album — flawslessly produced by Gus Seyffert and Branch’s boyfriend, Patrick Carney of The Black Keys — always, and wisely, keeps Branch front and center.

Branch, who had hits with “Everywhere” and “All You Wanted,” largely slipped away after her last solo album in 2003, emerging in 2006 with the short-lived country duo The Wreckers. There was a sense that this promising artist was missing. It turned out that we were the ones missing out.

Michelle Branch, “Hopeless Romantic” (Verve Records)

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**Absolute Love in Absolute Music**

Part of Macao Orchestra’s Concert Season 2016-17, “Chamber Voyage – Loving Words from Brahms” offered a rare glimpse into Johannes Brahms’s well-guarded, hence little-known, world of intimate tenderness. Interpreted by six members of Macao Orchestra’s strings section, String Sextet No. 1 in B-flat Major, Op. 18 filled the nostalgically cozy interior of Dom Pedro V Theatre with warmth – affectionate and infectious in equal measures.

Notwithstanding his glorious beard rivalled by perhaps only Karl Marx (1818-1883) and Friedrich Engels (1820-1895), Johannes Brahms (1833-1897) was no revolutionary; far from it, both in life and music. Born into a Lutheran family in Hamburg, the young Johannes Brahms would often spend time in Schleswig-Holstein, wherein the Brahms family originated. The subject-matter of the eponymous Schleswig-Holstein Question, the Duchy of Schleswig and Duchy of Holstein had for decades been sitting precariously within the overlapping spheres of influence of the Kingdom of Denmark and the German Confederation. Despite his family origins from the far-flung corner of tapered German influence, Johannes Brahms was rarely, if ever, questioned about his Germanness. On the contrary, he may yet be the epitome of German – in the broadest sense of the word, including Austrian – classical music traditions. His father Johann Jakob Brahms (1806-1872), himself a moderately successful musician, was the one who sowed the seeds of his son’s musical Germanness. Whilst still a child, Johannes Brahms studied piano under German pianist Otto Friedrich Willibald Cossel (1813-1865), then under the tutelage of his teacher, German pianist and composer Eduard Marxsen (1806-1887). Himself a personal acquaintance of Franz Peter Schubert (1797-1828) and Ludwig van Beethoven (1770-1827), disciple of Wolfgang Amadeus Mozart (1756-1791), Franz Joseph Haydn (1732-1809) and Johann Sebastian Bach (1685-1759), and admirer of Georg Friedrich Händel (1685-1759) and Johann Adolph Haas (1699-1783), Eduard Marxsen would instil, indeed ensure, in Johannes Brahms an orthodox continuation of German classical music traditions. Of all composers, Ludwig van Beethoven was in all probability the one Johannes Brahms revered the most. In eternal rest, both were buried in the musicians’ corner of Wiener Zentralfriedhof (Vienna Central Cemetery).

"I believe in Bach, the Father; Beethoven, the Son, and Brahms, the Holy Ghost of music."

Hans Graf Freiherr von Bülow on Johannes Brahms

Trained in and adept at both piano and violin, arguably the two most important instruments throughout his career, Johannes Brahms in his early days wrote a number of works for piano, chamber music and choir, which did not go unnoticed by Clara Schumann (1819-1896), the virtuosic pianist and composer wife of Robert Schumann (1810-1856), who in turn excited the young Johannes Brahms. A leitmotif in his life, one which concerns his personality traits, was hence triggered. Already an extreme perfectionist – a condition, not self-congratulation – Johannes Brahms became ever more self-critical, to the point that he repeatedly revised his own compositions, even destroyed his early works, left others unpublished, and took 21 years – from 1855 to 1876 to complete his Symphony No. 1 in C minor, Op. 68, hailed by the German virtuoso pianist, composer and conductor Hans Graf Freiherr von Bülow (1830-1894) as "Ludwig van Beethoven’s Tenth."

The other leitmotif apparent in Johannes Brahms’s life was his absolute devotion to family and friends. Although widely known amongst contemporaries for being brusque, Johannes Brahms pledged unwavering loyalty to members of his inner circle. Following Robert Schumann’s attempted suicide and confinement to a mental sanatorium in 1854, he continued to support his benefactress Clara Schumann. Subsequent to his mother’s death in 1865, he began composing the monumental Ein Deutsches Requiem, Op. 45. Family members and close friends were oftentimes both the cause and inspiration of his major compositions. One of Johannes Brahms’s only two “music love letters”, String Sextet No. 1 in B-flat Major, Op. 18 was composed in 1866, merely one year after his engagement to an Agathe von Siebold – his “last love”, in his own words – was broken off, plunging him into agony. As Macao Orchestra’s six-strong ensemble permeated the intramural walls of Dom Pedro V Theatre with lyrical melodies movement after movement, one could not help thinking that the recipient of this moving piece would have been Agathe von Siebold. Ranging from cordially emotional to tragically poignant, the sextet drew to a vigorous close with renewed confidence, reminiscent of a budding, 27-year-old composer finding his feet again, maturing in the arduous journey of adulthood. Johannes Brahms would remain a lifelong bachelor, leading a simple – almost Spartan – life, despite the small fortune he amassed. Whether his supposed emotional sternness was the result of the aforementioned trauma, musicologists can only second-guess.

String Sextet No. 1 in B-flat Major, Op. 18 was as explicit as it could possibly be for a composer renowned for his steadfast position on absolute music, who never wrote a single opera, the quintessence of programme music advocated by disciples of Neudutsche Schule (New German School), notably Richard Wagner (1813-1883) or symphonic poem, propagated by Franz Liszt (1811-1886), the leading figure of the said movement. Both Leipzig-based traditionalist conservatives and Weimar-based radical progressives claimed Ludwig van Beethoven as their very own champion – in the same way as both classical liberalists and Marxists claimed to be the brain-child of Jean-Jacques Rousseau (1712-1778) – yet locked horns over various fundamental issues.

For the radical progressives, Ludwig van Beethoven ushered in a brand new era in music history, wherein sky was the limit for, inter alia, chromatic harmony and orchestration. For the traditionalist conservatives, St. Ludwig van Beethoven the Great shall remain the insurmountable apogee of music. With intricate structure, authentic counterparts, enriched harmony, motivic saturation and occasionally rhythmical asymmetry, Johannes Brahms’s compositional style is admired for maintaining a classical sense of form and order. In this regard, String Sextet No. 1 in B-flat Major, Op. 18 was a genuinely personal and intensely emotional piece composed by a young Johannes Brahms, at a time when the politics and strife of music had yet to come into play.

A conducting and engaging weekend evening concert, suitable for the initiated and newcomners alike, as musicians demonstrated tacit understanding between one another. The performance could have been rendered yet more persuasive, if only the acoustics at the historic Dom Pedro V Theatre were not so dry. A specialist venue, one similar to London’s Wigmore Hall, would have been ideal. Meanwhile, a much needed purpose-built concert hall is what will propel Macao Orchestra, as well as the general classical music scene in Macao, to the next level.

**DOM PEDRO V THEATRE**

ConstrucTed in 1860 and named after Pedro V, King of Portugal, the neoclassical Dom Pedro V Theatre is the first European-style theatre in China, and one of the first in Asia. It has been an integral part of the designated site of the Historic Centre of Macao enlisted on the UNESCO World Heritage List since 2005.
Neighbouring Sancerre to the east, Menetou-Salon is hailed as the next big thing in Loire Valley, even a potential rival to mighty Sancerre and Pouilly-Fumé. A single-varietal Sauvignon Blanc. Light lemon yellow with bright citrus reflex, the refreshing nose offers lemon peel, pomegranate, quince and seashell. With vibrant acidity and clear minerality, the pristine palate delivers lime peel, gooseberry, sweet ginger, lozely herbas and fine chalk. Medium-bodied at 12.5 percent, the lively entry continues through a succulent mid-palate, leading to a clean finish.

Renowned for its Sauvignon Blanc, Sancere does produce solid red wines, too. A single-varietal Pinot Noir. Luminous ruby with burgundy-cardinal rim, the dainty nose presents blueberry, restaurant, fresh mushroom and violet. With silky tannins, generous acidity and palpable minerality, the joyous palate furnishes cranberry, raspberry, cocoa beans and sous bois. Medium-bodied at 12.5 percent, the very-laden entry persists through a succulent mid-palate, leading to a tangy finish.

During the Medieval Warm Period, which lasted from 250 BC to 650 AD, viticulture and winemaking proliferated. A full century after Julius Caesar conquered Gaul, the Romans began planting grapes and making wines in Loire Valley. Throughout history, the reputation of Loire Valley wines seemed curiously linked to climatic cycles. During the Roman Warm Period, which lasted from 250 BC to 400 AD, the first vines were planted, and winemaking proliferated. During the Medieval Warm Period, which lasted from 950 to 1250, Loire Valley established a solid reputation for the quality of its wines. Loire Valley has easy access to some of the best source of oak in France, e.g. from the forests of Allier, Nevers and Tronçais. Somewhat counter-intuitively, oak has not been traditionally used in Loire Valley, until the last few decades. Historically, Loire Valley wines tend to be acidic, fresh, fruity-driven and relatively light-bodied, which may not stand oak influence. During this era of global warming, however, ambitious winemakers have begun experimenting with oak maturations, in addition to extended maceration on lees, resulting in ever fuller and stronger wines. A cluster of numerous AOCs, Loire Valley is subdivided either by geography (from NW to SE: Lower Loire, Middle Loire and Upper Loire) or stylistic sub-regions (from NW to SE: Pays Nantais, Anjou, Saumur, Touraine and Centre-Loire). Of the many permitted grape varieties, Me- lon de Bourgogne, Cabernet Franc, Chenin Blanc, Sauvignon Blanc and Gamay are amongst the most widely planted, constituting between some of the vast majority of Loire Valley wines produced.

Jacky L.F. Cheong is a legal professional by day and a connoisseur by night. Having grown his fine dining venues in Britain, France, and Germany, he regularly writes about wine, the arts, classical music, and politics in several languages.
RAPPERS BECOMING FIXTURES ON FOOD SCENE

Rapper Snoop Dogg furiously stirred flour into a creamy bechamel sauce, a whisk in one hand and a microphone in the other during a cooking demonstration with chef Guy Fieri. He tossed herbs into the mac and cheese and spicy wing dishes with the dramatic flair of Emeril Lagasse, raising his hands in the air, spinning around after taste tests and occasionally singing lines from songs like “Drop It Like It’s Hot” as a crowd cheered wildly.

Wearing black shades, his dreads in a ponytail, the pioneering rapper rushed off the cooking stage and emerged 20 minutes later at a nearby beachside DJ booth, also part of the recent South Beach Wine & Food Festival, spinning tunes, including many of his own, while a stagehand passed out joints to the sweaty, enthusiastic crowd.

Snoop may seem an unlikely guest for a festival where high-brow foodies come for USD-500-a-plate dinners to mingle with chefs like Jose Andres and Daniel Boulud, but it’s emblematic of the widening intersection between food and music that Snoop and other rappers and hip-hop stars are capitalizing on, where unlikely pairings form shows like VH1’s “Martha & Snoop’s Potluck Dinner Party” and rappers like 2 Chainz drop cookbooks along with their albums. Mobb Deep rapper Prodigy, who served time in prison, recently came out with the cookbook “commissary kitchen: my infamous prison cookbook,” which includes a recipe that mixes Ramen noodles and Doritos.

“Music, like food, has no language barriers. When people hear music or eat tasty food, all of a sudden we have something in common,” he said.

Snoop may be a hit in culinary speak. The rapper, whose father of six told The Associated Press that cooking is “like music — you’re always creating different tastes, different flavors,” he said in a phone interview.

He’s had several restaurants, mostly centered on his fried chicken, that have closed due to “poor management,” he said. Rockhouse Las Vegas is currently featuring his grub and he said he hopes to another restaurant.

“Some of the folks in the food industry are trying to appeal to a younger audience and associate their brands with that,” said Darren Seifer, food and beverage industry analyst for the NPD Group.

But it’s not all about inking new business deals. Some artists were busy in the kitchen long before they started making music.

Rapper Flava Flav grew up cooking in his family’s soul food diner. Before bursting onto the music scene with the group Public Enemy, he went to culinary school and says he once was the head chef at the Nassau County Courthouse in New York.

“It’s like music — you’re always creating different tastes, different flavors,” he said in a phone interview.

Action Bronson often rhymes in culinary speak. The rapper, whose first album included tracks titled “Jerk Chicken,” “Shitaz” and “Brunch,” went to culinary school for a year before dropping out and pursuing music.

In an episode of his profanely titled Viceland show, he prepares chicken cutlets with a sesame panko crust that he serves with Mexican chocolate sauce, ice cream, flambeed Hennessey bananas and torched marshmallows, calling it “a fat guy sandwich.”

R&B singer Kelis, whose music is intersected with hip-hop and is perhaps best known for “Milkshake,” went to Le Cordon Bleu after hitting the charts, leading to a cookbook, a pop-up restaurant in London and an album titled “Food,” with songs like “Jerk Ribs,” “Cobbler” and “Biscuits n’ Gravy.”

“I love working with my hands and getting to create something,” said the singer, who is planning to open a restaurant in Los Angeles later this year. “It’s very different than music […] you can’t really control what you hear. They have to hear it, whereas food is a choice.”

Rapper Snoop Dogg (right) and Chef Guy Fieri, cooking together during a demonstration at the South Beach Wine & Food Festival in Miami Beach, Fla.
TODAY (APR 13)
FLOWING HUES - PAINTING EXHIBITION BY PAN JIN LING AND PAN JIN XIA

Born and raised in Macau, the Pan sisters are talented senior painters mastering different painting skills. Younger sister Pan Jin Ling creates interesting contrasts by employing Western colour techniques on the basis of traditional Chinese painting, while her older sister Pan Jin Xia primarily creates watercolour landscapes featuring the tranquility of the city. This exhibition features 60 Chinese paintings, watercolours and sketches, illustrating Macau’s culture and landscape.

TIME: 9am-7pm (Open on public holidays)
UNTIL: May 7, 2017
VENUE: Chun Chou Tong Pavilion, Lou Lim Ioc Garden, No. 10, Est. de Adolfo Loureiro
ADMISSION: Free
ENQUIRIES: (853) 8988 4000
ORGANIZER: Cultural Affairs Bureau
www.icm.gov.mo

TOMORROW (APR 14)
MACAU ARTS WINDOW 2017: UNTITLED TRAVEL – WORKS OF LIN GE

This exhibition features a total of 30 illustration works, mainly themed around a few places in Macau that are about to disappear or have already disappeared. According to Lin Ge, there are certain landscapes that we would not like to forget and that, even if we thought we would forget them, they would eventually spring to our minds at unexpected moments. The author hopes to record they would eventually spring to our minds at unexpected moments. The author hopes to record

TIME: 10am-7pm (Last admission at 6:30pm, closed on Mondays)
UNTIL: May 14, 2017
VENUE: Macau Museum of Art, Av. Xian Xing Hai, s/n, NAPE
ADMISSION: Free
ORGANIZER: Macau Museum of Art
ENQUIRIES: (853) 8791 9814
www.mam.gov.mo

SATURDAY (APR 15)
CLOUD GATE DANCE THEATRE – “RICE”

Inspired by the simplicity and beauty of man’s eternal connection with earth, Cloud Gate Dance Theatre’s Rice celebrates the life cycle of nature in parallel with human drama. The iconic Taiwanese company takes award-winning projections of the island’s essential crop to merge grain, flowers and lavish fields of green with a choreographic blend of modern dance and martial arts. Emblematic choreographer Lin Hwai-min leads the troupe’s skillful dancers on their descent from the clouds. Founded in 1973, the Cloud Gate Dance Theatre has dedicated itself to transforming ancient aesthetics into a thrilling and contemporary celebration of physical movement. Dubbed as Asia’s leading modern dance theatre, the troupe has been a frequent guest at New York’s Next Wave Festival, touring extensively in other international events and venues such as London’s Sadler’s Wells Theatre and Barbican Centre, Moscow’s Chekhov International Theatre Festival and the Movimentos Festival in Germany.

TIME: 8pm
ADMISSION: MOP150, MOP200, MOP250, MOP300
ORGANIZER: Macau Cultural Centre
ENQUIRIES: (853) 2825 2899
www.com.gov.mo
TICKETING: (853) 2855 5555
www.macauticket.com

MONDAY (APR 17)
MACAU ARTIST SOCIETY YOUTH COMMITTEE MEMBER’S EXHIBITION 2017

The exhibition features over 50 new artworks by 22 members of the Society. The participating members are local artists, teachers and students, who are engaged in the fields of arts, commercial arts, design, fine arts and literature. The exhibition aims to show the vitality of youth and bring the audience a visual feast. The Youth Committee of the Macau Artist Society was established in 2012, aimed at cultivating local young artistic talents and promote artistic education. Their activities include exhibitions, visits, academic lectures and charity, among others.

TIME: 11am-10pm
DATE: April 15 - June 25, 2017
VENUE: Lakeside Gallery – S1 Room, Anim’ Arte
Enquiries: (853) 2836 6866
www.icm.gov.mo

SUNDAY (APR 16)
EASTER CONCERT – MASS

Mass No. 3 in F minor is Anton Bruckner’s last mass. It is also a classical choral piece composed in his 40s before he turned his focus to symphonies. Since the mass came into existence, he had almost never stopped modifying the piece to improve it to the greatest extent possible. Hence, it attracted a vast loyal audience including the composer Johannes Brahms.

TIME: 8pm
DATE: April 15-16, 2017
ADMISSION: with free ticket
VENUE: St. Dominic’s Church
ORGANIZER: Macau Orchestra

TUESDAY (APR 18)
LOVE OF MACAU – PHOTOGRAPHS BY LEE KUNG KIM

In this exhibition, 150 excellent documentary works under the theme of Macau were specially selected and divided into the series patriotism and local customs, showing the life aspects in Macau in the 1960s and 1970s and reflecting a true piece of Macau’s history, and conveying to the public deep impressions of the city.

TIME: 10am-7pm (Last admission at 6:30pm, closed on Mondays)
UNTIL: July 8, 2107
VENUE: Macau Museum of Art, Av. Xian Xing Hai, s/n, NAPE
ADMISSION: Free
ORGANIZER: Macau Museum of Art
ENQUIRIES: (853) 8791 9814
www.mam.gov.mo
WEDNESDAY (APR 19)
Search for: Our Spiritual Home II - Installation by Yen-Hua Lee

The Artist, Yen-Hua Lee, has been exploring her creativity with concepts like time, space and memory. In her “Searching for: Spiritual home” series, the core concept aims to let audiences realize that all of us are just looking for ‘our home of the heart’. The physical space and the memory of the home we live in will change as time goes by and as people come and go. But we can search for our ‘internal home of the heart’ by combining memories from different space and time, and then obtain emotional satisfaction and resonance by sharing it with others.

Time: 12pm-9pm
Date: May 7, 2017
Admission: Free
Venue: Ox Warehouse, intersection of Av. Coronel Mesquita and Av. do Almirante Lacerda
Enquiries: (853) 2853 0026
Organizer: Ox Warehouse

thursday (apr 20)
Ad Lib - Konstantin Bessmertny

This exhibition presents 34 of renowned Russian artist Konstantin Bessmertny’s recent paintings, sculptures, installations and videos, with the artist choosing not to theme this bustling, humorous visual feast in which he shares his personal musings and witty responds to different phenomena occurring in society. A resident of Macau since 1993, Bessmertny once said: “I like a critical, sarcastic point of view on a subject. I prefer to take on a serious subject as a comedian rather than as a politician ... Our duty as artists is to do as much as possible to influence bureaucrats and rich people.”

Time: 10am-7pm (Last admission at 6:30pm, closed on Mondays)
Until: May 28, 2017
Venue: Macau Museum of Art, Av. Xian Xing Hai, s/n, NAPE
Admission: Free
Enquiries: (853) 8791 9814
Organizer: Macau Museum of Art

www.mam.gov.mo
What's in a name?

Sheep belong to the *Ovis aries* species, while goats belong to the *Capra aegagrus* species. Male goats are called bucks or billys and usually have a beard. Female goats are called does or nannies, and immature goats are called kids.

A male sheep of breeding age is called a ram. An adult female sheep is called a ewe. A baby sheep is called a lamb.

A group of sheep is called a flock, herd or mob. A group of goats is called a herd, trip or tribe.

Telling tails

Generally, the quickest way to tell the difference between a sheep and a goat is to look at their tails. A goat's tail goes up unless it is sick, frightened or in distress. A sheep's tail hangs down and is usually docked (shortened) for health and sanitary reasons.

There are many other physical differences between sheep and goats. Most goats have hairy coats that do not need shearing or combing, while most sheep grow woolly fleece coats that need to be sheared at least once a year. The sheep has an upper lip that is divided by a distinct philtrum (groove). The goat does not.

Goats tend to be more slender of the two, while most sheep have more meat on them.

Sheep have tear glands beneath the eyes and scent glands between the toes. Male goats have glands beneath the tail and develop a strong odor during the rut, or mating season.

Did you know?

A goat has a beard, while a sheep has a mane.

Many types of goats live and breed in the wild, but sheep are entirely domesticated.

Goat horns are narrower, more upright and less curved than sheep horns.

While sheep and goats are able to mate, the offspring is a sheep-goat hybrid that is usually sterile. Hybrids made in the laboratory are called chimeras.

Dinnertime

Sheep and goats have similar nutritional needs, but get their food in different ways and how they digest it varies greatly. Goats are natural browsers, while sheep are grazers. Goats eat a more varied, more nutritious diet than most sheep. Goats feed on leaves, twigs, vines and shrubs. They are quite nimble and are able to reach higher vegetation.

Sheep eat short, tender grasses and clover. They like to graze close to the soil. Sheep should not be fed grain because it often has copper in it, which can be toxic to sheep.

On the farm

Generally, goats tend to be more aggressive than sheep, and in close quarters will usually dominate sheep. This is even more likely if the goats have horns and the sheep are polled (hornless). However, rams have been known to win a fight with a buck by using a pre-emptive kick to the stomach when the back is rearing up.

Behavior

Goats are naturally curious and independent animals, while sheep have a strong flocking instinct and tend to be more aloof. Sheep are easily kept inside a fenced enclosure, while a goat may decide the grass is greener on the other side. Neither sheep nor goats like to get their feet wet; both prefer upland grazing to lowland.

Sheep and goats are generally vulnerable to similar diseases and parasites. “Floppy kid syndrome” is a disease unique to goats.

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