

Please note:
The artists have revised this afternoon's program as follows:

Sunday, November 16, 2025, 3pm
Zellerbach Hall

Vienna Boys Choir
Strauss Forever

Jimmy Chiang, *conductor and piano*

PROGRAM

Johann STRAUSS II (1825–1899) *Tausend und eine Nacht*, Op. 346 (1871)
arr. Uwe Theimer

Joseph HAYDN (1732–1809) *Insanae et vanae curae*,
Hob. XXI:1, 13c (c. 1775–1784)

Giovanni Battista PERGOLESI “Fac ut ardeat cor meum”/“Quando corpus
(1710–1736) morietur,” from *Stabat mater* (1736)

Wolfgang Amadeus MOZART (1756–1791) *Ave verum corpus* (1791)

Anton BRUCKNER (1824–1896) *Virga Jesse floruit*, WAB 52 (1885)
arr. Jimmy Chiang

Leonard BERNSTEIN (1918–1990) “Adonai ro-i”/“Lama rag’shu goyim,”
from *Chichester Psalms* (1965)

Traditional Joshua (early 19th century, American)
arr. Rollo Dilworth

David FOSTER (b. 1949), “The Prayer,” from *Quest for Camelot* (1998)
Carole BAYER SAGER (b. 1947),
Alberto TESTA (1927–2009),
Tony RENIS (b. 1938)

Johann STRAUSS II *Tritsch Tratsch*, Op. 214 (1858)
arr. Gerald Wirth

INTERMISSION



Vienna Boys Choir.
Photos by Lukas Beck.



- Irving BERLIN (1888–1989) “There’s No Business Like Show Business,”
from *Annie Get Your Gun* (1946)
- Johann STRAUSS II *Pizzicato Polka* (1869)
and Josef STRAUSS (1827–1870)
arr. Alan Mosseset, Avi Esposito
- Jacques OFFENBACH (1819–1880) Barcarole—“Belle nuit, ô nuit d’amour,”
from *The Tales of Hoffmann* (1880)
- Johannes BRAHMS (1833–1897) Wiegenlied (Lullaby), Op. 49, No. 4 (1868)

Solo to be announced from the stage
- arr. Jimmy Chiang Erzherzog Johann Jodler
(Archduke Johann’s Yodel)
- Zoltán KODÁLY (1882–1967) Túrot eszig a cigány
(Chewing cheese curds) (1925)
- Mykola LEONTOVICH (1877–1921) Shchedryk (New Year’s Carol) (1916)
- Traditional Oh, Shenandoah (American, 19th century)
arr. Gerald Wirth
- Rolf LØVLAND (b. 1955) You Raise Me Up (2001)
- Ludwig van BEETHOVEN (1770–1827), “Joyful, Joyful (Ode to Joy),”
Mervyn WARREN (b. 1964) from *Sister Act 2: Back in the Habit* (1993)
arr. Roger Emerson
- Johann STRAUSS II An der shonen blauen Donau
arr. Gerald Wirth (Blue Danube Waltz), Op. 314 (1867)

This performance is made possible in part by Beth DeAtley.



Vienna Boys Choir.
Photos by Lukas Beck.



VIENNA BOYS CHOIR

The Vienna Boys Choir is one of the most famous choirs in the world, and one of its oldest; boys have been singing at Vienna's Imperial Chapel at least since 1296. Two hundred years later, on July 7, 1498, Holy Roman Emperor Maximilian I established a Court Chapel in Vienna. He gave specific instructions that there were to be boys among the singers, thus laying the foundation for the Vienna Boys Choir. Like their modern successors, the early choristers spent much time on the road, following their imperial employer to sing at the Holy Roman Empire's parliamentary meetings, imperial coronations, weddings, state processions, and feasts.

Over the centuries, the Viennese court attracted musical geniuses like Heinrich Isaac, Johann Joseph Fux, and Wolfgang Amadeus Mozart. Composers Joseph Haydn, Michael Haydn, and Franz Schubert sang as boys with the choir; Anton Bruckner gave them singing and piano lessons.

Today, the former imperial ensemble has grown into an entire campus; the modern Vienna Boys Choir is a private, nonprofit organization that funds itself chiefly through income generated from concerts and touring, as well as donations and sponsorships. The Vienna Boys Choir maintains a primary school and a grammar school whose syllabuses focus on choral music and singing. 330 boys and girls between the ages of six and 19 attend the schools on campus. All students have individual voice lessons and all sing in one of the choirs. In addition to the four famous boys' choirs, there is a female counterpart—the Vienna Girls Choir (Wiener Chormädchen) for girls aged 10 to 14; the Chorus Primus, a mixed children's chorus comprised of all boys and girls enrolled in the 4th grade of the choir's primary school; and the Chorus Juventus, the mixed youth choir of the Senior High School. The Vienna Boys Choir's education,

listed by UNESCO as cultural heritage, is open to all, regardless of origin, gender, nationality, or religion.

There are currently 90 active boy choristers, divided into four boys' choirs, which all perform as the Vienna Boys Choir: the Brucknerchor (Choirmaster Manolo Cagnin), the Haydnchor (Choirmaster Jimmy Chiang), the Mozartchor (Choirmaster Manuel Huber), and the Schubertchor (Choirmaster Oliver Stech). The four groups share concerts, tours, sound recordings, and filming equally. Between them, they perform almost 300 concerts per year, with almost half a million people attending. Since 1924, the singers have completed more than 1,000 tours in 100 different countries, clocking up a staggering 29,000 concerts.

On Sundays, the choirs take turns singing mass in Vienna's Imperial Chapel, joining forces with members of the Vienna Philharmonic Orchestra and the men's chorus of the Vienna State Opera. The singers frequently participate in large-scale symphonic concerts, performing under conductors including Joana Mallwitz, Zubin Mehta, Riccardo Muti, Christian Thielemann, Simone Young, and Franz Welser-Möst. Other highlights in the calendar include appearances at the Salzburg Festival and at the New Year's Concert of the Vienna Philharmonic.

The Vienna Boys Choir cooperates with several other charities, such as UNICEF, "Licht ins Dunkel" ("Light into Darkness," an Austrian charity), and Die Möwe, a child protection agency. Together with Caritas and the Vienna Konzerthaus, the choirs created Superar, an outreach program offering children access to free music education. In addition, the Vienna Boys Choir runs Chorus Amabilis, a choir for adult singing enthusiasts aimed particularly at pensioners.

In 2023, the choir celebrated its 525th anniversary. To mark the occasion, Deutsche Grammophon released a live album of the

ABOUT THE ARTISTS

anniversary concert in Vienna's Musikverein, Decca Classics released a box set of 21 CDs featuring the choir's landmark recordings, and the academic publishing house Böhlau released a book on the choir's rich history. In 2024, the Vienna Boys Choir and the Vienna Girls Choir jointly received the European Culture Award.

Erasmus Baumgartner was appointed Artistic Director of the Vienna Boys Choir in the fall of 2023.

Hong Kong-born conductor **Jimmy Chiang** began his musical career at age 13 with his first public appearance as a concert pianist. Raised in a musical family, he studied piano, cello, conducting, and composition from an early age. Chiang went on to earn the Fellows Diploma from Trinity College of Music in London, a bachelor degree in music from Baylor University, and the Magister Artium at the University of Music and Performing Arts Vienna.

Chiang's international profile was established in 2007 when he won the Lovro von Matačić International Competition for Young Conductors in Zagreb. Equally at home in the orchestra pit or on the concert stage, he is admired for his versatility across opera, symphonic, choral, chamber, and solo piano repertoire.

Chiang has held positions as Principal Conductor of the Hong Kong Pan Asia Symphony, Kapellmeister at Theater Freiburg, and Assistant Music Director for Wagner's *Ring* cycle at Theater Lübeck. Guest conducting appearances include the Komische Oper Berlin, Orquesta Sinfónica de Castilla y León, the Zagreb Philhar-

monic, and the Hong Kong Philharmonic, as well as festivals in Germany, Spain, Macau, and Japan, where he worked with Seiji Ozawa.

Since 2013, Chiang has served as Choirmaster of the Vienna Boys Choir, leading tours across Europe, Asia, and the Americas. He has conducted in major venues including Carnegie Hall, Tokyo's Suntory Hall, the Seoul Arts Center, and the Vienna Musikverein. Chiang's collaborations include work with the Vienna Philharmonic, Vienna Symphony, and renowned conductors such as Mariss Jansons, Riccardo Muti, and Franz Welser-Möst.

Vienna Boys Choir Administration

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JOHANN STRAUSS II

Tausend und eine Nacht (Thousand and One Nights), Op. 346

arr. Uwe Theimer

Johann Strauss II, the “Waltz king,” was the second Strauss with the first name Johann, but he is undoubtedly the more famous of the two. At least four members of the family were active as composers: Johann’s father, Johann Sr. (1804–1849); Johann himself (1825–1899); and his brothers Josef (1827–1870) and Eduard (1835–1916). When Johann was 10 years old, his father became Hofball-Musikdirektor (Music Director at the Court Balls). This was a high honor, but the elder Strauss did not want his sons to become musicians (a rather suspect profession at the time) and enrolled them in a trade academy. Johann, aided and abetted by his mother, received music lessons behind his father’s back. At 19, he founded his own (very successful) orchestra. Much of Strauss’ music is influenced by Roma and Jewish klezmer music, and there is an inherent ambiguity in these compositions; Strauss, who made the entire city of Vienna dance, was a nervous, ill-tempered, and lonely man, and he could not dance.

The *Arabian Nights* waltz is a blend of the best melodies from Johann’s operetta *Indigo und die vierzig Räuber (Indigo and the Forty Thieves)*, which opened in Vienna in 1871. A stage version of the famous tale of Ali Baba, the work received very mixed reviews and did not enjoy success; the music survives in this graceful waltz. The text was written for the choir by Ewald Seifert, one of the Strauss’ teachers in the 1860s and 1870s.

JOSEPH HAYDN

Insanae et vanae curae (Mad and useless worries)

Hob. XXI:1, 13c

Joseph Haydn, son of a wheelwright, grew up in the town of Rohrau east of Vienna. When Haydn was eight years old, Georg Reutter, master of imperial court music and Kapell-

meister at St. Stephen’s Cathedral in Vienna, heard the boy and his younger brother Michael sing. In the following years, both boys became choristers at the cathedral and at court. It was the beginning of two eminent musical careers. During his lifetime, Haydn’s musical genius would come to be celebrated throughout Europe; many younger composers affectionately dubbed him “Papa Haydn.”

In 1775, Haydn wrote the oratorio *Il ritorno di Tobia*, a setting of the apocryphal book of Tobit, for the Vienna Tonkünstler-Societät, a group that paid small pensions to musicians and their families. Haydn had applied for membership and waived his fee. In spite of the generous gesture, which certainly helped pad the society’s funds, 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 soloist. 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 later became, with a new Latin text, “*Insanae et vanae curae*.” It is not known what prompted this (although 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 rather wild passages in D minor (“*Insanae et vanae curae*”/“Mad and useless worries”) with calm passages in F major (“*Quid prodest o mortalis conari pro mundanis*”/“O mortal man, what good does it to strive for worldly things?”). 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*. There, it is the piece sung by the boys to Emperor Joseph II.

GIOVANNI BATTISTA PERGOLESI

“*Fac ut ardeat cor meum*” (“Ignite my heart with love”)/“*Quando corpus morietur*” (“When the body will die”), from *Stabat mater*
Giovanni Battista was born in the town of Iesi, near Naples, at a time when Italy was a patchwork of small states. The family’s surname was Draghi, and they originally came from Pergola. Giovanni Battista combined the two place names to “Pergolesi.”

Naples had a thriving musical life at the time, and Pergolesi entered the conservatory as a child. He played the violin, sang, and composed, was much admired for his talent, and worked for a number of patrons. The last two years of his life were spent in the service of the Duke of Maddaloni, who probably commissioned the *Stabat mater*. Pergolesi was never very healthy, and died of tuberculosis at the age of 26.

The liturgical poem *Stabat mater* dates to the 13th century. It originated in Franciscan theology and the text is closely related to St. Francis’ mystic philosophy. The main source for the text is the Bible, John 19:25. The first part is a personal and emotional prayer that expresses the feelings of Mary when she sees her son on the cross. The second part is a prayer to Mary. It was clearly meant as an exercise in meditation. The question of authorship remains unresolved; the monk Jacopone da Todi (c. 1228–1306), Pope Innocent III (c. 1160–1216), and Saint Bonaventura (c. 1274) are all possible candidates.

Pergolesi divides his composition into 12 parts, to correspond to the 12 apostles. His music is simple and emotional, to match the tone of the prayer. One of his preferred means of style is the suspension of one chord into another.

WOLFGANG AMADEUS MOZART

Ave verum corpus (*Hail, true body*)

In June 1791, Mozart went to Baden, a small spa town near Vienna, to visit his pregnant wife. While there, he was asked to write a piece for the Corpus Christi service. Being Mozart, the composer left it to the last minute: *Ave verum corpus* was written the night before the

service. It is a simple piece of almost childlike piety, a humble and deeply felt prayer. Its emotional quality has made it one of Mozart’s best-known compositions.

The well-known standard text of the *Ave verum*, attributed to Pope Innocent VI (died 1342), is a prayer for the Feast of Corpus Christi that was introduced by Pope Urban IV in 1264. There are several slight variants that emerged over time. During the Middle Ages, it would have been sung at the elevation of the Host during consecration. In just a few lines, it covers the Incarnation, the Passion, the Eucharist, and the Last Judgement.

ANTON BRUCKNER

Virga Jesse floruit (*The rod of Jesse has flowered*), WAB 52

[Isaiah 11:1]

Anton Bruckner was born in 1824. His father was teacher in the village of Ansfelden, Upper Austria, and was responsible for the music at church and village fêtes. Anton Bruckner was taught violin, piano, and organ as a boy and he proved an exceptionally gifted organist, playing at church services from the age of 10 onwards. At 13, Bruckner became a chorister in the nearby monastery of St. Florian. In the 1850s, the young man was appointed organist at Linz Cathedral, where he became famous for his incredible, multi-layered improvisations. In 1868, Bruckner applied for and was appointed to a position as court organist in Vienna. As part of his duties, he gave the court choir boys music and singing lessons.

Virga Jesse floruit received its first performance in Vienna’s Imperial Chapel on December 8, 1885, sung by the court choir boys, the predecessors of the Vienna Boys Choir.

LEONARD BERNSTEIN

“*Adonai ro-i*” (“The Lord is my shepherd”)/“*Lama rag’shu goyim*” (Why do the nations rage”), from *Chichester Psalms*

[Psalm 23 and Psalm 20]

Leonard Bernstein was born in Lawrence, MA, to a Ukrainian Jewish family. At a very young age, Bernstein heard a piano performance that inspired him to begin learning the

instrument. His father was a businessman and initially opposed his son's interest in music. Bernstein studied music at Harvard University. He then pursued his studies at the Curtis Institute of Music in Philadelphia with Isabella Vengerova and Fritz Reiner, who awarded him the only A grade he gave to any student. Bernstein was highly regarded as a conductor, composer, and educator. For many years, he was the music director of the New York Philharmonic, and he worked with most of the world's leading orchestras. He wrote three symphonies, two operas, and five musicals, among them *West Side Story*.

Chichester Cathedral commissioned the *Chichester Psalms* for the Southern Cathedral Festival in 1965. Bernstein chose the texts himself. The second movement begins with a single boy singing Psalm 23, arguably the most famous Biblical psalm: "Adonai ro'i"/"The Lord is my shepherd" is thought to have been written by King David when he was a shepherd boy. David sings in triple meter, a typical plaintive shepherd melody, designed to calm the sheep, echoed by the sopranos. They are brutally interrupted by the massed singers, with the lacerated phrases of Psalm 2, "Lamah rag'shu goyim"/"Why do the nations rage?" The shepherd boy takes no notice, but sings on, in the end overpowering the masses.

The shepherd theme was taken from the musical *The Skin of Our Teeth*, which Bernstein never completed; the "raging nations" theme from material originally intended for *West Side Story*.

TRADITIONAL

Joshua

arr. Rollo Dilworth

"Joshua" is a hugely popular, traditional African-American spiritual that likely originated among the slave population during the early 19th century.

It was first published in two different song collections in 1882, M.G. Slayton's *Jubilee Songs* and Marshall W. Taylor's *A Collection of Revival Hymns and Plantation Melodies*. It was first recorded in 1922 by Harrod's Jubilee Singers. Since then, it has been sung by count-

less artists, among them Mahalia Jackson, Elvis Presley, Bing Crosby, and—in 2011—Hugh ("Dr. House") Laurie.

Joshua 6:15-21 does not describe a historic battle; but the idea of bringing down fortified walls by blowing trumpets (or rather *shofarot*) would have held tremendous appeal for more than just the slaves in America. It is a metaphor for escaping slavery and achieving freedom.

DAVID FOSTER

CAROLE BAYER SAGER

ALBERTO TESTA

TONY RENIS

"The Prayer," from *Quest for Camelot*

"The Prayer" was written for the animated 1998 film *Quest for Camelot*. It was sung by Celine Dion in English and Andrea Bocelli in Italian; both artists later recorded a duet version. It won a Golden Globe for Best Original Song and was nominated for an Academy Award in 1999. The duet version was nominated for a Grammy for Best Pop Collaboration with Vocals.

Johann STRAUSS II

Tritsch Tratsch (Chitchat), Op. 214

[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 that used the same name; *Tritsch-Tratsch* poked fun at famous people. On March 21, 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 holiday-makers there.) The paper obliquely hinted at an affair with a Russian woman, and the gossip spread through Vienna like wildfire. Strauss penned this polka as an answer.

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 later that same month. The Viennese media printed notices about the piece's composition, its first

performance, and its publication; a most unusual amount of publicity for a short piece of music and a good example of 19th-century public relations hype.

There are a number of texts for *Tritsch Tritsch*. The version 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.

This cheerful polka has sometimes been put to unexpected use: it features in the James-Bond film *Moonraker*, where it accompanies Bond (Roger Moore) as he glides across St. Mark's Square in a hovercraft; most recently, it was used in Netflix's *The Gray Man*.

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, in 1988, 1998, and 2012.

IRVING BERLIN

**“There's No Business Like Show Business,”
from *Annie Get Your Gun***

Irving Berlin was born Israel Isidore Baline in Russia, probably in Tyumen, Siberia. His father, an itinerant cantor, had taken the family there. The Balines immigrated to the United States when Israel was five years old. Israel left home at 14 and made his way by singing in bars and restaurants. In 1907, he earned his first songwriting credit and changed his name to Irving Berlin. Berlin felt compelled to write music as if his life depended on it; he penned some 1,500 songs, many of them hugely popular. He never learned to read music and only used the black keys on a conventional piano.

“There's No Business Like Show Business” was written for the 1946 musical *Annie Get Your Gun*, where it is sung by the members of the cast of *Buffalo Bill's Wild West Show* to convince Annie to join them. In 1954, it inspired the eponymous film, with Ethel Merman in the lead, singing about the ups and downs and the magnetic appeal of show business. The song has been covered countless times, by artists including Judy Garland, the Andrews Sisters, Frank Sinatra, and Bing Crosby, and has since become a fixture in

popular culture. Ethel Merman's original version has been used in films and on television, in HBO's *The Late Shift*, Amazon Prime's *The Marvellous Mrs. Maisel*, the film *Who Framed Roger Rabbit*, and the *Muppet Show*, among others; and the rock band Genesis routinely played the Merman recording at the end of their concerts from 1976 to 2007—it is even included on one of the band's albums.

JOHANN STRAUSS II

JOSEF STRAUSS

Pizzicato Polka (1869)

arr. Alan Mossessey, Avi Esposito

This polka is a joint work by the Strauss brothers, written in 1869 during a summer stay in Pavlovsk; intended as a joke and without lyrics, the voices imitate the pizzicato plucking of the strings.

On this tour, the choir performs a special *a cappella* arrangement by two of the choristers—a joint effort by Alan Mossessey and Avi Esposito.

JACQUES OFFENBACH

Barcarole—“Belle nuit, ô nuit d'amour”

(“Beautiful night, night of love”), from

The Tales of Hoffmann

[Jules Barbier)]

Jacques Offenbach was born in Cologne, Germany, the son of a Jewish cantor, and his musical talents were obvious early on. The family moved to France when Offenbach was a teenager to enable him to study at the Paris Conservatory. Offenbach is known as the “father” of the operetta as a genre; he wrote more than 100 operettas and greatly influenced Johann Strauss II, as well as Arthur Sullivan (of Gilbert and Sullivan fame). In *Orpheus in the Underworld*, he poked fun at the society of his time. The Can-Can from the second act is a perennial favorite that is often performed separately today.

The famous “Barcarole” was originally written for Offenbach's 1864 opera *Die Rheinixen*; then re-used in his last opera, *The Tales of Hoffmann*, where it is sung by Guilietta, Hoffmann's love interest, and Nicklausse, his best friend, as they ponder the beauty of the night and of being in love in Venice. It is in 6/8

time and evokes the movement of the waves. The piece remains one of the most popular pieces ever composed; it has been transcribed and covered many times and can be heard in countless films, from Disney's *Silly Symphonies* (1929–1939) to Roberto Benigni's *Life Is Beautiful* (1997).

JOHANNES BRAHMS

Wiegenlied (Lullaby), Op. 49, No. 4

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 studied ancient music in some detail. When writing vocal music, Brahms paid close attention to the words; his sacred music is a deeply felt, non-denominational statement of faith.

For a while, Brahms was the artistic director of a women's choir in Hamburg, for whom he wrote motets, lieder, and folk songs. He made use of traditional folk tunes, sometimes simply arranging them but also crafting his own, such as his famous lullaby, written for the child of Bertha Faber, who had been a chorister in Brahms' choir. The words are from a 19th-century anthology of songs for children *Des Knaben Wunderhorn* (*The Boy's Magic Horn*). Roses are associated with the Virgin Mary, and cloves were a popular remedy used to ward off infections.

The "Lullaby" received its first public performance in Vienna in December of 1868, with Clara Schumann playing the piano.

Erzherzog Johann Jodler (Archduke Johann's Yodel) arr. Jimmy Chiang]

Alpine folk songs have certain characteristics that are easy to recognize. Many include yodels or a chorus or shout similar to yodelling, something used by herdsmen and women to communicate in the mountains.

"Archduke Johann's Yodel" was written in honor of the eponymous Archduke. Johann (1782–1859), the brother of the Austrian Emperor Franz I, loved Styria and chamois-hunting. To the horror and chagrin of his family, he "fraternized" with the locals to the

point of marrying Anna Plochl, a postmaster's daughter from the town of Aussee. Unsurprisingly, the Archduke was hugely popular with the people.

Anton Schosser, a 19th-century official from Upper Austria, wrote the text with Anna Plochl in mind, expressing fierce pride in both his homeland and the archduke. The melody may well be older, perhaps originating in the Tyrol; it has all the typical characteristics of a melancholy Alpine yodel.

ZOLTÁN KODÁLY

Túrot eszíg a cigány (Chewing cheese curds)

"Túrot eszíg a cigány" is an animated piece for four-part children's choir, based on a Hungarian folk song. It begins with the altos ominously delivering the initial phrase, before the sopranos start developing a melody, relating the events. To go by the text, this kind of cheese seems addictive and should probably be served with a health warning.

The second part, which depicts little Janosh picking roses, is rather more lyrical; it offers a short respite before the manic chewing begins again.

MYKOLA LEONTOVICH

Shchedryk (New Year's Carol)

The original Ukrainian "Shchedryk" is a *shchedrivka* (New Year's carol) traditionally sung on Malanka or Shchedry Vechir ("bountiful evening"), the Ukrainian New Year's Eve (January 13). Like most songs of this genre, "Shchedryk" looks to the year ahead; it longs for swallows and an early spring, invoking dreams of a luscious wife for the farmer, wealth in general, and a rich harvest. Leontovich's composition is based on an old tune with supposedly magic powers. It was first performed in Kiev in 1916.

"Shchedryk" was performed across Europe and North America in the 1920s by the Ukrainian Republican Capella Choir, conducted by Leontovich, and attracted the critics' attention. Today, it is hugely popular in the United States and Canada, with a Christmassy English text and under its alias, "Carol of the Bells."

TRADITIONAL

Oh, Shenandoah

arr. Gerald Wirth

“Oh, Shenandoah” started life as a work song or shanty, with roots going back to the 18th century. It may have originated among the Franco-Canadian trappers and fur traders (“voyageurs”), who plied their trade along the Missouri River and, in so doing, spread the song, which eventually made its way to the sea as a work shanty on whaling boats. In 2015, the tune was made the official state song of Virginia, with a new text (“Our Great Virginia”).

The name “Shenandoah” refers to an elected Oneida chief, Skenandoa (c. 1706–1816), whose name might either mean “deer” (Oneida: *Oskanundonha*) or “hemlock.” During the American Revolution, the Oneida (“People of the Standing Stone”) fought alongside the colonists.

ROLF LØVLAND

You Raise Me Up

In 2001, inspired by the “Londonderry Air” (aka “Danny Boy”), Løvland wrote an instrumental piece called “Silent Song.” It was intended for the Irish-Norwegian band Secret Garden and was first performed at the funeral of Løvland’s mother. Løvland later asked Irish writer Brendan Graham to add the lyrics; the song became “You Raise Me Up” and was popularized through iconic performances by Josh Groban and Susan Boyle, among others.

LUDWIG VAN BEETHOVEN

MERVYN WARREN

“Joyful, Joyful (Ode to Joy),”

from *Sister Act 2: Back in the Habit*

arr. Roger Emerson

Beethoven’s famous “Ode to Joy” is based on a poem penned by Friedrich von Schiller, one of Germany’s foremost poets. It is a celebration of the joy of friendship and the brotherhood of man, written by Schiller for a circle of his personal friends in 1785. Almost 40 years later, Beethoven used the poem in his Symphony No. 9. Grammy winner Mervyn Warren reworked Beethoven’s famous tune into a gospel-inspired celebration of the love of God and the joy of life.

JOHANN STRAUSS II

An der schönen blauen Donau

(Blue Danube Waltz), Op. 314

arr. Gerald Wirth

Austria’s unofficial national anthem is dedicated to the Vienna Männergesangsverein (Men’s Chorus); it was first performed in February of 1867 at the chorus’ Carnival Ball. The composer was absent, as he had a court engagement. The original text was slightly silly; it was meant to poke fun at the fact that many carnival balls had been cancelled that year; “Viennese, be joyous! O-ho! Why-o?” This fitted the occasion but did not survive beyond the carnival. There were several attempts at improving the poetry, until Franz von Gernerth, a lawyer, wrote this version in 1889. His maudlin, flowery, and somewhat patriotic description of the Danube remains today’s standard version.

—©Tina Breckwoldt

JOHANN STRAUSS II

Tausend und eine Nacht, Op. 346

[Ewald Seifert]

Im Zauberland des Orient, da werden
Märchen erzählt.

Scheherazade alle kennt, kein Geheimnis
darin fehlt.

Offenbar wird eine Macht; Musik erklinge
weit in alle Welt.

Was kann's Schöneres geben,
mit Musik zu leben,
und beim Spiel der Geigen
Wiener Charme zu zeigen,
schöne Weise lieben,
sich im Walzer wiegen,
wie im Märchen Tausendundeine Nacht,

Kommt und tanzt mit, wo's Musik gibt,
lasst die Sorgen bis auf Morgen,
froh und heiter, so geht's weiter,
viele wird dann anders sein.

Ein Walzer von Strauss hat schon vieles
gemacht,
hat Menschen und Länder zusammen
gebracht.

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

Seht, wie die Jugend sich dreht
und im Walzertakt bewegt;
also nur munter getanzt, so lang du immer
kannst.

Thousand and One Nights

In the magical, mysterious orient, stories are
being told.

Scheherazade knows them all, she knows all
mysteries.

And you soon discover an overwhelming
power: May music sound around the world.

What could be better
than to live with music,
and when the violins sing,
show Viennese charm,
to love beautiful melodies,
to dance a waltz,
like in the tales of the *Arabian Nights*.

Come and dance, where there is music,
leave your worries until tomorrow,
happy and cheerful, that is how we go on,
much will have changed by the morning.

A waltz by Strauss has accomplished
many things,
has brought people and countries together.

Come on, dance and swirl about,
only a waltz is like this.
The magic of this music
gives us the best part of happiness in life;
a magic night.

Look, how the young people are dancing,
moving to the rhythm of the waltz;
so, keep dancing happily, for as long
as you can.

Please do not turn the page until the song and its accompaniment have ended.

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.

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.

GIOVANNI BATTISTA PERGOLESI

“Fac ut ardeat cor meum”/“Quando corpus
moriatur,” from *Stabat mater*

Fac, ut ardeat cor meum
in amando Christum Deum
ut sibi complaceam.

Quando corpus moriatur,
fac, ut animae donetur
paradisi gloria.

Amen.

“Ignite my heart with love”/“When the
body will die”

Ignite my heart
with love for Christ, my God,
so that I may please him.

When the body will die,
make that my soul will be granted
the glory of paradise.

Amen.

WOLFGANG AMADEUS MOZART

Ave verum corpus

[Anonymous prayer, attributed to
Pope Innocent VI]

Ave verum corpus Christi, natum
ex Maria Virgine.
vere passum, immolatum in cruce
pro homine
cuius latus perforatum fluxit et sanguine:

esto nobis praegustatum in mortis examine.

Hail, true body

Hail, true Body of Christ, born of the
Virgin Mary,
who has truly suffered, defiled on the
cross for mankind,
from whose pierced side flowed water
and blood:

be us a foretaste (of heaven) in the agony
of death.

ANTON BRUCKNER

Virga Jesse floruit, WAB 52

[Isaiah 11:1]

Virga Jesse floruit:
Virgo Deum et hominem genuit:
pacem Deus reddidit,
in se reconcilians
imo summis.
Alleluja.

The rod of Jesse has flowered

The root of Jesse has blossomed:
a virgin gave birth to God and man:
God gave us peace,
reconciling in himself
the lowest with the highest.
Alleluja.

LEONARD BERNSTEIN

“Adonai ro-i”/“Lama rag’shu goyim,”

from *Chichester Psalms*

[Psalm 23 and Psalm 2]

Adonai ro-i, lo eḥsar.
Binòt deshe yarbitseini,
Al mei m’nuḥot y’nahaleini,
Naf’shi y’shovev,
Yan’heini b’maaglei tsedek,
Lma’an sh’mo.
Gam ki eilech
B’gei tsalmavet,
Lo ira ra,
Ki Atah imadi.
Shiv’ṭcha umishan’techa
Hemah y’naḥamuni.

Lamah rag’shu goyim
Ul’umim yehgu rik?
Yit’yats’vu malchei erets,
V’roznim no’sdu yaḥad
Al Adonai v’al m’shiḥo.
N’natkah et mo’sroteimo,
V’nashlichah mimenu avoteimo.
Yoshev bashamayim
Yis’ḥak, Adonai
Yil’ag lamo!

Ta’aroch l’fanai shulḥan
Neged tsor’rai
Dishanta vashemen roshi
Cosi r’vayah.

Ach tov vaḥesed
Yird’funi kol y’mei ḥayai
V’shav’ti b’veit Adonai
Lorech yamim.

Solo and Choir/Psalm 23

The Lord is my shepherd, I shall not want.
He maketh me to lie down in green pastures,
He leadeth me beside the still waters,
He restoreth my soul,
He leadeth me in the paths of righteousness,
For His name’s sake.
Yea, though I walk
Through the valley of the shadow of death,
I will fear no evil,
For Thou art with me.
Thy rod and Thy staff
They comfort me.

Choir/Psalm 2

Why do the nations rage,
And the people imagine a vain thing?
The kings of the earth set themselves,
And the rulers take counsel together
Against the Lord and against His anointed.
Saying, let us break their bands asunder,
And cast away their cords from us.
He that sitteth in the heavens
Shall laugh, and the Lord
Shall have them in derision!

Chorus/Psalm 23

Thou preparest a table before me
In the presence of my enemies,
Thou anointest my head with oil,
My cup runneth over.

Solo—David/Psalm 23

Surely goodness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord
Forever.

Please do not turn the page until the song and its accompaniment have ended.

TRADITIONAL

Joshua

Joshua fit de battle of Jericho
Jericho, Jericho,
Joshua fit de battle of Jericho,
And de walls come tumbling down.

You may talk about your king of Gideon;
You may talk about your man of Saul;
There's none like good old Joshua
At the battle of Jericho

Chorus

Up to the walls of Jericho
He marched with spear in hand.
"Go blow them ram-horns" Joshua cried,
"Cause the battle is in my hand."

Chorus

Then the lamb, ram, sheep, horns begin
a blow;
Trumpets begin a sound.
Joshua commanded the children to shout,
And the walls came tumbling down.

Chorus

DAVID FOSTER
CAROLE BAYER SAGER
ALBERTO TESTA
TONY RENIS

“The Prayer,” from *Quest for Camelot*

I pray you'll be our eyes
And watch us where we go
And help us to be wise
In times when we don't know.
Let this be our prayer
When we lose our way
Lead us to a place,
Guide us with your grace
To a place where we'll be safe.

*The light which you give—
I pray we'll find our way—
may it stay in our hearts—
And hold it in our hearts—
and remind us—
When stars go out each night—
eternal star, be in my prayer—
Let this be our prayer—
how much faith there is—
When shadows fill our day—*

Lead us to a place
Guide us with your grace
Give us faith so we'll be safe

*We dream of a world without violence—
a world of justice and hope—
everyone shall offer his hand to his neighbor—
as a symbol of peace, of brotherhood.*

*The strength that you give us—
We ask that life be kind
is in the wish that—
and watch us from above
everyone will find love—
We hope each soul will find
around himself and within himself.*

Let this be our prayer
Just like every child
Needs to find a place
Guide us with your grace
Give us faith so we'll be safe

*And this faith which you have ignited in us—
I feel it will save us.*

La luce che tu dai—

nel cuore resterà—

a ricordaci che—

t'eterna stella sei nella mia preghiera—

quanta fede c'è—

*Sognamo un mondo senza più violenza—
un mondo di giustizia e di speranza—
ognuno dia la mano al suo vicino—
simbolo di pace, di fraternità.*

La forza che ci dai—

è il desiderio che—

ognuno trovi amore—

intorno e dentro sè.

*E la fede che hai acceso in noi—
sento che ci salverà.*

Please do not turn the page until the song and its accompaniment have ended.

JOHANN STRAUSS II

Tritsch Tratsch (Chitchat), Op. 214

[Tina Breckwoldt]

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

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.

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

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.

Rumors 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?

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 rumor.
What do you know? We know nothing.
That I do know!

IRVING BERLIN

“There’s No Business Like Show Business,”
from *Annie Get Your Gun*

There’s no business like show business
Like no business I know

Everything about it is appealing
Everything the traffic will allow
Nowhere could you get that happy feeling
When you are stealing
That extra bow

There’s no people like show people
They smile when they are low

Yesterday they told you you would not go far
That night you open and there you are
Next day on your dressing room they’ve
 hung a star
Let’s go on with the show

The costumes, the scenery, the make-up,
 the props
The audience that lifts you when you’re down
The headaches, the heartaches, the backaches,
 the flops

The sheriff who escorts you out of town
The opening when your heart beats like a drum
The closing when the customers won’t come

There’s no business like show business
Like no business I know

You get word before the show has started
That your favorite uncle died at dawn
Top of that, your ma and pa have parted
You’re broken-hearted
But you go on

There’s no people like show people
They smile when they are low

Even with a turkey that you know will fold
You may be stranded out in the cold
Still you wouldn’t change for a sack of gold
Let’s go on with the show!

JACQUES OFFENBACH

Barcarole—“Belle nuit, ô nuit d’amour”
 (“Beautiful night, night of love”), from
The Tales of Hoffmann
 [Jules Barbier]

Le temps fuit et sans retour
emporte nos tendresses,
loin de cet heureux séjour
le temps fuit sans retour.

Zéphirs embrassés
versez-nous vos caresses,
donnez-nous vos baisers.

Belle nuit, nuit d’amour,
souris à nos ivresses,
nuit plus douce que le jour,
belle nuit d’amour!

Time flies and without turning back,
it takes away our tendernesses,
far from that blissful moment,
time flies without turning back.

Kissing winds,
bestow on us your caresses,
give us your kisses.

Beautiful night, night of love,
smile on our bliss,
night—much gentler than the day—
beautiful night of love.

Please do not turn the page until the song and its accompaniment have ended.

JOHANNES BRAHMS

Wiegenlied (Lullaby), Op. 49, No. 4

[first verse from the 1806/08 poetry
anthology *Des Knaben Wunderhorn*; addi-
tional verses by Georg Scherer]

Guten Abend, gut' Nacht,
mit Rosen bedacht,
mit Näglein besteckt,
schlupf unter die Deck':
Morgen früh, wenn Gott will,
wirst du wieder geweckt.

Guten Abend, gut' Nacht,
von Englein bewacht,
die zeigen im Traum
dir Christkindleins Baum.
Schlaf nun selig und süß,
schau im Traum 's Paradies.

Good evening, good night,
Sheltered under roses,
Protected with cloves,
Slip under the covers.
Tomorrow morning, God willing,
You will wake up again.

Good evening, good night,
Guarded by angels,
Who show you in your dreams
The Christ child's tree.
Sleep blissfully and sweetly,
And dream of Paradise.

Solo to be announced from the stage

Erzherzog Johann Jodler
(Archduke Johann's Yodel)
[Anton Schosser]

Wo i geh und steh, tut ma's Herz so weh,
um mei Steiermark, ja glaubt ma's g'wiß;
wo das Büchserl knallt und da
Gamsbock fällt,
und mei liaba Herzog Johann ist.

Ja, i sich mi scho' ganz verzückt und froh
mit mein' Herzog auf der Alma gehn;
mit an frischem Mut in mei'm Steirahut
offen stolz am Kogel obmat stehn.

Auf da Felsenwand, in am Steirag'wand,
wenn i da mei lieba Herzog sich,
wenn sei Büchserl knallt und da
Gamsbock fällt,
war's a Wunda, wenn i's Heimweh krieg'?

Wherever I go, my heart aches
for my beloved Styria, rest assured;
where the gunshot rings and the chamois falls,

Where my dear Archduke Johann roams.

Yes, I see myself climbing happily
up the alpine meadow beside my Archduke;
with a happy heart, wearing my Styrian hat
openly and proudly on top of the mountain.

There in the mountains, dressed in Styrian garb,
when I watch my dear Archduke,
when his gun rings out and the chamois falls,

Is it any wonder that I am homesick?

ZOLTÁN KODÁLY

Túrot eszíg a cigány (Chewing cheese curds)

Túrot eszíg a cigány, duba
Veszekedik azután, leba.

Még azt mondja, pofon vág, duba.
Vágja biz a nagyapját, leba.
Turót! Duba! Leba!
Csipkefa bimbója
Kihajlott az útra,
Rida rida bom bom bom.
Arra ment Jánoska,
szakajt egygyet rola.

The gypsy chews cheese, duba;
Afterwards he begins picking quarrels
and fights, leba.
Says he'll hit me; day after tomorrow, duba.
I tell him, leba.
Cheese! Cheese!
Little bud of the rose bush,
how it sways.
Rida rida boom boom boom.
Little Janosh sees it,
breaks it off and runs away.

MYKOLA LEONTOVICH

Shchedryk (New Year's Carol)

Shchedryk shchedryk, shchedrivochka,
pryletila lastivochka,
stala sobi shchebetaty,
hospodarya vyklykaty:
"Vyydy, vyydy, hospodaryu,
podyvysya na kosharu,
tam ovechky pokotylys',
a yahnychky narodylys'.
V tebe tovar ves' khoroshyy,
budesh' maty mirku hroshey,
khoch ne hroshey, to polova:
v tebe zhinka chornobrova."
Shchedryk shchedryk, shchedrivochka,
pryletila lastivochka.

Shchedryk, shchedryk, a New Year's carol,
a small swallow flew into the house,
it began to sing,
to call the landlord:
"Come out of the house, come, master,
look at the sheep in their pen,
the ewes are lying there,
and the lambs have been born.
Your livestock is thriving,
you will be rich.
If you have no money, you will have straw,
and you have a wife with strong eyebrows."
Shchedryk, shchedryk, a New Year's carol,
a small swallow flew into the house.

TRADITIONAL

Oh, Shenandoah

arr. Gerald Wirth

Oh, Shenandoah, I long to see you,
Away, you rolling river.
Oh, Shenandoah, I long to see you
Away, we're bound away 'cross the wide
Missouri.

Oh, Shenandoah, I love your daughter
Across the rolling water.
Oh Shenandoah, I love your daughter
Away, we're bound away 'cross the wide
Missouri.

Oh, Shenandoah, I long to leave you,
Oh, Shenandoah, I'll not deceive you...
Oh Shenandoah, I'm bound to leave you...
Away, we're bound away 'cross the wide
Missouri.

Please do not turn the page until the song and its accompaniment have ended.

ROLF LØVLAND

You Raise Me Up

[Brendan Graham (b. 1945)]

When I am down and, oh, my soul, so weary.
When troubles come and my heart
burdened be.

Then I am still and wait here in the silence.
Until you come and sit awhile with me

You raise me up so I can stand on mountains
You raise me up to walk on stormy seas
I am strong when I am on your shoulders
You raise me up to more than I can be

You raise me up to more than I can be...

LUDWIG VAN BEETHOVEN

MERVYN WARREN

“Joyful, Joyful (Ode to Joy),”

from *Sister Act 2: Back in the Habit*

arr. Roger Emerson

Joyful, joyful, we adore Thee
God of glory, Lord of love
Hearts unfold like flowers before Thee
Hail Thee as the sun above
Melt the clouds of sin and sadness
Drive the dark of doubt away
Giver of immortal gladness
Fill us with the light of day.

Joyful, joyful, we adore Thee
in my life I put none before Thee
'Cuz since I was a youngster I came to know
That you was the only way to go
So I had to grow an' come to an understandin'
That I'm down with the King so now I'm
demandin';
That you tell me who you down with, see
'Cuz all I know is that I'm down with G-O-D

You down with G-O-D? (Yeah, you know me)
Who's down with G-O-D?
Come and join the chorus
The mighty, mighty chorus
Which the morning stars begun
The Father of love is reigning over us
Right away

What have you done for Him lately?
Ooh, ooh, ooh yeah.
He watches over everything.
So we sing . . .

JOHANN STRAUSS II

An der schönen blauen Donau (Blue Danube
Waltz), Op. 314

[Franz von Gernerth]

Donau so blau, durch Tal und Au
Wogst ruhig du hin,

Dich grüßt unser Wien,
Dein silbernes Band
Knüpft Land an Land,
Und fröhliche Herzen schlagen
An deinem schönen Strand.

Weit vom Schwarzwald her
eilst du hin zum Meer,
spendest Segen allerwegen,
ostwärts geht dein Lauf,
nimmst viel Brüder auf:
Bild der Einigkeit für alle Zeit.

Alte Burgen seh'n
nieder von den Höhn,
grüßen gerne dich von ferne,
und der Berge Kranz,
hell vom Morgenglanz
spiegelt sich in deiner Wellen Tanz.

Die Nixen auf dem Grund
Die geben flüsternd kund
Was alles du erschaut
Seitdem über dir der Himmel blaut.

Halt an deine Fluten bei Wien,
es liebt dich ja so sehr,
du findest wohin du magst ziehen
ein zweites Wien nicht mehr.

Du kennst wohl deinen Bruder, den Rhein,
an seinen Ufern wächst herrlicher Wein,
dort auch steht bei Tag und bei Nacht
die feste, treue Wacht.

Das Schifflin fährt auf den Wellen so sacht
Still ist die Nacht, Liebe nur wacht,
der Schiffer flüstert der Liebsten ins Ohr,
dass längst schon sein Herz sie erkor.

Nun singt ein fröhliches, seliges Lied,
das wie Jauchzen die Lüfte durchzieht.
Und zum Schluss bringt noch einen Gruß,
unsrer Donau, dem herrlichen Fluss.

Danube, so blue,
you meander calmly through vales and
meadows,

Our Vienna greets you,
your silver ribbon
links lands
and cheerful hearts beat
on your beautiful shores.

From the Black Forest
you rush towards the Black Sea,
blessing everything on your way.
You flow east,
taking in many brothers:
An eternal image of harmony.

Old fortresses look down
from their hills,
they like to greet you from afar
and the top of the mountains,
bright in the morning light,
are reflected in the dancing of your waves.

The mermaids in the river bed
whisper about
everything you have seen
since heaven began.

Stop when you reach Vienna,
it really adores you.
Wherever you may wander,
you will not find a second Vienna.

You probably know your brother, the Rhine,
lovely wine grows along its banks,
and night and day it is flanked
by faithful guardians.

The little boat rides on the waves,
the night is quiet, love is in the air,
the skipper tells his beloved
his heart had selected her long since.

Now sing a happy, cheerful song,
filling the air with joy,
and, finally, give a special cheer
for the Danube, our beautiful river.