

Vienna Boys Choir

Manolo Cagnin, Conductor

2012 USA Spring Tour

Carl Orff (1895 – 1982)

O Fortuna / Fortuna Imperatrix Mundi (Fortune, Empress of the World) *from Carmina Burana*

The *Carmina Burana* is a collection of medieval songs in Latin, Middle High German and Frankish. The collection contains sacred songs (possibly for pageants), moral songs, satirical songs and songs about love and drinking. It was compiled around 1230, probably for the abbot of the monastery at Seckau in Austria. The manuscript was discovered in the 1800s in the monastery at Benediktbeuren in Bavaria; it was edited in 1847 by Johann Andreas Schmeller (1785 – 1852) under its new title, *Carmina Burana* (Songs from Benediktbeuren).

Orff composed his *Carmina* in 1936. He selected 24 songs to paint a medieval vision of fortune's wheel and man's life turning with it, from love to death, happiness to misery. The work opens (and closes) with a choral address to Fortuna, the fickle Goddess of Luck and Fate, on whose whims man's lot depends. To Orff, the *Carmina Burana* signified his "first real work"; he wrote to his publisher to destroy everything else.

Text

*O Fortuna
velut luna
statu variabilis,
semper crescis
aut decrescis;
vita detestabilis
nunc obdurat
et tunc curat
ludo mentis aciem,
egestatem,
potestatem
dissolvit ut glaciem.*

*Sors immanis
et inanis,
rota tu volubilis,
status malus
vana salus
semper dissolubilis,
obumbrata
et velata
michi quoque niteris;
nunc per ludum
dorsum nudum
fero tui sceleris.*

Translation

O Fortune,
Changeable as the Moon,

You are forever waxing
Or waning.
Detestable life,
Now it thwarts,
And then it takes care
Playfully of the mind's desire,
Poverty,
Power
Melts it like ice.

Fate - oppressive
and inane,
whirling wheel:
you are wicked.
Health is vain and
Always fades,
dark
And veiled
you plague me, too.
Now, through your games,
I carry a bare back
as a result of your malice.

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*Sors salutis
et virtutis
michi nunc contraria
est affectus
et defectus
semper in angaria.
Hac in hora
sine mora
corde pulsum tangite;
quod per sortem
sternit fortem
mecum omnes plangite!*

Fate, with regard to health
and virtue
has now turned against me.
It is inflated
and deflated,
always under pressure.
And now, this hour,
without hesitation,
pluck the quivering strings.
That through (the vagaries of) fate
the virtuous man falls
you may all bemoan with me.

Josef von Eybler (1765 – 1846)
Omnes de Saba Venient
Gradual for Epiphany.
Text: Isaiah 60:6 and Matthew 2:2

Eybler, a cousin of Joseph and Michael Haydn, was educated in the Viennese *Stadtseminar*. When he was eleven, he received lessons in composing from court composer Johann Georg Albrechtsberger. Joseph Haydn and Wolfgang Amadeus Mozart helped his career along; ironically, Eybler was in his lifetime far more influential than the two composers, who had a much more lasting influence on music.

In 1824, Eybler succeeded Antonio Salieri as *Erster Kapellmeister* (first conductor) of the Vienna Hofmusikkapelle. Not many of Eybler's compositions survive; the gradual *Omnes de Saba Venient* with its bright soprano solo is the most popular.

Text
Choir-
Omnes de Saba venient, aurum et thus deferentes et laudem Domino annuntiantes.
Alleluja.
Solo-
Surge et illuminare Jerusalem quia gloria Domini super te orta est. Alleluja.
Choir-
Vidimus stellam ejus in Oriente. Alleluja.
Et venimus cum muneribus adorare Dominum. Alleluja.

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Translation

They will all come from Saba; (they will) bring gold and frankincense and praise the Lord. Hallelujah.

Rise and shine, Jerusalem, for the glory of the Lord has risen above you. Hallelujah.

We have seen his star in the East, Hallelujah.

And we have come with presents to worship the Lord. Hallelujah.

Johannes Brahms (1833 – 1897)

Regina Coeli (Queen of Heaven), Op. 37, No. 3 (1863)

For soprano and alto solo and four part boys' or women's choir

Text: Liturgical

Hamburg-born Johannes Brahms was a reserved, logical and thorough man, whose terse manner is reflected in his works. He knew a lot of music, and had obviously studied ancient music in some detail (this is reflected in his own use of Renaissance and Baroque polyphony). When writing vocal music, Brahms paid close attention to words; his sacred music is a deeply felt, non-denominational statement of faith.

Brahms, who for a while was the artistic director of a women's choir in Hamburg, wrote a great deal of music for high voices, motets, lieder and folk songs. He made use of traditional folk tunes, sometimes simply arranging them, but also invented his own, such as his famous lullaby.

The Marian antiphon *Regina Coeli* dates back to the 12th century; it was used in Franciscan monasteries. According to legend, Saint Gregory heard angels chant the first three lines one Easter morning and was inspired to write the fourth. Brahms wrote this setting in 1863; the piece was published in 1865, together with two other liturgical works, 'O bone Jesu' and 'Adoramus te Christe'. The last and longest of the three, *Regina Coeli* features two soloists in addition to the choir. Throughout the motet, the solo voices sing a canon in contrary motion. The Vienna Boys Choir sings another setting of the antiphon in this program, by Ferdinand Schubert.

Text

Regina coeli laetare, alleluia.

Quia quem meruisti portare, alleluia,

Resurrexit, sicut dixit, alleluia.

Ora pro nobis Deum, alleluia

Translation

Queen of Heaven, rejoice, alleluia.

For he whom you were worthy to bear, alleluia,

Has risen, as he had said, alleluia.

Pray for us to God, alleluia.

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Franz Burkhart (1902 – 1978)
Exsultavit (My Spirit Rejoices) from Six Motets

Viennese born and bred, Burkhart studied musicology, violin, piano and composition at the University of Vienna. He studied with Ferdinand Grossmann, the artistic director of the Vienna Boys Choir, and founded a singing school for children. Burkhart, who was the artistic director of several choirs, later became a professor at the Vienna conservatory.

Exsultavit, a motet for two sopranos and alto, is taken from the Magnificat (or ‘Song of Mary’), with which the Virgin Mary praises God as protector of the weak. The text is found in the gospel of Luke (Lk 1:46ff.). The Magnificat, which has been set to music by many composers, is used daily in Christian liturgy. Burkhart uses a passage from the beginning of the prayer, leaving out the explicit references to Mary, so that the text assumes a more general meaning.

Text

*Exsultavit spiritus meus in Deo salutari meo
quia fecit mihi magna qui potens est et sanctum nomen eius.
Alleluja.*

Translation

My spirit rejoices in God, my saviour,
for he who is mighty has done great things for me. His name is holy.
Alleluja.

Ferdinand Schubert (1794 – 1859)
Regina Coeli (Queen of Heaven), Op. 1
Arr. Gerald Wirth (b. 1965)

Ferdinand Schubert was born three years before his famous brother Franz. Like Franz, he received violin and piano lessons from their father and older brother Ignaz. The Schuberts often played chamber music together. Ferdinand and Franz were close. Ferdinand worked as an organist, a conductor, and as a teacher. He was well respected for his teaching and his pedagogical writings. After Franz’s death, Ferdinand edited his younger brother’s works.

His setting of the Marian antiphon *Regina Coeli* stands out among his compositions.

Text: Please see the notes for Johannes Brahms’s *Regina Coeli*, above

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Tomás Luis de Victoria (c. 1548 – 1611)

Tenebrae Factae Sunt (Darkness Fell), from *Officium Hebdomadae Sanctae* (1585)

Victoria was born in Avila (Spain) around 1548. He moved to Rome in 1565 to become a member of the Collegium Germanicum. In 1571 he succeeded Palestrina as music teacher in the Collegium Romanum, and then in 1575 he was ordained priest. In 1585, Victoria left Rome and returned to Spain to take up a chaplaincy in the service of Empress Maria. It is likely that he wrote only liturgical compositions; no other pieces have survived.

Like El Greco's (1541 – 1614) painting, Victoria's music is closely associated with the counter-reformation. His style is expressive and captures the emotions conveyed by the words. His music can be described as mystic. It is conceivable that Victoria knew Saint Teresa (1515 – 1582); as a native of Avila, he certainly would have grown up with stories of her visions. The account of her spiritual life, written by herself, was completed in 1565, the year Victoria left Avila for Rome. Victoria saw music as a gift that exists outside of man. To him, music describes the very essence of God; 'it can affect the spirit, but also the body.'

Tenebrae Factae Sunt, a four-part a cappella motet, is part of a cycle of 9 lessons and 18 responses written for Holy Week (Thursday to Saturday before Easter), the *Officium Hebdomadae Sanctae* (1585). The cycle of services held in Holy Week later became called *Tenebrae*, 'darkness'. The texts are based on passages from the Lamentations of Jeremiah as well as the gospels and reflect Christ's feelings before and during crucifixion, but also the feelings of the disciples and the people. *Tenebrae factae sunt* is an account of Jesus' death, combining passages from Matthew (27:44f.), Luke (23:46f. 'Jesus voce magna ait, Pater in manus tuas') and John (19:30 'et inclinato capite tradidit spiritum'). The only passage that is not Biblical is the clause 'dum crucifixissent Jesum Judaei'.

Written in the Doric mode, *Tenebrae Factae Sunt*, was meant to be performed during the second Nocturn on Holy Friday. This was very much a funeral service, mourning the death of Christ. The church was only lit by candles. The numbers given in the different Ordines vary, but it is clear that they have a symbolic meaning, whether they represent twelve prophets, twelve apostles, or eleven faithful disciples, the three Marys and Jesus himself. During the service, the candles were extinguished one after the other, until the church was left in darkness ('tenebrae factae sunt'), with only one hidden candle burning behind the altar. A priest then began to beat with his hand upon the altar step, and the congregation was expected to make similar noises, copying nature in turmoil at the death of Christ.

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Text

*Tenebrae factae sunt, dum crucifixissent Jesum Judaei:
Et circa horam nonam exclamavit Jesus voce magna:
Deus meus, ut quid me dereliquisti?
Et inclinato capite emisit spiritum.
Exclamans Jesus voce magna ait:
Pater, in manus tuas commendo spiritum meum.
Et inclinato capite emisit spiritum.*

Translation

Darkness fell when the Jews crucified Jesus:
And around the ninth hour Jesus exclaimed loudly:
My God, why have you forsaken me?
And he bowed his head, and died.
Shouting with a loud voice, Jesus said:
Father, in your hands I commend my spirit.
And he bowed his head, and died.

Solo to be announced from the stage

Johannes Brahms (1833 – 1897)

Der 13. Psalm (The Thirteenth Psalm), Op. 27

Text: Biblical

Brahms wrote this setting of the thirteenth Psalm in 1859. It was first performed by Brahms's *Frauenchor* in the Petrikirche in Hamburg, on 19 September 1859, with Brahms himself conducting.

Psalm 13 is a psalm of David; it is generally understood as a psalm sung by a sick person, although one might think of different ailments. The singer is certainly a sufferer. Formally, the psalm resembles a Babylonian lament: the main cry is repeated four times. It is thought that in antiquity, it would have been sung in the temple itself, i.e. in the presence of God. Brahms chose Luther's German translation of the Hebrew. His setting, published in 1864, can be accompanied by piano, harp, or organ, or, alternatively, by a five-part string ensemble. It has been described as detached. The sung parts are kept plain and simple; the accompaniment is busy and festive. Homophonic passages alternate with passages of imitation. Brahms seems to focus on the hopeful message at the end; on the words '*Ich hoffe aber darauf*', the music moves into G Major.

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Text

Herr, wie lange willst du mein so gar vergessen?
Wie lange verbirgst du dein Antlitz vor mir?
Wie lange soll ich sorgen in meiner Seele und mich ängsten in meinem Herzen täglich?
Wie lange soll sich mein Feind über mich erheben?
Schaue doch und erhöre mich, Herr, mein Gott!
Erleuchte meine Augen, dass ich nicht dem Tode entschlafe,
dass nicht mein Feind rühme, er sei mein mächtig geworden,
und meine Widersacher sich nicht freuen, dass ich niederliege.
Ich hoffe aber darauf, dass du so gnädig bist;
mein Herz freut sich, dass du so gerne hilfst.
Ich will dem Herrn singen, dass er so wohl an mir tut.

Translation

How long wilt thou forget me, O Lord? for ever?
How long wilt thou hide thy face from me?
How long shall I take counsel in my soul, having sorrow in my heart daily?
How long shall mine enemy be exalted over me?
Consider and hear me, O Lord my God: lighten mine eyes, lest I sleep the sleep of death;
Lest mine enemy say, I have prevailed against him;
And those that trouble me rejoice when I am moved.
But I have trusted in thy mercy; my heart shall rejoice in thy salvation.
I will sing unto the Lord, because he hath dealt bountifully with me.

Heinz Kratochwil (1933 – 1995)

Jubilate Deo

Kratochwil, a professor at Vienna's University of Music, described his own compositions as 'exploring boundaries'; he combines old and new styles of music, serious and popular styles. His works use elements of church modes, polyphony, jazz and avant garde styles.

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Franz Schubert (1797 – 1828)
Widerspruch (Contradiction), Op. 105, No. 1 (D. 865)
Text: Johann Gabriel Seidl (1804 – 1875)

Franz Peter Schubert was born in Lichtenthal (now a district of Vienna) in 1797. His father, a teacher, gave him violin and piano lessons. In 1808 Schubert auditioned for the imperial choir boys and was given one of two places in the choir. Antonio Salieri became his teacher. Schubert did well at the choir school and wrote his first compositions there, but he did not like the food. A letter to his brother Ferdinand begs for an apple, 'because it is hard to subsist on gruel and to wait for hours from one meagre meal to the next'. In spite of his enormous talent, Schubert was never able to live off his music; he had to eke out a meagre living from teaching. First he worked as an assistant at his father's school, then later he taught music at the Hungarian estate of Count Esterházy. Schubert wrote eight symphonies, six masses and chamber music. He is most famous for his lieder. He wrote more than six hundred songs on poems by Goethe, Heine, Shakespeare and others. Schubert died at the age of 31.

Widerspruch, originally written in 1826 for four part men's chorus and piano, is the first in a group of four songs that make up Op. 105 (the others are *Wiegenlied*, D. 867; *Am Fenster*, D. 878; and *Sehnsucht*, D. 879). All four poems are by Johann Gabriel Seidl, a prolific writer and man of many trades. Seidl, seven years Schubert's junior, read law, published poems, essays, scientific articles and reviews, some under a pseudonym, and he also wrote the words of the contemporary Austrian national anthem ('God save Franz, the Emperor'). Later in life he became a member of the Austrian Academy of Sciences, and keeper of the imperial coin and antiques collection.

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It is a popular romantic device to use descriptions of nature to reflect emotions. In *Widerspruch* (contradiction), the speaker lives through a whole gamut of emotions, charging through the woods. The contradiction is clear right from the start, where the narrow clashes with infinity. Seidl uses first person narrative to include the reader in his universe, entice you into the poem, or the woods as it were. There is a sense of wild freedom, intoxicating, overwhelming, and almost unbearable. When you arrive on an outcrop you find yourself on top of the world, you are able to overlook everything, drunk on nature. And in one fell swoop, the space and freedom become oppressive. The atmosphere changes to anxiety, a tightening in the throat (*ach, wie beschränkt, wie eng, wird mir's im Luftgedräng*). Clouds threaten out of the blue, the red of the evening sky would collapse, and all you want to do is crawl into a small space, take shelter and revert to the innocence and smallness of childhood. The moment does not last: at the end, the narrator is back to the beginning, crashing through the woods, risking his heart. It is the contradiction of human existence.

Text

*Wenn ich durch' Busch und Zweig
brech' auf beschränktem Steig
wird mir so weit so frei,
will mir das Herz entzwei.*

*Rings dann im Waldeshaus
rücken die Wänd' hinaus,
wölbt sich das Laubgemach
hoch mir zum Schwindeldach,
webt sich der Blätter schier
jedes zur Schwinge mir,
dass sich mein Herz so weit
sehnt nach Unendlichkeit.*

*Doch wenn im weitem Raum
hoch am Gebirgessaum
über dem Thal ich steh'
nieder zum Thale seh',
ach, wie beschränkt, wie eng,
wird mir's im Luftgedräng!*

*Rings auf mein Haupt so schwer
nicken die Wolken her,
nieder zu stürzen droht
rings mir das Abendroth,
und in ein Kämmerlein
sehnt sich mein Herz hinein.*

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*Wenn ich durch' Busch und Zweig
brech' auf beschränktem Steig
wird mir so weit so frei,
will mir das Herz entzwei.*

Translation

When I crash through bushes and undergrowth
On the narrow footpath
The feeling of vastness and freedom
Would tear my heart in two.

All around me, my house of wood,
The forest's walls expand
And my chamber of leaves arches
Upwards, high, transforming itself into a dizzying roof,
The leaves weave as though
They were each one a wing for me,
And my heart yearns so far
For eternity.

But when I stand in such vastness
High on the edge of the mountain
Above the valley
Looking down into the valley
Oh, how closed in, how tight
Is my chest!

Around me, on to my head,
The clouds crowd and nod down heavily,
And around me the evening red
Threatens to come crashing down
And my heart yearns
To creep away into a little room.

When I crash through bushes and undergrowth
On the narrow footpath
The feeling of vastness and freedom
Would tear my heart in two.

INTERMISSION

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Johann Strauss Jr. (1825 – 1899)
Eljen a Magyar (Hail to Hungary), Op. 332 (1869)
Fast polka
Arr. Uwe Theimer
Text: Rudolf Effenberger

Johann Strauss Jr. was the second Strauss with the first name Johann, but he is undoubtedly the most famous. At least four members of the family were active as composers: his father Johann (1804 – 1849), Johann himself and his brothers Josef (1827 – 1870) and Eduard (1835 – 1916). When Johann was ten years old, his father became Hofball-Musikdirektor (Music Director at the Court Balls). A high honour, but father Strauss did not want his sons to become musicians (a rather suspect profession) and enrolled his son in a trade academy. Johann, aided and abetted by his mother, had music lessons behind his father's back. At nineteen, he founded his own very successful orchestra. Much of Strauss's music is influenced by gypsy music and Jewish Klezmer music. There is an inherent ambiguity in his music: Strauss, who made the entire city of Vienna dance, was a nervous, ill-tempered and lonely man, and he could not dance.

In March 1869, Strauss went with his brothers and his own orchestra, the 'Strauss-Kapelle' to Pest for two concerts; he wrote *Eljen* for these performances. He based some of the melodies on the well-known Hungarian *Rakoczy March* (also used by Berlioz in his *Damnation de Faust*). The polka is dedicated to the Hungarian people.

Text
Eljen! Lagerfeuer, klare Nacht,
Sternenpracht, alles ist wach.
Eljen! Hell das Feuer angefacht,
Lust und Freud alle Tage so wie heut',
Pusztaklang wunderbar, spiel' und tanz' das ganze Jahr.
Eljen a Magyar!

Komm und spiel, Sorgen lass sein,
geige und spiel allein für mich.
Czardas klingt, froh will ich sein,
reichlich will ich belohnen dich.

Laut ein Cymbal aus der Schenke klingt
Pusztalieder ein Zigeuner singt
Ungarmädel den Tokayer bringt
Und zum Tanz ein Czardas ladet ein
Ungarmädel, tanze flink und fein.
Immer wild und wilder wird der Tanz,
Ungarmädel, komm, sei mein, gehör mir ganz!

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Translation

Eljen! Campfires, clear night sky,
Splendid stars, everyone is awake.
Eljen! Stoke the fire, brightly,
Happiness and joy every day, just like today,
The beautiful sound of the puszta, let's play and dance all year.
Eljen a Magyar!

Come and play, forget your worries,
Play the fiddle just for me,
The czardas sounds, I want to be happy,
And I will reward you richly.

A cymbal sounds loudly from the tavern,
A gypsy sings songs about the puszta,
A Hungarian girl brings Tokay,
And the sound of czardas inspires me to dance!
Hungarian girl, dance quickly and well,
The dance becomes wild and wilder,
Hungarian girl, come one, be mine, completely.

Robert Schumann (1810 – 1856)
Zigeunerleben (Gypsy Life), Op. 29, No. 3
Text: Emanuel Geibel (1815 – 1884)

Schumann, a bookseller's son, showed early ability as a pianist. He tried composing and writing at a young age. In 1821, at the grand old age of 11, he went to Leipzig to study law, but actually spent his time on music and literature (a bit later also on the ladies and on champagne). After a brief intermezzo in Heidelberg (more law), he was finally able to convince his family that he should become a pianist. He moved back to Leipzig, to live with the Wieck family.

In 1834 Schumann founded the *Neue Zeitschrift für Musik*, a music review. Schumann was a perceptive critic, and his writings helped a number of young composers along in their careers. A child of his time and certainly into cloak-and-dagger stuff, he would occasionally write under two noms de plume. When he felt lyrical and thoughtful, he was Eusebius; when he felt fiery urges, he called himself Florestan.

He fell in love with Wieck's daughter Clara, who was a gifted pianist. Clara's father, however, objected to their marriage, and it took the couple five years before they were finally able to marry.

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Schumann continued to compose. He was less successful in other things: he tried teaching at Mendelssohn's conservatory in Leipzig and tried his hand at conducting, but lacked conviction. He may have also felt insecure with regard to Clara, who had become something of a pop star (the Romantic period basically invented the concept). Depressions followed, possibly worsened by syphilis. From 1854 onwards Schumann suffered hallucinations, which scared him into checking himself into an asylum where he died in 1856.

Schumann's output includes a piano concerto, a cello concerto, symphonies and large choral works as well as more than 150 lieder; but he is especially known for his introvert piano and chamber music.

Zigeunerleben (Gypsy Life) was written in 1840, the year Schumann married Clara Wieck; a year in which he wrote a grand total of 138 lieder. *Zigeunerleben* is the third of three poems by Emanuel Geibel that make up Schumann's Op. 29. It is a very lively, dramatic piece, with optional parts for tambourine and triangle to create 'gypsy' effects.

German Romantic composers and poets had a fascination with the 'exotic'. Enigmatic gypsies and noble savages inspired countless stories and legends. *Zigeunerleben* describes a night in a gypsy camp. The gypsies, who are portrayed in fantastic epithets, "suckled by the sacred waters of the Nile" and "bronzed by the southern heat of Spain" gather around the campfire for stories, spells and food, served by an old crone: a witch? They listen, spellbound; they dance, entranced; they sing, probably, and the fire casts a mysterious glow, but the whole is an illusion. In the morning, the magic is gone, it is grey, and cold, and the nightly revellers slink off to an unknown destination and an unknown future: gypsy life wasn't and isn't all it is cracked up to be.

Text

*Im Schatten des Waldes, im Buchengezweig,
da regt's sich's und raschelt und flüstert zugleich,
es flackern die Flammen, es gaukelt der Schein
um bunte Gestalten, um Laub und Gestein.*

*Das ist der Zigeuner bewegliche Schar,
mit blitzendem Aug' und mit wallendem Haar,
gesäugt an des Niles geheiligter Flut,
gebräunt von Hispaniens südlicher Glut.*

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*Um's lodernde Feuer da lagern die Männer
Verwildert und kühn,
da kauern die Weiber und rüsten das Mahl
und füllen geschäftig den alten Pokal
und Sagen und Lieder ertönen im Rund
wie Spaniens Gärten so blühend und bunt
und magische Sprüche für Not und Gefahr
verkündet die Alte der horchenden Schar.*

*Schwarzäugige Mädchen beginnen den Tanz
Da sprühen die Fackeln den rötlichen Glanz.
Es lockt die Gitarre, die Cymbel erklingt,
wie wild und wilder der Reigen sich schlingt.*

*Dann ruh'n sie ermüdet vom nächtlichen Reih'n
Es rauschen die Buchen in Schlummer sie ein,
und die aus der glücklichen Heimat verbannt,
sie schauen im Traume das glückliche Land.*

*Doch wie nun im Osten der Morgen erwacht
verlöschen die schönen Gebilde der Nacht
es scharret das Maultier bei Tagesbeginn,
fort ziehen die Gestalten: wer sagt dir, wohin?*

Translation

In the shadow of the forest, among branches of beech,
something stirs, and rustles, and whispers all at once,
flames flicker, and their light casts a spell
around colourful figures, foliage and stones.

That is the tribe of agile gypsies:
eyes flashing, hair flowing;
suckled by the sacred waters of the Nile,
bronzed by the southern heat of Spain.

The men lie around the fire
Wild and brave,
Where the women squat to prepare the meal.
They fill the old chalice
And legends and songs resound in the circle
Blossoming and colourful like the gardens of Spain
And magic spells against need and danger
The old woman tells the listening group.

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Black-eyed girls start the dance
Torches cast the reddish reflection.
The guitar seduces, the cymbals sound,
And the round dance spins wilder and wilder circles.

At last they lie down, tired from the nightly round,
The beeches rustle them to their slumber
And those that are banished from their happy homeland,
May see it in their dreams.

As morning wakes in the east,
The night's beautiful fancies expire.
The mule paws the ground at daybreak,
The figures move away: who can tell you where?

Raymond Murray Schafer (b. 1933)
Gamelan for four voices (1979)

Canadian composer Raymond Murray Schafer studied harpsichord, piano, and music theory at the Royal Conservatory in Toronto, and composition at the University of Toronto. He later studied in Vienna and London, and holds a piano degree from the Royal College of Music. Schafer has been awarded several prizes for his compositions (Guggenheim Fellowship in 1974, Composer of the Year, Canadian Music Council in 1976, Prix Honegger in 1980, Louis Applebaum Composer's Award in 1999, Walter Carsen Prize in 2005). His works are performed internationally.

Schafer, who has a keen interest in different cultures, their philosophy, literature, and music, has taught at the Memorial University of Newfoundland and the Simon Fraser University in Vancouver. He has worked as a writer and as an editor, and he has pioneered research on acoustic ecology. He still researches for the World Forum for Acoustic Ecology, which he founded in 1970.

Gamelan is a re-creation of a Javanese gamelan orchestra by voices. The text mimics the sounds of the actual instrument.

Raymond Murray Schafer (b. 1933)
Miniwanka or The Moments of Water

In *Miniwanka*, Schafer describes the water cycle from a rain drop to the ocean. The text, in various First Nation dialects and onomatopoeic English, mentions water, rain, brooks, rivers, fog, and the sea.

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Miniwanka opens with the words, 'The wise man delights in water'; the choir then splits into single drops of rain, drumming, hissing, and swelling. Different First Nation words depict rain, running water, and waves. Schafer's notation – almost a painting in music – gives a clear idea of the shape the composer has in mind. The choir sings up a storm; there is a satisfying plash in the middle, before the weather abates, and the piece ends with the words, 'Water never dies'.

Yoshiki Mizuno (b. 1982)
Yell (2009)
Japanese pop song
Arr. Hiroaki Takaha

Yell was written for the school choir competition of NHK, the Japanese broadcasting corporation. It deals with youth, expectations, and hopes for the future, and is often played at the end of the academic year. Mizuno recorded it with his own band, Ikimono-gakari. This version made the Japanese charts in 2009, and earned its composer a national music award for best original song. The Vienna Boys Choir learned it for a tour of Japan, and found the song irresistible.

Text

Youth asks again and again, where am I, what am I doing?
We each have wings, but we cannot fly.
To say good-bye is not sad.
We each have a dream which we try to realize.
With each good-bye, we become stronger.
A new part of life begins, we go on.

Yell. I live, and my friends and I have agreed to each go our own way.
We fly each into our future, with hope.

Ennio Morricone (b. 1928)
Nella Fantasia (In My Mind) from the film, *The Mission* (1986)
Text: Chiara Ferrau

Gabriel's Oboe is the main theme from Roland Joffé's 1986 film *The Mission*, starring Jeremy Irons and Robert de Niro. The film soundtrack was composed by Ennio Morricone, earning him an Academy Award nomination and a Golden Globe for best original score. The haunting tune has since been performed by a number of orchestras, and covered by Yo-Yo Ma, Holly Gornik, and Brynjar Hoff, among others. In 1998, Sarah Brightman asked Morricone for permission to add a text in order to sing it. The result was *Nella Fantasia*, with Italian lyrics.

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In the film, Jeremy Irons's character, Father Gabriel, is seen playing the oboe by a waterfall. He hopes to win over the Guaraní tribe with music. While the tribesmen are intrigued, their chief breaks the oboe, taking music criticism to a new level.

Text

Nella fantasia io vedo un mondo giusto,
Lì tutti vivono in pace e in onestà.
Io sogno d'anime che sono sempre libere,
Come le nuvole che volano,
Pien' d'umanità in fondo all'anima.

Nella fantasia io vedo un mondo chiaro,
Lì anche la notte è meno oscura.
Io sogno d'anime che sono sempre libere,
Come le nuvole che volano.

Nella fantasia esiste un vento caldo,
Che soffia sulle città, come amico.
Io sogno d'anime che sono sempre libere,
Come le nuvole che volano,
Pien' d'umanità in fondo all'anima.

Translation

In my mind I see a just world,
where everyone lives in peace and in honesty.
I dream of souls which are always free,
Like flying clouds
Full of love in the depths of the soul.

In my mind I see a bright world,
where even the night is less dark.
I dream of souls which are always free,
Like flying clouds.

In my mind forms a warm wind,
which blows through the cities, like a friend.
I dream of souls which are always free,
Like flying clouds
Full of love in the depths of the soul.

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Medley of songs *from the film, Sister Act*
Arr. Mac Huff (b. 1969)

Hail, Holy Queen
Arr. Marc Shaiman
Text: Traditional

I Will Follow Him
Music: J.W. Stole and Del Roma
Original Lyrics: Jacques Plante
Text: Norman Gimbel and Arthur Altman

Shout
Music and text: O'Kelly Isley, Ronald Isely, and Rudolph Isley

In der Mölltalleitn (On the Slopes of the Moell Valley)
Folk song from Carinthia
Arr. Gerald Wirth

Folk songs often have a convoluted history. Most times the authors, lyricists as well as composers, are anonymous, and there is a feeling that the songs belong to everyone. Usually folk songs were passed on orally. If they were printed, publishers simply printed the words, assuming that the melody was known anyway. Printing musical notes was prohibitively expensive. An important, although rare source are hand-written private song books. They contain the songs a person knew and liked, but also recipes and useful advice about life in general. Sometimes a melody was jotted down as well. These books accompanied their owner through his or her entire life, and some were kept over generations in a family. The oldest extant song books date to the 17th century.

Alpine folk songs have certain characteristics that are easy to recognise; they reflect the landscape. Many include yodels or a refrain or shout similar to yodelling. The texts of these folk songs include descriptions of the seasons and of the surrounding nature. They deal with driving cattle to and from the pastures, hunting, poaching, milking, carting, logging, dancing, loving and dying – things that are done everywhere around the world. The Alps and the yodels simply add the local flavour.

Text
In da Mölltalleit'n, in da Sunnaseit'n,
då sein die Bleamal no amål so schian.
Willst a Sträussal bind'n, schiane Bleamal find'n,
muasst in die Sunnaseit'n einigiah'n.

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In da Mölltalleit'n, in da Sunnaseit'n,
då sein die Diandl'n no amål so schian.
Willst a Diandle kriag'n, willst di recht verliab'n,
muasst in die Sunnaseit'n einigiahn.

In da Mölltalleit'n, in da Sunnaseit'n,
då is des Rast'n no amål so schian.
Wanns mi aussitrag'n, in an hölzern Schrågn,
bleibts in da Sunnaseit'n no amål stian.

Translation

On the Moell valley slopes, on the sunny side,
the flowers are ever so pretty.
If you want to bind a bouquet with pretty flowers,
you will have to go to the sunny side.

On the Moell valley slopes, on the sunny side,
the girls are every so pretty.
If you want a girl to truly love,
you will have to go to the sunny side.

On the Moell valley slopes, on the sunny side,
it is ever so nice to sit and rest.
When you will carry me out, in a wooden casket,
do stop for a moment on the sunny side.

Waldhansl (John of the Forest)
Clapping song from the Ausseerland (Styria)
Arr. Gerald Wirth

An Austrian clapping song ('Pascher') is a dance where the participants slap their thighs, clap into each other's hands and stamp their feet. It is known around the Alpine countries by a number of names and has local variants. It is customary to start slowly and gradually increase the speed during the dance, until either the musicians or the dancers have to give up.

Text

I geh in Wald eini I geh in Wald zua
Jodler
I bin a Waldhansl sei lustiger Bua,
drai ho li o und schneids o.

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*Und weil i'n Waldhansl sei lustiga bi,
drai ho li e, hola drai ho li o,
Drum schickt si koa traurigs Mensch a nit für mi,
drai ho li o und schneids o.*

Translation

I go into the forest, I go deeply into the forest,
Yodel
I am the cheerful son of a woodcutter
Yodel.

And since I am Waldhansl's cheerful boy,
Yodel
A mournful girl would not be right for me.
Yodel

Josef Strauss (1827 – 1870)
For Ever!, Op. 193
Fast polka
Arr. Gerald Wirth
Text: Tina Breckwoldt

Josef Strauss was the younger brother of the waltz king. He did not see himself as a musician: Josef was an engineer, and quite happy in his profession. He invented a street cleaning machine for the Viennese magistrate. In 1853, his brother Johann suffered a nervous breakdown, and the entire family begged Josef to step in for his brother: the family depended on the concerts for their livelihood. Josef, who hated being the centre of attention, finally gave in and conducted the Strauss Kapelle whenever his brother was unable to do so.

For Ever! was written for a charity ball in February 1866. Strauss had plans to travel to England, which might account for the English title, but the trip never came about. The little known, jolly polka was arranged for the Vienna Boys Choir in 2012; this tour presents the USA premiere of the piece.

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Johann Strauss Jr. (1825 – 1899)
Tausend und eine Nacht (Arabian Nights), Op. 346
Waltz
Arr. Uwe Theimer
Text: E.Seifert

Tausend und eine Nacht is a waltz from Strauss's operetta *Indigo and the Forty Thieves*, based on the classic 'Arabian Nights'. The piece premiered in February 1871 in Vienna and received mixed reviews; the audience loved it, but the press was divided. Between 1875 and 1906, *Indigo* was produced under a variety of titles in Paris, London and in Vienna.

Text
*Im Zauberland des Orient,
da werden Märchen erzählt.
Sheherezade alle kennt,
kein Geheimnis darin fehlt.*

*Offenbar wird eine Macht,
wird dieses Buch aufgemacht.
Musik erklinge weit
In alle, alle Welt.*

*Was kann's Schönres geben,
mit Musik zu leben,
und beim Spiel der Geigen
Wiener Charme zu zeigen,
schöne Weisen lieben,
sich im Walzer wiegen
wie im Märchen Tausend und eine Nacht.*

*Kommt und tanzt mit,
wo's Musik gibt,
lass die Sorgen
bis auf Morgen.
Froh und heiter
So geht' weiter
Vieles wird dann anders sein.*

*Ein Walzer von Strauss
Hat schon vieles gemacht,
hat Mädchen und Buben
zusammen gebracht.*

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*Kommt, tanzt und dreht fein,
so schön kann ein Walzer nur sein.
Der Zauber der herrlichen Walzermusik
Verleiht uns im Leben das Schönste vom Glück,
die Zaubernacht.*

*Seht wie die Jugend sich dreht
Im Walzer sich bewegt,
also nur munter getanzt,
tanz, solange du immer kannst.*

*Diese Melodien,
die man liebt in Wien,
die vertreiben die Sorgen und jedes Leid,
und der Vater spricht
von der Jugend Pflicht
immer lustig und fröhlich zu sein.
Und so hat oft der Walzer zwei Menschen vereint,
das Märchen aus tausend und einer Nacht,
es hat zwei Herzen glücklich gemacht.*

Translation
In the magical lands of the East
They tell fairy tales.
Sheherezade knows them all,
She does not miss a mystery.

A power becomes apparent
As soon as the book is opened.
May music sound
In all the world.

What could be better
Than to live surrounded by music
And to show Viennese charm
At the sound of the violin.
To love beautiful melodies
And to dance the waltz
As in a tale out of Arabian Nights.

Come and dance
Where there is music
Leave your worries
Until tomorrow,

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Happy and full of cheer,
Life goes on,
And things will look different in the morrow.

A waltz by Strauss
Has caused many things
It threw together
Girls and boys.

Come, dance and pivot,
Only a waltz could be this charming.
The magic of waltz music
Gives us the best part of happiness,
A magical night.

See, how youth turns about,
Waltzing along.
So go on dancing,
Dance as long as you can.

These melodies
which they like in Vienna,
They chase away worries and pain.
And Father speaks
Of youth's duty
To always be merry and happy.
And thus the waltz brought two people together
The tale from Arabian Nights
Has made two people happy.

Johann Strauss, jr. (1825 - 1899)
Tritsch Tratsch (Chitchat), Op. 214
Fast polka
Arr. Gerald Wirth
Text: Tina Breckwoldt

Tritschtratsch (Chitchat) is the title of a vaudeville by Johann Nestroy, first performed in 1833. In 1858, Viennese journalists created a satirical newspaper by the same name; 'Tritsch-Tratsch' poked fun at famous people. On 21 March 1858, the paper printed a humorous portrait of Johann Strauss, speculating about his yearly visits to Russia. Strauss spent the summers in Pawlowsk with his orchestra, performing for the holidaymakers there. The paper obliquely hinted at an affair with a Russian woman, and the gossip spread through Vienna like wildfire. Strauss penned the polka as an answer.

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Tritsch Tratsch was composed between August and November of 1858 and was first performed in a public house called 'The Great Siskin' in the Spittelberg area of Vienna on 24 November. The Viennese media printed notices about the piece's composition, its first performance and also its publication; a most unusual amount of publicity for a short piece of music – nineteenth century hype.

The cheerful polka has sometimes been put to unexpected use: it features in the James-Bond-movie *Moonraker*, where it accompanies Bond alias Roger Moore, gliding across St Marc's Square in a hovercraft.

There are a number of texts for *Tritsch Tratsch*. The text sung by the Vienna Boys Choir deals with gossip mongering and what it can do to people, ending with a tongue-in-cheek bow to Plato.

The Vienna Boys Choir has performed this popular piece – a signature tune for Austrian musicians – three times at the New Year's Day Concert of the Vienna Philharmonic Orchestra, in 1988 and in 1998, and again in 2012.

Text

Er ist – man sagt – (Ach, Klatsch - und Tratsch)
Man hat sich schon beschwert
Er fragt – man klagt (Wir sind - empört)
Das ist doch unerhört.

Er meint – es scheint (Nur Klatsch - und Tratsch)
Er stellt sich gern zur Schau
Man glaubt – man meint (Wie schön - ist das)
Ich weiss es nicht genau.

Gerüchte brodeln ganz ungeniert
raffiniert, kommentiert
auf einmal fühlt man sich exponiert
wie es denn das nur passiert?

Das hat man noch nie vernommen!
Ist das schon mal vorgekommen?
Wie sind wir hierher gekommen,
hier an diesen Punkt?

Das Gehirn geht im Kreis
Der Verstand liegt auf Eis
während sie die Mär verbreiten

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Trio-

Wenn sie kleine Erbsen zählen
Um die anderen zu quälen
Zwischen Schwert und Worten wählen
wollen sie nur zeigen
dass sie tüchtig sind.

Treiben sie es auf die Spitze,
feixen, frozzeln, reissen Witze,
reden sich in Dauerhitze,
um sich zu beweisen,
dass sie wichtig sind.

Wir kommen jetzt so richtig erst in Fahrt
Inzwischen geht es wirklich hart auf hart
Wir streiten um des alten Kaisers Bart
Ja, um des Kaisers Bart.

Coda-

Es ist ein Gerücht.
Was weiss man denn? Man weiss doch nichts.
Das weiss ich!

Translation

He is – they say (That's gossip - more gossip)
They have already complained
He asks – they moan (We are - outraged)
This is simply not on!

He says – it seems (Just gossip - more gossip)
He likes to show off and pose
They believe – they surmise (How nice - that is)
I don't exactly know.

Rumours fly about shamelessly
Tricky, annotated,
And all of a sudden you feel utterly exposed
How did that happen?

This is totally unheard of
Has something like this happened before
How did we get here,
To this point?

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The mind walks in circles
Brain totally numb
While they continue to spread tales

Trio-
When they get worked up over peanuts,
Just to torture others,
Choose between sword and words,
They only want to show
How efficient they are.

When they carry on
Smirking, taunting, cracking jokes,
Blathering on forever,
They want to prove to themselves
That they are important.

We are just getting started
Now we are really talking
We fight over nothing,
Yes, over nothing.

Coda-
It is merely a rumour.
What do you know? We know nothing.
That I do know!