

Saturday, November 26, 2016, 8pm
 Zellerbach Hall

Vienna Boys Choir

2016 Tour of the United States

Jimmy Chiang, *choirmaster*

Gregorian Chant – Introit for the Advent season	Procession Ad te levavi animam meam (I have raised up my soul to you) [Psalm 24 (25):1-4]
Jacobus DE KERLE (1531–1591)	Sanctus from: <i>Missa Regina Coeli</i> (c. 1570) for four voices <i>a cappella</i>
Johann Joseph FUX (1660–1741)	<i>Salve Regina (Hail, Holy Queen)</i> , K. 257 Marian antiphon, [attributed to Hermann von Reichenau]
Joseph HAYDN (1732–1809)	<i>Insanae et vanae curae (Mad and useless worries)</i> , Hob. XXI:1, 13c
Michael HAYDN (1737–1806)	<i>Anima nostra (Our soul)</i> Offertory for the Feast of the Holy Innocents, MH 452
Wolfgang Amadeus MOZART (1756–1791) arr. Gerald Wirth	<i>Die ihr des unermesslichen Weltalls Schöpfer ehrt</i> (<i>You, who praise the Creator of the unfathomable Universe</i>) [Franz Heinrich Ziegenhagen] Cantata, K. 619
Gerald WIRTH (b. 1965)	<i>mercy—forgiveness—inner peace (Agnus Dei)</i>
Folk song from Burgenland, Austria arr. Gerald Wirth	Es steht ein Baum im tiefen Tal (The tree in the valley)
Josef STRAUSS (1827–1870) arr. Gerald Wirth	<i>Auf Ferienreisen (On Holiday)</i> Fast polka, Op. 133 (1863) [Tina Breckwoldt]
Joseph LANNER (1801–1843) arr. Gerald Wirth	<i>Die Schönbrunner (The People of Schönbrunn)</i> Waltz, Op. 200 (1842) [Tina Breckwoldt]

INTERMISSION

PROGRAM

John Francis WADE (c. 1711–1786) arr. Gerald Wirth	<i>Adeste fideles</i> (Herbei, o ihr Gläubigen/O Come, All Ye Faithful)
Carol from the Speyer Hymnal, Cologne 1599 arr. Michael Praetorius (1571–1621)	Es ist ein Ros' entsprungen (Lo, How a Rose E'er Blooming)
Advent carol Tune: Rheinfels Hymnal, 1666 arr. Gerald Wirth	O Heiland, reiss' die Himmel auf (O savior, tear open the skies) [Friedrich von Spee]
	Am Weihnachtsbaum die Lichter brennen [Gustav Hermann Kletke]
Franz SCHUBERT (1797–1828)	Ave Maria – Ellens dritter Gesang (Hail, Mary – Ellen's Third Song) D. 839, Op. 52, No. 6 (1825)
Johann Ritter VON HERBECK (1831–1877)	<i>Pueri concinite</i> (Boys, begin) Cantus pastoralis, for soprano solo and four-part choir
Anton REIDINGER (1839–1912) arr. Gerald Wirth	Es wird scho glei dumpa (It will be dark soon) Sacred lullaby from Upper Austria and the Tyrol
Benjamin BRITTEN (1913–1976)	Four pieces from <i>A Ceremony of Carols</i> , Op. 28 (1942) Balulalow [James, John, and Robert Wedderburn] As Dew in Aprille This Little Babe [Robert Southwell] Deo gracias
Johnny MARKS (1909–1985)	Rudolph the Red-Nosed Reindeer (1949) [Johnny Marks]

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Procession**Ad te levavi animam meam****(I have raised up my soul to you)****[Psalm 24 (25):1-4]**

"Ad te levavi animam meam" is the introit of the mass for the first Sunday of Advent, and as such might be understood as a motto for the entire church year: this is how a Christian should live. Melody and rhythm indicate that Christ is the speaker, or singer, like a cantor leading his congregation. This would explain why the customary address, "Domine"—Lord—is omitted (Christ can hardly address himself). The second part, "et enim universi," is sung by all—by the congregation, by mankind, by the entire universe. The text is based on the first four verses of Psalm 24 (25), subtitled "a prayer in danger or distress."

Jacobus de Kerle**Sanctus****from *Missa Regina Coeli*****for four voices a cappella**

Jacobus de Kerle came from Ypres in Flanders. He received his first musical training as a choirboy in the city's cathedral, St Martin's. Like many musicians of his time, de Kerle moved from one post to another: from 1550, he was a singer and organist in Orvieto, and from 1561 to 1565, he worked for Cardinal Otto Truchsess von Waldburg in Rome, writing music for the Council of Trent. During this time, de Kerle composed the *Missa Regina Coeli*. In 1565, he moved back to Ypres to become director of music at St. Martin's. Following a row with a priest, de Kerle was thrown out of the cathedral in 1567; after that, he accepted positions in Rome, Augsburg, Cambrai, Mons, and Cologne. Around 1580 he was active in the Vienna Chapel Imperial, and in 1583 he joined the court of Rudolf II in Prague, alongside his countrymen Philippe de Monte, Charles Luyton, and Lambert de Sayve.

Johann Joseph Fux***Salve Regina (Hail, Holy Queen)*, K. 257**

Johann Joseph Fux was born in the village of Hirtenfeld, Styria; he studied logic, languages, music, and law in Graz and Ingolstadt on a

scholarship. From 1690 onwards, Fux lived in Vienna, working as the organist at Schottenkirche. By 1705, he was director of music in St. Stephen's Cathedral. In 1713, Fux appears in the Imperial court records as vice *Kapellmeister*, and in 1715, he was appointed *Kapellmeister*, (director of music) of the Chapel Imperial—quite a career for a villager in the 17th century. Fux enjoyed a good bit of fame as a composer, and he is considered the main exponent of the Austro-Italian Baroque. His vast output (catalogued by none other than Ludwig Ritter von Köchel, who also catalogued Mozart's works) comprises several large-scale operas and over 400 church compositions, some of them written in a mock Palestrina style. Fux was also an influential musicologist: his *Gradus ad Parnasum* is a ground-breaking analysis of contrapuntal theory—J.S. Bach owned a copy.

The *Salve Regina* is a Marian antiphon—a prayer to the Virgin Mary used in the Catholic liturgy after the final service of the day and sung from Trinity to Advent. The text is generally attributed to Hermann von Reichenau, a Benedictine monk and all-round scholar who wrote on music, mathematics, and astronomy. Fux wrote several settings of the *Salve*.

Joseph Haydn***Insanae et vanae curae*****(Mad and useless worries), Hob. XXI: 1, 13c**

In 1775, Joseph Haydn wrote the oratorio *Il ritorno di Tobia*, a setting of the apocryphal book of Tobit, for the Vienna Tonkünstler-Societät, a society founded by musicians that paid small pensions to performers and their families. Haydn was asked to join and waived his normal fee. In spite of the generous gesture, which certainly helped the society's finances, the composer had to wait until 1790 before being admitted. Another performance of *Tobia*, planned for 1781, could not be "produced, because of the departure of an alto." But in 1784, the oratorio was performed again. Haydn was asked to revise *Tobia*. Among other things, he added a chorus in D minor ("Svanisce in un momento"). This chorus, with a new Latin text, evolved into *Insanae et vanae curae*. It is not known what prompted this (Haydn certainly



knew that he had written a very successful piece). The author of the text remains unknown. The motet was published in 1809, and was reviewed as a work in its own right in 1810.

Haydn contrasts the wild passages in D minor (“*Insanae et vanae curae*,” “mad and useless worries”) with calm passages in F Major (“*quid prodest, o mortalis*,” “O mortal man, what good does it?”). The resolution is in D Major (“*sunt fausta tibi cuncta, si Deus est pro te*,” “all things work in your favor, with God on your side”).

The piece was used in Curt Faudon’s 2009 film about the Vienna Boys Choir, *Silk Road—Songs along the Road and Time*, in which it is sung by the boys to Emperor Joseph II.

Michael Haydn

Anima nostra (*Our soul*)

Offertory for the

Feast of the Holy Innocents, MH 452

The younger brother of Franz Joseph Haydn, Johann Michael Haydn was born in Rohrau in 1737. Like his brother, he left home as an eight-year-old to become a chorister at St. Stephen’s Cathedral in Vienna—since the court tried to save money, the cathedral choristers were in effect also the court choristers at that time.

From 1762 Michael Haydn worked in Salzburg. In 1781 he succeeded Mozart as cathedral and court organist in the employ of the archbishop of Salzburg, and he held this post until his death. He is particularly well-known for his many sacred compositions. In 1782 he was asked to edit the Austrian hymnal to make it more accessible to the people. Basically this meant translating Latin texts into German and simplifying and transposing melodies in order to encourage the congregation to join in the singing.

Anima nostra was written for the Feast of the Holy Innocents (December 28), which commemorates the mass infanticide in Bethlehem described in Matthew 2:16. The Magi had prophesied that King Herod the Great would lose his throne to a newborn King of the Jews in Bethlehem, and Herod had all male children in the village killed to prevent this outcome. This would tie in with Herod’s deteriorating mental

and physical health and his increasing paranoia (fed by his family’s intrigues), but there is no evidence that the massacre actually took place, and most modern scholars consider it fiction.

The text praises God as Savior of Israel (i.e. humankind); it is from Psalm 124 (123):7, attributed to King David.

Wolfgang Amadeus Mozart

Die ihr des unermesslichen Weltalls Schöpfer ehrt (*You, who praise the Creator of the unfathomable Universe*), Cantata, K. 619

[Franz Heinrich Ziegenhagen]

arr. Gerald Wirth

Mozart’s K. 619 cantata, written in the year of his death, was composed as a small favor for a friend and fellow freemason, Franz Heinrich Ziegenhagen, a merchant from Hamburg who spent much time developing utopian ideas. In this text, Ziegenhagen postulates a common world religion based on the idea that the gods of all religions are really the same divine being or force. Freemasons saw all of mankind as brothers. The cantata was intended as an anthem for a socialist model community near Strasbourg.

Mozart’s composition is fairly conventional, but turns dramatic for the main political message. The idea of turning swords into ploughshares is biblical (Joel 3:10, Micah 4:1-4, and Isaiah 2:4).

Gerald Wirth

mercy—forgiveness—inner peace (*Agnus Dei*)

Gerald Wirth, the artistic director of the Vienna Boys Choir, writes much choral and vocal music. He has composed three children’s operas, as well as several settings of the mass ordinary, a number of motets, and other works for use in a church context. Wirth, who firmly believes that making music brings out the best in people, also believes that everyone can and should sing. He likes to use mythological, philosophical, or spiritual texts as a starting point, and often combines texts from different cultures, employing a number of different languages. He translates the words into music that conveys the underlying emotion. Wirth’s works have been performed by many choirs around the world.

mercy—forgiveness—inner peace, Wirth's version of the "Agnus Dei," was written for the *Missa universalis* that opened the 2010 Bregenz Festival. It follows the "classical" tripartite structure of the Agnus Dei; after a first invocation of God, the prayer asks for mercy, for the ability to forgive, and for inner peace. This is followed by the hope for both inner and outer peace. The final plea is repeated in a number of languages, among them English, German, Spanish, Russian, Mandarin, Farsi, Sanskrit, and Hindi.

Es steht ein Baum im tiefen Tal
(The tree in the valley)

arr. Gerald Wirth

This East Austrian folk song dates back to the Middle Ages; there are early arrangements by Clemens non Papa and Caspar Othmayr, and there are many variants throughout the centuries. The text—there are 25 verses—relates the old tale of lovers who must part. Girl promises to wait for boy, but boy does not return for years, usually because he must fight a war. Girl remains steadfast, waiting—as is customary in such cases—by the linden tree in the village square. In Germanic lore, the linden tree was dedicated to Freya, goddess of love and good fortune; later, the village linden tree was the place of judgement, and thus of fate.

The tune inspired an aria in Joseph Haydn's oratorio *The Creation*—in it, the archangel Uriel praises the love and devotion between Adam and Eve. This was almost certainly the last music that Haydn ever heard: it was sung for him several days before his death in 1809 by a French military officer, a member of Napoleon's invading army. It was a touching gesture of respect for the great composer.

Josef Strauss
Auf Ferienreisen (On Holiday)

Fast polka, Op. 133

[Tina Breckwoldt]

arr. Gerald Wirth

Josef Strauss was the younger brother of Johann, the "Waltz King." He did not see himself as a musician—Josef was an engineer, and quite happy in his profession. Among other useful

items, he invented a street cleaning machine for the Viennese magistrate. In 1853 Johann suffered a nervous breakdown and the entire family begged Josef to step in for his brother since they depended on the concerts for their livelihood. Josef, who hated being the center of attention, finally gave in and conducted the Strauss Kapelle whenever his brother was unable to do so.

Due to a severe depression in early 1863, Johann was under doctor's orders not to "excite himself" and forbidden from composing; Josef was left to write the new music for the students' ball, which took place in the Imperial Palace on February 11. The ball was a grand affair to raise money for a medical fund designed to help chronically ill students; one aim was to send them on holiday to recuperate. With this in mind, Josef took up the idea of writing a fast polka. The piece begins with a joyful fanfare, and then takes off, quoting contemporary songs en route.

At the request of Mariss Jansons, Gerald Wirth arranged this piece for the Vienna Boys Choir; the polka was first performed to great acclaim at the New Year's Concert of the Vienna Philharmonic Orchestra in 2015, with members of the orchestra singing along in the last part.

Joseph Lanner
Die Schönbrunner (The People of Schönbrunn)
Waltz, Op. 200

[Tina Breckwoldt]

arr. Gerald Wirth

Joseph Lanner was born in Vienna. As a child, he taught himself the violin and started playing at dances. At age 12, he entered a dance orchestra; at 18, he founded his own ensemble. One of its members was Johann Strauss, Sr., three years Lanner's junior. Lanner's ensemble proved extremely popular; in 1824, he had to divide the orchestra in order to meet demand. He worked obsessively, often conducting several concerts a day.

Lanner's compositions—mainly waltzes—are inspired by Viennese folk music; they in turn influenced the compositions of the Strauss family. He wrote complicated parts for a solo violinist, a role he often took on himself. He

liked to “stage” his works and wrote short pantomimes to be performed with the music.

Die Schönbrunner was written in 1842, when Lanner was already very ill, and first performed on October 13 of that year. Stravinsky quoted it in his music for the ballet *Petrushka*. The Vienna Boys Choir performed it for Curt Faudon’s film *Bridging the Gap* (2013), with a new text of nonsense verses referring to an animal party at the Schönbrunn zoological garden, one of the oldest in the world.

John Francis Wade

Adeste fideles (Herbei, o ihr Gläubigen/
O Come, All Ye Faithful)

arr. Gerald Wirth

The original Latin text is a hymn for Christmas written by John Francis Wade, an English Catholic who spent many years in French exile, and it seems that the tune is also by him. There are additional contemporary verses by French abbot Jean-François-Étienne Borderies (1764–1832). *Adeste fideles* became popular throughout Europe in the 1740s, and has been translated into virtually every language. The English translation of Frederick Oakeley (1802–1880), an Anglican priest who converted to Catholicism in 1845, has become standard in English-speaking countries.

It is possible that Wade’s carol has older roots, and it is sometimes thought of as being Portuguese; some say this is because the Duke of Leeds—who served as Foreign Secretary under William Pitt the Younger—heard it in the Portuguese Embassy in London in 1795. Another theory has it that King John IV of Portugal wrote the hymn when his daughter Catherine married King Charles II in 1662. Wherever she went, she would be announced by this music, like a theme song. The two theories do not exclude one another; they might well both be true.

Es ist ein Ros’ entsprungen

(Lo, How a Rose E’er Blooming)

From the Speyer Hymnal, Cologne 1599

arr. Michael Prätorius

This song dates at least to the 15th century, and according to the *Oxford Book of Carols* it dates to the 14th century. There are a number of textual variants, one of them by the famous German poet Hans Sachs (1524). The oldest publication of both text and melody is in a collection called *Alte Catholische Geistliche Kirchengesäng* (Cologne 1599).

The “rose” of the first verse is in fact a mis-translation of the old German word for shoot or sprig (“Reis”); later on, it became a play on the two words. The shoot is, of course, Jesus, the youngest offspring of an old family. The song follows Joseph’s (and Jesus’) roots to Jesse (Isai), the father of King David (cf. Matthew 1:16). This is the textual legitimization of Jesus as king, and Jesus as God.

The carol is known in English-speaking countries as “Lo, How a Rose Eer Blooming” (translation by Theodore Baker).

O Heiland, reiss’ die Himmel auf

(O savior, tear open the skies)

Tune: Rheinfels Hymnal, 1666

[Friedrich von Spee]

arr. Gerald Wirth

Friedrich von Spee (also: Spee von Langenfeld) was a German Jesuit priest. Spee, who wrote a number of poetic hymns still used in churches today, observed witch trials in several German cities and spoke out against them. His famous book *Cautio criminalis*, published in 1631, contains in particular arguments against the use of torture as a means of obtaining confessions and led to the abolition of the persecution of witches in Germany.

The text of this carol—found in both Catholic and Protestant hymnals—is based on the Vulgate translation of Isaiah 45:8: “Shower, o Heavens, from above, and let the clouds rain down righteousness; let the earth open, that salvation and righteousness may bear fruit; let the earth cause them both to sprout.”



Am Weihnachtsbaum die Lichter brennen [Gustav Hermann Kletke]

Hermann Kletke was a journalist, writer, and poet, originally from Silesia. In 1838 he became editor of the *Vossische Zeitung*, at that time the most important newspaper for the bourgeoisie in Berlin. Around 1840, he penned “Am Weihnachtsbaum”—the poem was sung to an older tune popular in Thuringia and Saxony. The words reflect the atmosphere in 19th-century German households; and there is no mention of the birth of Christ.

In the 1820s the custom of putting up a decorated fir tree at home for Christmas became popular in Germany; adding candles was a luxury only the rich could afford. The tree itself was seen as a symbol of constancy, hope, and life. Its leaves do not change color, and green is the color traditionally associated with fidelity, trust, with new beginnings, spring, and hope. In the Middle Ages, green was a sign of love, and the German idiom “jemandem grün sein” (“to be green towards someone”) means to like them.

Franz Schubert

Ave Maria – Ellens dritter Gesang (Hail, Mary – Ellen’s Third Song) D. 839, Op. 52, No. 6

In 1825 Schubert set to music three passages from Sir Walter Scott’s narrative poem “The Lady of the Lake”—“Soldier rest! Thy warfare o’er” (Canto I), “Huntsman rest” (Canto I), and what is now known as “Ave Maria” (Canto 3). All three are sung by the poem’s heroine Ellen Douglas. The “Ave Maria” is sung in distress, a prayer to the Virgin for help.

Sir Walter Scott wrote “The Lady of the Lake” in 1810 and Adam Storck translated the songs for Schubert in 1820. Schubert set them to music in 1825. From June to October, Schubert and his friend Johann Michael Vogl traveled through Upper Austria. They stayed at the castle of Steyregg as guests of Count and Countess von Weissenwolff, and this is where the Scott songs were first performed. The “Ave Maria” in particular received much attention, and Schubert wrote in a letter to his father, “People are amazed at my piety, which I have

expressed in a hymn to the Virgin. It seems to touch people . . . I think this is perhaps because I never force myself to pray.”

When the “Ave Maria” is performed on its own, the Latin prayer is often substituted for the German text.

Johann Ritter von Herbeck

Pueri concinite (Boys, begin)

Cantus pastoralis, for soprano solo and four-part choir

Herbeck was born in Vienna into a musical family—his grandfather had been an imperial court musician. As a child, Herbeck was a chorister in the Heiligenkreuz monastery, where he received piano lessons. Later, he studied philosophy and law.

In 1852 he became a member of Vienna’s Männergesangverein, and in 1856 its head conductor. He became a professor at the conservatory, founded the Vienna Singverein, and in 1859 he started to conduct at the Musikverein, succeeding Johannes Brahms. Herbeck was responsible for the first performance of Franz Schubert’s unfinished Eighth Symphony, and he facilitated Anton Bruckner’s appointment as professor at the Vienna Conservatory.

In 1863 he started his career with the Chapel Imperial as vice *Kapellmeister*. He advanced to first *Kapellmeister* and finally took over the court’s opera house. His own compositions are fairly conservative. His *Pueri concinite*, written for the Imperial musicians, remains a Christmas favorite.

Anton Reidinger

Es wird scho glei dumpa (It will be dark soon)

arr. Gerald Wirth

This particular carol takes the form of a lullaby for Jesus; it was originally sung in the Alps by carollers dressed as shepherds—and is thus a so-called “shepherd carol.”

Shepherd carols focus on the shepherds’ role in the Christmas story; their belief, their dignity, their reliability. An important aspect in the performance of these carols was the possibility for both listeners and singers to identify with someone who is part of the story: the biblical

shepherds are simple people, yet their gifts are as important as the gifts from the three kings. In other words, the story—the gospel—concerns everyone.

Most shepherd carols are of medieval origin. In the 18th and 19th centuries, singers in Austrian rural communities would act out the text while singing, and it was customary to come up with at least one new carol each Christmas. These carols are typically written and sung in the local dialect.

Benjamin Britten

Four pieces from *A Ceremony of Carols*, Op. 28

After three successful years in America, Benjamin Britten and Peter Pears boarded a Swedish cargo vessel, the *Axel Johnson*, on March 16, 1942 for their return to Britain. The journey took nearly a month, and the mood must have been subdued. A war was on, and there were U-boats about. Britten had intended to continue work on *Hymn to St. Cecilia* and a piece for Benny Goodman, but customs officials confiscated the manuscripts fearing that they might be in code.

During the voyage the ship berthed at Halifax, Nova Scotia, where Britten came across a book of medieval poems, most of them of religious content with a distinctly pagan flavor. Some of these he set during the voyage as the *Ceremony of Carols*, a work for boys choir and harp. This is more than a set of jolly or sweet Christmas carols: Britten's carefully crafted music captures the poems' medieval spirit and evokes the fight of light against dark, good against evil.

Johnny Marks

Rudolph the Red-Nosed Reindeer

[Johnny Marks]

The roots of this popular song will be found in Henry Livingstone's (1743–1828) poem "Twas the Night Before Christmas," originally attributed to Clement Clarke Moore (1779–1863). The poem marks the first appearance of Santa's team of eight reindeer.

Rudolph, a ninth reindeer picked to guide Santa's sleigh through the fog, started life as an advertising campaign for Montgomery Ward's department store in Chicago. In 1939 Robert L. May, one of the store's copywriters, wrote a story for a coloring book that Ward wanted to use as a promotional give-away. May created the story of Rudolph, the outsider in the sleighing team; ridiculed for a physical feature that eventually helps him save Christmas.

Between 1939 and 1946, Montgomery Ward distributed a total of six million copies of the booklet. In 1947, it was printed commercially. In 1949, May's brother-in-law, Johnny Marks, wrote the lyrics and melody for a Rudolph song. "Rudolph the Red-Nosed Reindeer" was an instant hit, and the recording by singing cowboy Gene Autry helped cement Rudolph's popularity. Over the years, more than 500 artists have recorded "Rudolph," and more than 160 million recordings of the song have been sold. The Rudolph phenomenon spawned merchandise tie-ins and three television specials; today, he is a Christmas institution that can be referred to and quoted out of context. Who does not know the most famous reindeer of all?

Marks went on to write other holiday favorites, among them "Most Wonderful Time of the Year," "Rockin' Around the Christmas Tree," and "Holly Jolly Christmas."

—© Tina Breckwoldt

Boys have been singing at the court in Vienna since the 14th century. In 1498, more than half a millennium ago, Holy Roman Emperor Maximilian I moved his court and his court musicians to Vienna. Historians have settled on 1498 as the foundation date of the Vienna Chapel Imperial (*Hofmusikkapelle*) and in consequence, the Vienna Boys Choir. Until 1918, the choir sang exclusively for the imperial court, at mass, concerts, and private functions, and on state occasions.

Musicians like Heinrich Isaac, Philippe de Monte, Heinrich Ignaz Franz Biber, Johann Joseph Fux, Wolfgang Amadeus Mozart, Antonio Caldara, Antonio Salieri, Christoph Willibald Gluck, and Anton Bruckner worked with the choir. Composers Jacobus Gallus, and Franz Schubert were themselves choristers. Brothers Joseph Haydn and Michael Haydn were members of the choir of St. Stephen's Cathedral and frequently sang with the imperial boys choir.

In 1918, after the breakdown of the Habsburg Empire, the Austrian government took over the court opera, its orchestra, and the adult singers, but not the choir. Josef Schnitt, who became Dean of the Imperial Chapel in 1921, turned the Vienna Boys Choir into a private institution. The former court choir boys became the Wiener Sängerknaben (Vienna Boys Choir); the imperial uniform was replaced by the sailor suit, then the height of boys fashion. There was not enough money to pay for the boys' upkeep, and the choir started to give concerts outside of the chapel in 1926, performing motets, secular works, and at the boys' request—children's operas. The impact was amazing. Within a year, the choir had performed in Berlin (where Erich Kleiber conducted them), Prague, and Zurich. Athens and Riga (1928) followed, then Spain, France, Denmark, Norway, and Sweden (1929), the United States (1932), Australia (1934), and South America (1936). Since 1926, the choir has completed more than 1,000 tours in 100 different countries.

Present

Today, there are 100 choristers from 31 nations between the ages of 10 and 14, divided into four

touring choirs. Between them, the ensembles give around 300 concerts and performances each year in front of almost half a million people. Each group spends nine to 11 weeks of the school year on tour. They visit virtually every European country, and are frequent guests in Asia, Australia, and the Americas.

The Vienna Boys Choir has a close association with the Vienna Philharmonic. Together with members of the orchestra and the men of the Vienna State Opera Chorus, the choir maintains the tradition of the imperial musicians: as *Hofmusikkapelle* (Chapel Imperial) they provide the music for the Sunday Mass in Vienna's Imperial Chapel, as they have done since 1498. Last year, the choir participated for the sixth time in the New Year's Concert of the Vienna Philharmonic, conducted by Mariss Jansons.

Repertoire

The choir's repertoire includes everything from medieval to contemporary and experimental music. Motets and lieder for boys choir form the core of the touring repertoire, as do the choir's own arrangements of quintessentially Viennese music, including waltzes and polkas by Lanner, Lehár, and Strauss.

Both the choir and the Chapel Imperial have a long tradition of commissioning new works, going back to Imperial times, when composers like Mozart, Haydn, or Bruckner wrote for the ensemble. Austrian composers Heinz Kratochwil, Balduin Sulzer, Wolfram Wagner, and Gerald Wirth have written works for today's boys. Benjamin Britten penned a vaudeville that could be performed on tours, and Australian composer Elena Kats-Chernin wrote her *Land of Sweeping Plains* for the choir. The Vienna Boys Choir performs major choral and symphonic works as part of the *Hofmusikkapelle*, and with other orchestras and men's choirs. They are regularly asked to supply soloists for large choral and orchestral works, such as Bernstein's *Chichester Psalms*. In recent years, the choir has performed with the Vienna Philharmonic Orchestra, the Vienna Symphony Orchestra, the London Philharmonic, Staatskapelle Berlin, the Oslo Philharmonic, and the Pitts-

burgh Symphony Orchestra. Over the last decade, the choir has worked with, among others, Pierre Boulez, Nikolaus Harnoncourt, Mariss Jansons, Zubin Mehta, Marc Minkowski, Riccardo Muti, Kent Nagano, Seiji Ozawa, Christian Thielemann, Franz Welser-Möst, and Simone Young. The choir also takes part in opera performances at the Vienna State Opera, the Vienna Volksoper, and the Salzburg Festival. Choristers appear regularly in Mozart's *The Magic Flute*.

Children's Operas

The boys love to act, and children's operas are an important part of the repertoire. The choir started performing operas in the 1920s, beginning with classics such as Mozart's *Bastien und Bastienne*, Weber's *Abu Hassan*, and Haydn's *Lo Speziale*, later branching out to contemporary works. Benjamin Britten rehearsed his *The Golden Vanity* with the boys, and conducted the world premiere at the Aldeburgh Festival in 1967.

Over the last decade, the choir has produced a number of new operas. Gerald Wirth's *The Journey of the Little Prince* and *The Tablet of Destinies*, an opera based on the Babylonian myth of Anzu, and Raul Gehringer's *Moby-Dick*, based on the novel by Herman Melville, were all performed at Vienna's Musikverein. Wirth's *Der Bettelknabe* (*The Begging Boy*), a story set in medieval Palestine and Europe, was first shown in 2010; and again in 2015 and 2016 at the choir's own concert hall, MuTh.

World Music and Other Projects

One of the choir's goals is to introduce the boys to as many different styles of music as possible: since the 1920s, the choir has collected music from around the world. In recent years, the choir has commissioned and produced a number of world music projects, including *Silk Road*, *Between Worlds*, *Inspiration*, and *Pirates!*. As Gerald Wirth explains, "We do not claim to play 'authentic' world music; instead, we create something from the original sources that is our own. We want to be faithful to the source in the sense that we treat it with respect."

The choir has been recording its music since the 1930s and the boys have appeared on practically every major label. In 2015 the choir signed a long-term partnership with Deutsche Grammophon. The first joint project was a hugely successful Christmas CD.

The Choir on Film: *Silk Road*, *Bridging the Gap*, *Songs for Mary*, and *Good Shepherds*

The choir's *Silk Road* project inspired director Curt Faudon to make a film about the globe-trotting choristers. For over a year, Faudon followed the boys' life in Vienna and on the road, filming them at work and at play, on and off stage, meeting and working with artists from Central Asia, China, and India. The resulting 90-minute film is a clever blend of documentary, road movie, costume drama, and music, with stunning footage from all across the world and an unusual, off-beat soundtrack that has the boys singing in Arabic, Chinese, Farsi, French, Japanese, Latin, Marathi, Maori, Savo Finnish, Tajik, Uyghur, Urdu, Uzbek, and German.

Faudon's second film about the choir had a limited cinema release in 2014; in *Bridging the Gap*, the boys sing with an Apache medicine man, perform with an entire Indian village, and ham it up in a Peruvian train. And in New Zealand they are adopted into a Maori tribe, via song. *Songs for Mary* pays homage to the Virgin in 21 beautifully filmed pieces. Last year, a new film was released: *Good Shepherds* takes an unusual look at shepherd carols and shepherd music from the Holy Land to the Arctic circle.

The Choir School

The choir maintains its own schools. Almost 400 children and teenagers between the ages of three and 18 study and rehearse at Augartenpalais, a Baroque palace and former imperial hunting lodge in Vienna. Beginning with kindergarten, and run in cooperation with the city of Vienna, boys and girls are provided with an all-round education. At age 10 the most talented boys are selected to join the choir and enter the choir's grammar school. All boys are

assigned to one of the touring choirs. Academic lessons are taught in small groups. The school offers extracurricular activities ranging from all kinds of sports to attending a wide range of concerts, operas, plays, musicals, and films. The choristers are also encouraged to create their own projects; some form their own bands, others create short skits or movies. All choir boys live in the choir's well-appointed boarding school, with two to three boys sharing a room.

In 2010 the choir launched its new senior high school for boys and girls. The unique curriculum for years 8 to 12 was developed in conjunction with the Universities of Music in Vienna and in Salzburg; it is designed to help young singers find their voice and discover and develop their talents, and to prepare young singers for university and for a career in music.

Most students retain a life-long commitment to the arts. Roughly a quarter of the school's alumni go on to become professional musicians, conductors, singers, or instrumentalists. Almost all continue to sing. There are two male vocal ensembles made up entirely of former choristers, the Chorus Viennensis and the Imperial Chapel's Schola Cantorum, which specializes in Gregorian chant.

Development and Funding

The Vienna Boys Choir is a private, non-for-profit organization, that finances itself largely through concerts, recordings, and royalties. The Ministry of Education and the State's Art Department help fund special projects, such as the production of new children's operas. Further development and projects depend on additional support: the choir is launching a new fundraising campaign this year.



Photo by Lukas Beck

The POK Pühringer Privatstiftung, based in Vienna's Palais Coburg, is the choir's general sponsor. With its backing, the choir was able to build its own on-campus concert hall to facilitate opera productions in particular. The hall, which was built to include the Baroque gatehouse and the old park wall, opened in December of 2012, with a joint gala concert by the Vienna Boys Choir and the Vienna Philharmonic Orchestra. Its name, MuTh, stands for "Music and Theater." MuTh serves the entire community of Vienna with a wide range of performances, and there is special focus on providing a platform for young performers.

For more information, visit the Vienna Boys Choir at www.viennaboyschoir.net.

Jimmy Chiang (*choirmaster*) is a conductor and pianist from Hong Kong who started his musical career at the age of 13 with his first public appearance as a concert pianist. Hailing from a musical family, Chiang began piano lessons when he was four and also went on to study cello and composition. He received the Fellows Diploma from the Trinity College of Music in London at the age of 16, graduated with a bachelor's degree in music from Baylor University (USA), and finished his education with a master's degree from the University of Music and Performing Arts Vienna. Chiang's conducting career began with winning the renowned Lovro von Matacic Competition for Young Conductors in Zagreb in 2007. He is a versatile and well-rounded musician known for interpreting a variety of repertoire from opera, symphony, choral, solo piano, and chamber music worlds, both in opera pits and on concert stages.

Jimmy Chiang has served as principal conductor of the Hong Kong Pan Asia Symphony since 2008, worked as assistant music director of the Wagner's *Ring* cycle at Theater Lübeck from 2007 to 2009, and was *Kapellmeister* at Theater Freiburg from 2009 to 2011, where he led numerous new productions. In September 2013, Chiang became choirmaster of the Vienna Boys Choir.

Other conducting highlights include guest conducting the Komischen Oper Berlin, Orquesta Sinfonica de Castilla y Leon, Zagreb Philharmonic, and Hong Kong Philharmonic, and appearances at festivals such as the Eutin Opera Festival (Germany), FACYL (Spain), Macau International Music Festival, and the Rohm Music Festival in Kyoto, Japan, where he was invited to study and work with Maestro Seiji Ozawa during the summer of 2004.

Berkeley **RADICAL**

INCLUSION, INNOVATION, AND **IMMERSION**

This performance by the **Vienna Boys Choir** is part of the 2016/17 Berkeley **RADICAL Immersion** strand, a selection of concerts and related activities that dive deeply into a single genre or follow the trajectory of an artist's work, allowing fresh, new perspectives to emerge. Cal Performances' upcoming vocal *Immersion* programs feature the continuation of our ongoing choral festival with a performance of Handel's *Messiah* by the **Choir of Trinity Wall Street** and **Trinity Baroque Orchestra** (Dec 10). And on December 4, a performance with mezzo-soprano **Joyce DiDonato** (with the period-instrument ensemble **Il Pomo d'Oro**) continues the season's Celebration of the Human Voice. For complete details of all performances and related activities, please visit calperformances.org.

Ad te levavi animam meam

Ad te levavi animam meam, Deus meus
in te confido
Non erubescam neque irrideant me
inimici mei.
Et enim universi qui te expectant non
confundentur
Vias tuas, Domine, demonstra mihi et semitas
tuas edoce me.

Jacobus de Kerle

Sanctus

Sanctus Dominus Deus Sabaoth.
Pleni sunt coeli et terrae gloriae tuae:
Hosanna in excelsis!

Johann Joseph Fux

Salve Regina, K. 257

Salve, Regina, mater misericordiae;
vita, dulcedo et spes nostra, salve.
Ad te clamamus, exsules filii Evae.
Ad te suspiramus, gementes et flentes
in hac lacrimarum valle.
Eia ergo, advocata nostra,
illos tuos misericordes oculos ad nos converte.
Et Jesum, benedictum fructum ventris tui,
nobis post hoc exsilium ostende.

Joseph Haydn

Insanae et vanae curae, Hob. XXI: 1, 13c

Insanae et vanae curae invadunt mentes
nostras,
saepe furore replent corda privata spe,
Quid prodest, o mortalis conari pro
mundanis,
si coelos negligas.
Sunt fausta tibi cuncta, si Deus est pro te.

Procession – Gregorian Chant

I have raised up my soul to you

[Psalm 24 (25): 1-4]

I have raised up my soul to you, my God,
in you I trust,
that I may not be ashamed, that my enemies
may not mock me.
And all, who set their hope in you, shall not
be confounded.
Your ways, Lord, show me and teach me
your paths.

From *Missa Regina Coeli*

for four voices a cappella

Holy is the Lord, God of hosts.
Heaven and Earth are full of your glory:
Hosanna in the highest!

Hail, Holy Queen

Marian antiphon

[attributed to Hermann von Reichenau]

Hail, Holy Queen, Mother of Mercy,
our life, our sweetness and our hope: hail.
To you we cry, poor banished children of Eve;
to you we send up our sighs, mourning and
crying in this valley of tears.
Turn then, our most gracious advocate,
your merciful eyes toward us;
and show Jesus, the blessed fruit of your womb,
unto us after our exile.

Mad and useless worries

Mad and useless worries flood our minds,
often fury fills the heart, robbed of hope,
O mortal man, what good does it to strive for
worldly things,
if you neglect the heavens?
All things work in your favor, with God on
your side.

Michael Haydn
Anima nostra

Anima nostra sicut passer erepta est de laqueo
venantium.
Laqueus contritus est et nos liberati sumus.

Wolfgang Amadeus Mozart
Die ihr des unermesslichen
Weltalls Schöpfer ehrt
Cantata, K. 619
arr. Gerald Wirth

Die ihr des unermesslichen Weltalls Schöpfer
ehrt,
Jehova nennt ihn, oder Gott, nennt Fu ihn,
oder Brahma, hört!
Hört Worte aus der Posaune des
Allherrschers!
Laut tönt durch Erden, Monde, Sonnen ihr
ew'ger Schall,
Hört Menschen, hört, Menschen, ihn auch ihr!

Liebt mich in meinen Werken,
Liebt Ordnung, Ebenmass und Einklang!
Liebt euch selbst und eure Brüder!
Körperkraft und Schönheit sei eure Zierd',
Verstandeshelle euer Adel!
Reicht euch der ew'gen Freundschaft
Bruderhand,
Die nur ein Wahn, nie Wahrheit euch so
lang entzog!

Zerbrechet dieses Wahnes Bande,
Zerreisset dieses Vorurteiles Schleier,
Enthüllt euch vom Gewand,
Das Menschheit in Sektiererei verkleidet!
In Kolter schmiedet um das Eisen,
Das Menschen-, das Bruderblut bisher
vergoss.
Zersprengt Felsen mit dem schwarzen Staube,
Der mordend Blei ins Bruderherz oft
schnellte!

Our soul, Offertory for the Feast
of the Holy Innocents, MH 452
Our soul is sprung like a bird from the
fowler's net.
The net is ripped and we are set free.

You, who praise the Creator
of the unfathomable Universe)
[Franz Heinrich Ziegenhagen]

You who praise the creator of the
unfathomable universe,
Whether you call him Jehova or God, Fu or
Brahma,
Listen up! Listen to the words from the
trumpet of the universal lord!
Loud and clear its eternal sound echoes
through earths, moons and suns.
Hear it, men.

Love me in my works!
Love order, symmetry, and harmony.
Love yourselves and your brothers!
Strength and beauty be your decoration,
A bright mind your nobility.
Extend your hands as brothers in eternal
friendship,
Which by delusion, never because of truth,
has been kept from you for so long.

Break the shackles of this madness,
Tear the veil of prejudice!
Shed the garments which divide mankind
into sects!
Forge irons into ploughshares and

Blow up cliffs with the black powder
That is often used to propel lead into a
brother's heart.

Wähnt nicht, dass wahres Unglück sei auf
meiner Erde!
Belehrung ist es nur, die wohltut,
Wenn sie euch zu bessern Taten spornt,
Die, Menschen, ihr in Unglück wandelt,
Wenn töricht blind ihr rückwärts in den
Stachel schlägt,
Der vorwärts, vorwärts euch antreiben sollte.
Seid weise nur, seid kraftvoll und seid Brüder!
Dann ruht auf euch mein ganzes
Wohlgefallen,
Dann netzen Freuden zählen nur die Wangen,
Dann werden eure Klagen Jubeltöne,
Dann schaffet ihr zu Edens Tälern Wüsten,
Dann lachtet alles euch in der Natur,
Dann ist's erreicht, des Lebens wahres Glück!

Don't imagine that true misery exists on
my earth,
It is learning that soothes and helps,
If it leads you to better deeds
Which only you, people, turn into misery,
Blindly lashing out at the sting
Which was meant to push you forward
towards progress.
Be wise, strong and be brothers!
So I shall be utterly delighted with you;

And only tears of joy will wet the cheeks
And your laments will turn into shouts of joy,
And you will turn deserts into paradise
And all of nature will smile at you.
Then you will have achieved it: life's true
happiness.

Gerald Wirth

mercy—forgiveness—inner peace (Agnus Dei)

Agnus Dei, miserere mei—Lamb of God,
have mercy upon me
Agnus Dei, teach us to forgive
Agnus Dei, grant us inner peace
Dona nobis pacem—grant us peace

Agnus Dei, miserere mei—
Poshaluysta eleison imas kripakaru,
bebakhshid—
huruma, erbarme dich unser
kelian women ba, jihi o ataeru
ten piedad de nosotros, have mercy!
Agnus Dei, doce nos veniam

Lamb of God, have mercy upon me
Agnus Dei, teach us to forgive
Agnus Dei, grant us inner peace

Dona nobis pacem—gib uns Frieden,
grant us peace
Beh-Ma Solhe Daruni-Jad Bedahid
Hamen Atmic Shankti Do

Es steht ein Baum im tiefen Tal
arr. Gerald Wirth

Es steht ein Baum im tiefen Tal,
War oben breit und unten schmal,
Darunter stand im Mondenschein
Ein Bursch und ein Mäd'l ganz allein.

“Ei, pfiat di Gott, mei liaber Schatz,
Weil ich auf sieben Jahr muss fort.”
“Und musst du sieben Jahre wandern,
Ich heirat’ keinen Andern.”

Als sieben Jahr’ verflossen sein,
Im Garten ging das Mäd’l allein.
Da kam mit stolzen Schritten
Ein Soldat wohl hergeritten.

“Tritt her, tritt her, in meine Arm’
Wir treten hin zum Traualtar
Und woll’n so lang besammen bleib’n,
Bis dass uns der liebe Gott wird scheid’n!”

Josef Strauss
Auf Ferienreisen
arr. Gerald Wirth

Heute endlich Ferienbeginn, endlich
Ferienbeginn:
Alle haben Reisen nur im Sinn, haben Reisen
nur im Sinn.

Auf nach Singapur, nach Roc Amadour, Riga,
Kopenhagen, weiter,
nicht verzagen (um die ganze—)
Auf nach Singapur, nach Roc Amadour, Riga,
Kopenhagen, um die Welt.

Ach, wohin die Reise uns auch führt
und was dabei noch passiert
keiner bleibt davon gänzlich unberührt
das Leben ist es, was man spürt.

Wilde Bilder für das Fräulein Hilda
Wieder Lieder singen wir für Ida
noch ein Selfie mit der schönen Elfi
So beglücken schöne Augenblicke,
so kann man sich bestens amüsieren.

The tree in the valley
Folk song from Burgenland, Austria

There is a tree in the deep valley,
its top was vast, its bottom narrow,
Beneath it, in the light of the moon,
a boy and a girl stood, alone.

“May God guide and protect you, dearest heart,
for I must away for seven years.”
“Even if you are gone seven years,
I will not marry another.”

Seven years passed,
the girl walked alone in the garden,
as a proud soldier
came riding by.

“Come, come into my arms,
let us walk up to the altar
and stay together until
God resolves to part us.”

On Holiday
Fast polka, Op. 133
[Tina Breckwoldt]

Today, finally, the holidays begin,
holidays begin,
and all everyone thinks about is travel.

Let’s go (to) Singapore, to Roc Amadour, Riga,
Copenhagen,
Don’t give up yet,
Let’s go (to) Singapore, to Roc Amadour, Riga,
Copenhagen, around the world.

Wherever the journey may lead us,
whatever happens en route,
no one remains aloof,
Life is what you feel.

Wild pictures for Miss Hilda,
New songs we sing for Ida,
let’s take a selfie with beautiful Elfi:
These are moments that make you happy;
this is how you have the best of times.

Wilde Bilder von dem Fräulein Hilda
Wieder Lieder singen wir für Ida
noch ein Selfie mit der schönen Elfi
Alle haben jetzt ihr Souvenir!

Wild pictures for Miss Hilda,
New songs we sing for Ida,
let's take a selfie with beautiful Elfi:
Everyone gets the right kind of souvenir.

Wer verreist, wer verreist, der kann was
erleben—
(und) sind Menschen weitgereist, (dann) sie
zu Recht als Weise preist.
Reisen ist, Reisen ist, Reisen ist das Leben
(und) sind Menschen weitgereist, (dann) sie
zu Recht als Weise preist.

He who travels, experiences life,
and a well-traveled person is justly called wise.
To travel is to live,
and a well-traveled person is justly called wise.

Heute endlich Ferienbeginn, endlich
Ferienbeginn
Alle haben Reisen nur im Sinn, haben Reisen
nur im Sinn . . .

Today, finally, the holidays begin,
holidays begin,
and all everyone thinks about is travel.

Reisen ist die Welt!
Hei!

Traveling means the world!
Yay!

Joseph Lanner
Die Schönbrunner
arr. Gerald Wirth

Es erhebt sich, es bewegt sich,
denn der Zoo Schönbrunn belebt sich
es erhebt sich, es belebt sich
mit den Gästen der Nacht

The People of Schönbrunn
Waltz, Op. 200
[Tina Breckwoldt]

Something's rising, something's moving,
For Schönbrunn Zoo is coming to life,
Something's rising, something's coming to life
With the guests of the night.

Diesen Tanz beginnt der Leu
Doch das Gnu ist schrecklich scheu
Also waltz er mit den Kraits
Das hat durchaus seinen Reiz

The lion begins this dance
But the gnu is somewhat shy
So he must waltz with the kraits
Which is not without its charm.

Auf der Tugend schmalem Pfad
Schlägt ein Pfau sein schnelles Rad
Im Gezweig ein kleiner Gott
Lacht für sich mit leisem Spott.

On the narrow path of virtue
A peacock displays
And in the branches, a small deity
Laughs to himself, quietly mocking.

Heut serviert man Linguine,
das entspricht gutem Ton
Schwarz befrackte Pinguine
Drängen sich ums Grammophon

Today they serve linguine
This is good form
Penguins in black tails
Crowd around the gramophone.

Alle plappern, alle schnattern,
Kreischen um ein goldnes Kalb
Schnäbel klappern, Lider flattern
Wahrheiten sind heute halb.

Everyone jabbars, everyone chatters,
Screeches around a golden calf
Beaks clatter, lids flutter,
Truths are only half today.

Königskobra fühlt sich adlig
Brillenschlange ist gemein
Doch benimmt sie sich untadlig
Lässt man sie bei Hofe ein.

The king cobra feels noble
Whereas a spectacled cobra is base
But if it behaves according to protocol
It will be admitted to court.

Siebenschläfer, Wiesel, Frettchen
Marder, Nerz und Hermelin
Die Nutria hätt' gern ein Bettchen
Bei der alten Kaiserin.

Dormouse, weasel, ferret,
Marten, mink, and ermine,
Nutria would like to curl up
Next to the old Empress.

Ach, es ist der Ball der Bälle
Niemals war der Freude mehr
Dünne Häute, dicke Felle,
es geht äußerst menschlich her.

It is the ball of balls,
Never was there more cheer,
Thin skins, thick pelts,
It all seems very human.

Nachaktive Beuteltiere
strecken von sich alle Viere
lassen fünf gerade sein
Denn der Morgen bricht herein.

Nocturnal marsupials
Collapse on all fours
Turn a blind eye
As morning breaks

Zum post mortem dieser Feier
(Dunkle Flecken gab's wie nie)
Fliegt postwendend her ein Geier
Denn er liebt die Autopsie.

For the postmortem of this party
(never were there more dark spots)
A vulture arrives, without delay,
For he loves autopsies.

Adeste fideles (Herbei, o ihr Gläubigen)

John Francis Wade

arr. Gerald Wirth

Adeste fideles

Laeti triumphantes

Venite in Bethlehem.

Natum videte regem angelorum,

venite adoremus Dominum.

O Come, All Ye Faithful

O come all ye faithful

Joyful and triumphant,

O come ye to Bethlehem.

Come and behold him, born the

King of Angels,

O come let us adore him, Christ the Lord.

Aeterni parentis splendorem aeternum
Velatum sub carne videbimus.
Deum infantem pannis involutum,
venite adoremus Dominum.

The eternal father's eternal splendour
We will see manifest in flesh:
The child God swaddled in cloth.
O come let us adore the Lord.

Es ist ein Ros' entsprungen
arr. Michael Prätorius

Es ist ein Ros entsprungen
Aus einer Wurzel zart.
Wie uns die Alten sunen,
Aus Jesse kam die Art
Und hat ein Blümlein bracht,
Mitten im kalten Winter,
Wohl zu der halben Nacht.

Das Röslein das ich meine,
Davon Jesaia sagt:
Maria ist's, die Reine,
Die uns das Blümlein bracht.
Aus Gottes ew'gen Rat
Hat sie ein Kind geboren
Wohl zu der halben Nacht.

Das Blümelein so kleine,
Das duftet uns so süß,
Mit seinem hellen Scheine
Vertreibt's die Finsternis.
Wahr' Mensch und wahrer Gott,
Hilf uns aus allem Leide,
Rettet von Sünd' und Tod.

O Heiland, reiss' die Himmel auf
Rheinfels Hymnal, 1666
arr. Gerald Wirth

O Heiland, reiss die Himmel auf,
Herab, herab, vom Himmel lauf!
Reiss ab vom Himmel Tor und Tür,
Reiss ab, wo Schloss und Riegel für!

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

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

Lo, How a Rose E'er Blooming
Carol from the Speyer Hymnal, Cologne 1599

A shoot came up
From a tender root.
As the ancients told us,
This kind stemmed from Jesse.
And it brought fourth a flower
In the middle of the cold winter,
At midnight.

The little shoot that I refer to
Of which Isaiah says:
It is Mary, the pure,
Who brings us the flower.
According to God's eternal counsel,
She bore a child,
At midnight.

The little flower, so small,
Smells so sweetly,
And with its bright sheen
It dispels the darkness.
True human and true God,
Save us from all pain,
Saves from sin and death.

O savior, tear open the skies
Advent carol

[Friedrich von Spee]
O Savior, tear open the heavens,
And come down from heaven.
Tear the gates and doors from heaven,
Tear down everything with locks and bolts.

O God, drop dew from heaven,
O Savior, fly within that dew,
Ye clouds, they burst and rain falls,
The King above the House of Jacob.

O Earth, make everything grow, o Earth,
So mountain and valley might become green
O Earth, bring out this flower,
O Savior, spring from the earth.

Am Weihnachtsbaum die Lichter brennen
[Gustav Hermann Kletke]

Am Weihnachtsbaum die Lichter brennen,
Wie glänzt er festlich, lieb und mild,
Als spräch' er: "Wollt in mir erkennen
Getreuer Hoffnung stilles Bild."

Die Kinder stehn mit hellen Blicken,
Das Auge lacht, es lacht das Herz,
O fröhlich, seliges Entzücken,
Die Alten schauen himmelwärts.

Zwei Engel sind hereingetreten,
Kein Auge hat sie kommen sehn,
Sie geh'n zum Weihnachtsbaum und beten
Und wenden wieder sich und geh'n.

Kein Ohr hat ihren Spruch vernommen
Unsichtbar jedes Menschen Blick
Sind sie gegangen wie gekommen,
Doch Gottes Segen bleibt zurück.

Franz Schubert

Ave Maria – Ellens dritter Gesang
D. 839, Op. 52, No. 6 (1825)

Ave Maria, gratia plena
Dominus tecum
Benedicta tu in mulieribus
Et benedictus fructus ventris tuae, Jesus

Ave Maria, Mater Dei
Ora pro nobis peccatoribus
Nunc et in hora mortis nostrae
Ave Maria

The candles are alight on the Christmas tree
German folk song

The candles are alight on the Christmas tree,
glowing festively, warm, and cozy,
As if the tree wanted to say, "You shall see in me
an image of staunch hope."

The children are standing by, eyes bright,
with a laughing eye and a laughing heart.
O cheerful, happy bliss,
as the older generation looks up to the heavens.

Two angels have entered,
no eye has seen them.
They walk up to the tree to pray,
then they turn to leave.

No ear has heard their speech,
(they remain) invisible to human eyes.
They have left as they have come:
But they leave God's blessing.

Hail, Mary – Ellen's Third Song

Hail Mary, full of grace,
the Lord be with you,
blessed are you among women
and blessed is the fruit of your womb, Jesus.

Hail Mary, mother of God,
pray for us sinners,
now and in the hour of our death.
Hail Mary

Johann Ritter von Herbeck
Pueri concinite

Pueri concinite nato regi psallite.
Voce pia dicite: Apparuit quem genuit Maria.

Sunt impleta quem predixit Gabriel
Eja! Virgo Deum genuit quem divina voluit
clementia.

Hodie apparuit in Israel.
Ex Maria virgine natus est Rex. Alleluia.

Anton Reidinger
Es wird scho glei dumpa
arr. Gerald Wirth
Es wird scho glei dumpa,
Es wird scho glei Nacht.
Drum kimm i zu dir her,
Mein Heiland, auf d'Wacht.
Will singen a Liadl
Dem Liebling, dem kloan,
Du mågst ja net schlâfn,
I hör' di nur woan.
Hei, hei, hei, hei!
Schlaf süss, herzliabs Kind!

Vergiss hiaz, o Kinderl, dein Kummer, dei Load,
dass d'dâda muasst leidn im Stâll auf da Hoad.

Es ziern jâ die Engerl dei Liegerstatt aus.
Möcht schôna nit sein drin an König sei Haus.
Hei, hei . .
Jâ Kinderl, du bist hålt im Kripperl so schen,
mi ziemt, i kânn nimmer dâ weg von dir gehn.

I wünsch dir von Herzen die süasste Ruah,
die Engerl vom Himmel, die deckn di zua.
Hei, hei . . .

Boys, begin
Cantus pastoralis, for soprano solo
and four-part choir
Boys, begin to sing of the king's birth,
Say with a pious voice: He has appeared
whom Mary conceived.
It has happened what Gabriel has foretold.
Eja. Through the virgin God is born as divine
mercy wanted.
Today he has appeared in Israel.
Out of the virgin Mary the King is born.
Alleluia.

It will be dark soon
Sacred lullaby from Upper Austria
and the Tyrol
It will be dark soon,
it will soon be night.
Therefore I come to you,
My savior, to guard (you).
I want to sing a carol
for (my) darling, the little one.
You cannot sleep:
I hear you fret.
Hei, hei, hei, hei.
Sleep softly, (my) darling child.

Now forget, o child, your sorrow, your pain,
Which makes you suffer in the stable, on the
heather.

Angels adorn your bedstead.
It could not be prettier in a king's house.
Hei, hei, hei, hei.
Sleep softly, (my) darling child.
Yes, (my) child, you are so beautiful in your crib,
That I feel as if I could not part from you.
I wish you with all my heart the sweetest of rests,
(for) the angels from heaven tuck you in.
Hei, hei . . .

Benjamin Britten

Four pieces from A Ceremony of Carols,
Op. 28

Balulalow

[James, John, and Robert Wedderburn]

O my deare hert, young Jesu sweit (= sweet),
Prepare thy creddil in my spreit (= spirit),
And I sall rock thee to my hert,
And never mair from thee depart.

As Dew in Aprille

I sing of a maiden
That is makeless (= without blame, without
match):
King of all kings
To her son she ches (= chose).

He came al so stille,
There his moder was,
As dew in Aprille
That falleth on the grass

He came al so stille
To his moder's bour (= bower),
As dew in Aprille
That falleth on the flour (= flower).

He came al so stille,
There his moder lay,
As dew in Aprille
That falleth on the spray.

Moder and mayden was
Never none but she:
Well may such a lady
Goddess moder be.

This Little Babe

[Robert Southwell]

This little Babe so few days old,
Is come to rifle Satan's fold;
All hell doth at his presence quake,

Though he himself for cold do shake;
For in this weak unarmed wise
The gates of hell he will surprise.
With tears he fights and wins the field,
His naked breast stands for a shield.
His battering shot are babish cries,
His arrows looks of weeping eyes,
His martial ensigns Cold and Need,
And feeble Flesh his warrior's steed.

His camp is pitched in a stall,
His bulwark but a broken wall;
The crib his trench, haystacks his stakes;
Of shepherds he his muster makes;
And thus, as sure his foe to wound,
The angels' trumps alarum sound.
My soul with Christ join thou in fight;
Stick to the tents that he hath pight (= pitched).
Within his crib is surest ward;
This little Babe will be thy guard.
If thou wilt foil thy foes with joy,
Then flit not from this heavenly Boy.

Deo gracias

Deo gracias! [Thanks be to God!]
Adam lay i-bounden,
bounden in a bond
Four thousand winter
thought he not too long.
Deo gracias!
And all was for an appil,
an appil that he tok,
As clerkes finden
written in their book.

Deo gracias!
Ne had the appil take ben,
The appil take ben,
Ne hadde never our lady
a ben hevене quene.
Blessed be the time
That appil take was.
Therefore we moun singen
Deo gracias!

Johnny Marks

Rudolph the Red-Nosed Reindeer (1949)

[Johnny Marks]

You know Dasher and Dancer, and Prancer
and Vixen,

Comet and Cupid, and Donner and Blitzen
But do you recall, the most famous reindeer
of all?

Rudolph the red-nosed reindeer had a very
shiny nose

And if you ever saw it you would even say
it glows

All of the other reindeer used to laugh and
call him names

They never let poor Rudolph join in any
reindeer games.

Then one foggy Christmas Eve Santa came
to say

“Rudolph with your nose so bright won’t you
guide my sleigh tonight?”

Then how the reindeer loved him as they
shouted out with glee

“Rudolph the Red-Nosed Reindeer, you’ll go
down in history!”