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presents



VIENNA BOYS CHOIR

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Opus 3 Artists
presents

VIENNA BOYS CHOIR

Wiener Sängerknaben

Andy Icochea Icochea, Choirmaster

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PROGRAM NOTES AND TEXTS & TRANSLATIONS

Carmina burana (selections)

Carl Orff
1895 - 1982

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

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

O Fortuna

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

O Fortune, changeable as the Moon,
You are forever waxing or waning.
Detestable life, now it thwarts, and then it takes care
Playfully of the mind’s desire, poverty, power are melted like ice.

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

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

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

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

Fortune plango vulnere

*Fortune plango vulnere stillantibus ocellis
quod sua michi munera subtrahit rebellis.
Verum est, quod legitur, fronte capillata,
sed plerumque sequitur Occasio calvata.*

I weep over the wounds Fate has inflicted With brimming eyes
For Fate spitefully withholds her gifts from me
It is true, as one reads, That Fate has a head full of hair
But for the most part It shows its bald pate.

*In Fortune solio sederam elatus,
prosperitatis vario flore coronatus;
quicquid enim florui felix et beatus,
nunc a summo corruo
gloria privatus.*

On Fortune’s throne I sat, elevated,
crowned with the varied flowers of success;
although I have flourished, happy and blessed,
now I plummet from the summit,
stripped of my glory.

Ecce gratum et optatum ver

*Ecce gratum et optatum
ver reducit gaudia,
purpuratum floret pratium,
Sol serenat omnia.
Iam iam cedant tristitia!
Estas redit, nunc recedit
hiemis sevitia.*

Look! The mild and longed-for
spring brings back joy,
the meadow is covered in red blossoms,
the Sun makes everything bright.
Already the sadness recedes!
Summer returns, now the stern
winter disappears.

Floret silva undique

*Floret silva undique,
nah min gesellen ist mir wê.
Gruonet der walt allenthalben,
wa ist min geselle alse lange?
Der ist geriten hinnen.
o wi, wer sol mich minnen?*

The forest flourishes everywhere,
I long for my companion
The forest flourishes everywhere:
Why is it taking my companion so long?
He has ridden off!
Oh dear, who will love me?

Apu Taytayku (Kyrie)

Andy Icochea Icochea

Glorya Dyuspaq hanaq pachapi (Gloria in excelsis Deo)

b. 1973

Icochea composed the two parts of a Mass ordinary for the opening of the 2010 Bregenz Festival as part of a universal mass (Missa universalis); the Sanctus and Agnus Dei were written by Gerald Wirth. Icochea chose to use Ayacucho, a dialect of Southern Quechua spoken in Peru; the texts are in use in Catholic communities in the Andes. There are over three million speakers of Quechua in Peru today; they call their own language Runasimi (literally ‘people-speak’).

*Apu Taytayku khuyapayawayku,
Jesukristu qispirichwayku
Apu Taytayku khuyapayawayku,*

Lord have mercy
Christ have mercy
Lord have mercy

*Glorya Dyuspaq hanaq pachap
kay pachapitaq sumaq kawsay kachun
Dyuspa chikllasqa runakunapaq*

Glory be to God on high
and peace on Earth for mankind

<i>Gloria Dyuspaq hanaq pachap</i>	Glory be to God on high
<i>Gloria kachun Apu Dyspa</i>	Glory be to you, Lord and God,
<i>sapay churin Jesukristupaq</i>	and only begotten son, Jesus Christ.
<i>Gloria Dyuspaq hanaq pachap</i>	Glory be to God on high
<i>Gloria kachun</i>	Glory be to you,
<i>tiksi muyuntin runakunap huchan pichaqtaq</i>	You clean the world from sin.

Adoration – Devotion – Jubilation (Sanctus-Benedictus)

Gerald Wirth

Mercy – Forgiveness – Inner peace (Agnus Dei)

b. 1965

Gerald Wirth, the artistic director of the Vienna Boys Choir, writes much choral and vocal music. He has written 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 everybody can and should sing. He likes to use mythological, philosophical or spiritual texts as a starting point; he often combines texts from different cultures, and he writes in a number of different languages. He translates the words into music that conveys the underlying emotion. His works have been performed by many choirs around the world.

Adoration-Devotion-Jubilation, a combined Sanctus and Benedictus, and mercy – forgiveness-inner peace, Wirth's version of the Agnus Dei, were written for the Missa universalis which premiered at the opening service of the 2010 Bregenz Festival.

Adoration-Devotion-Jubilation is a meditative piece with calm passages in 7/4 time praising God and the divine in different languages; sung in tongues as it were: Greek, Chinese, German, Hindi, Russian, English, Kiswahili, and Spanish. The choir is divided into seven groups, while soloists sing the traditional Latin text of the Mass ordinary. Both choir and soloists join in rhythmical 'Hosanna' shouts.

Mercy – Forgiveness- Inner peace follows the 'classical' tripartite structure of the Agnus Dei; after a first invocation of God, the prayer asks for mercy, to be taught how to forgive, and for inner peace. This is followed by the hope for peace, both outer and inner. The final plea is repeated in a number of languages, among them Farsi, Sanskrit, and Hindi.

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
 Beh-Ma Solhe Daruni-Jad Bedahid (Farsi)
 Hamen Atmic Shankti Do (Hindi)

Tota pulchra es, Maria (You are wholly beautiful, Mary),

Maurice Duruflé

from: Quatre motets sur des themes grégoriens, Op. 10 (1960)

1902-1986

Three part motet for high voices

Duruflé was introduced to organ music as a chorister at the cathedral in Rouen. At age 17, he moved to Paris, where he became the organ assistant at the church of Sainte-Clotilde, at the same time pursuing his studies at the Paris Conservatoire. Duruflé left Sainte-Clotilde to become Louis Vierne's assistant at Notre-Dame. In 1929, he became the organist of Saint-Etienne-du-Mont and in 1943, professor at the Conservatoire. Duruflé was married to his assistant at Saint-Etienne, Marie-Madeleine Chevalier. After a car accident in 1975, Duruflé gave up performing. He died in 1986 near Paris.

Duruflé was a perfectionist. He was highly critical of his own work and published only a handful of compositions. He continued to work on pieces even after publication.

Tota pulchra es Maria is one of four motets on Gregorian themes, written in 1960. Duruflé's setting is in three to four parts, with the voices imitating the Gregorian phrase. A frequent change in metre results in an ethereal, suspended quality. The original prayer dates to the fourth century. It is an antiphon for the Feast of the Immaculate Conception on 8 December, inspired by text from the Song of Songs, and the book of Judith. languages, among them Farsi, Sanskrit, and Hindi.

Tota pulchra es, Maria et macula originalis non est in te.	<i>You are wholly beautiful, Mary, and the stain of original sin is not on you.</i>
Vestimentum tuum candidum quasi nix, et facies tua sicut sol.	<i>Your clothing is white like snow, and your face is like the sun.</i>
Tota pulchra es, Maria, et macula originalis non est in te.	<i>You are wholly beautiful, Mary, and the stain of original sin is not on you.</i>
Tu gloria Jerusalem, tu laetitia Israel,	<i>You are the glory of Jerusalem, you are the delight of Israel,</i>
tu honorificentia populi nostri.	<i>you are the honoured of our people.</i>
Tota pulchra es, Maria.	<i>You are wholly beautiful, Mary</i>

Ave verum corpus Op. 65/1 (1894)

Gabriel Fauré

Motet for two equal voices and organ

1845-1924

Fauré was sent to Paris as a nine-year-old to study music with Camille Saint-Saens at the Niedermeyer School of religious music. He won the school's composition prize at 19, for Cantique de Jean Racine and later worked as an organist at a number of Paris churches, including the Madeleine. In 1897, he became a professor at the Paris conservatory; his students included Maurice Ravel and Georges Enescu.

Fauré's Ave verum is written in a style that recalls his popular Requiem, simple and emotional. The text, attributed to Pope Innocent VI (died 1342), is a prayer for the Feast of Corpus Christi which was introduced by Pope Urban IV in 1264. There are a number of slight variants which occurred over time. During the Middle Ages it would have been sung at the elevation of the Host during its consecration.

In just five lines, it covers the Incarnation, the Passion, the Eucharist and the Last Judgement. Medieval writers were interested in acrostics, and it is no accident that the first letter of the first line, the second letter of the second line, and so on, spell out A-E-I-O-U.

<p>Ave verum corpus natum de Maria Virgine. vere passum immolatum in cruce pro homine: cuius latus perforatum fluxit aqua et sanguine: esto nobis praegustatum mortis in examine. O Iesu dulcis! O Iesu pie! O Iesu fili Mariae.</p>	<p><i>Hail, true body, born of the Virgin Mary, who has truly suffered, defiled on the cross for mankind, from whose pierced side water flowed and blood. Be us a foretaste (of heaven) in the agony of death. O sweet Jesus! O pious Jesus! O Jesus, son of Mary.</i></p>
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Et lux in tenebris lucet (And a light shines in the darkness)

Andy Icochea Icochea
Text: Biblical

Andy Icochea Icochea's motet is an examination of the beginning of the gospel of St. John, with particular emphasis on the light. He employs a theme vaguely in the Gregorian tradition and juxtaposes this with a modern counterpoint. The light is generated by overtone singing, which increases towards the end of each phrase; the light becomes brighter, as it were.

<p>Et lux in tenebris lucet Et tenebrae eam non comprehenderunt.</p> <p>In principio erat verbum, et verbum erat apud Deum, et Deus erat verbum. Hoc erat in principio apud Deum.</p> <p>Omnia per ipsum facta sunt Et sine ipso factum est nihil, quod factum est. In ipso vita erat et vita erat lux hominum.</p> <p>Et verbum caro factum est Et habitavit in nobis et vidimus gloriam eius Gloriam quasi unigeniti a Patre plenum gratiae et veritatis.</p>	<p><i>And a light shines in the darkness And darkness could not extinguish it.</i></p> <p><i>In the beginning was the Word, and the word was with God, and the Word was God. He was with God in the beginning.</i></p> <p><i>Through him all things came into being And not one thing came into being without him. In him was life, and the life was the light of men.</i></p> <p><i>The Word became flesh, He lived among us and we saw his glory, The glory that he has as the only son from the Father, full of grace and truth.</i></p>
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Psalm 61 (Hear my prayer) 2006

Andy Icochea Icochea

Psalm 61 is titled „Prayer of an exile“; it is the lament of a Levite in exile from Mount Zion. The singer wants to return to the “rock that is higher than I”, i.e. the rock of the temple which for the time being is out of reach, as he has been exiled. The psalm probably dates to the first deportation (598 BCE), when the temple was still standing.

Icochea has made use of verses 1 to 5, and the final verse. The incipit “Hear my cry, o God, listen to my prayer” is used as an incantation, or a mantra.

<p>Hear my cry, o God! Listen to my prayer. From the ends of the earth I call to you I call as my heart grows faint. Lead me to the rock that is higher than I. O God, listen to my prayer.</p> <p>For you have been my refuge here A strong tower against the foe. Lead me to the rock that is higher than I O God, listen to my prayer.</p>	<p>I long to dwell in your tent Take refuge in the shelter of your wings. Lead me to the rock that is higher than I O God, listen to my prayer.</p> <p>Then will I ever sing, I will sing praise to your holy name. Hear my cry, o God, listen to my prayer. I will praise your name!</p>
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- INTERMISSION -

Three pieces from Come Ye Sons of Art, Ode for the birthday of Queen Mary II (1694) Z 323

Henry Purcell
1659-1695

Text ascribed to Nahum Tate 1652-1715

Henry Purcell was a chorister with the Chapel Royal. After his voice changed, he held a number of musical posts at the court, including organ maker and keeper of the king's instruments, composer-in-ordinary for the king's violins and organist of Westminster Abbey, and of the Chapel Royal. During his lifetime, he served three consecutive kings of England: Charles II, James II and William III.

It was part of Purcell's duties to compose works for royal occasions, coronations, weddings, birthdays and funerals. *Come Ye Sons of Art* is the last of six birthday odes composed for Queen Mary II, who loved music. *Come Ye* was written for the popular Queen's 30th birthday on 30 April 1694; her last, as it turned out.

The text, probably by Nahum Tate who was Poet Laureate at the time, is flowery and highly complimentary of the Queen, although it leaves something to be desired for poetic merit. One line in *Sound the Trumpet* deserves comment; “you make the listening shores rebound” is a play on the word “shore” and the name of the Sergeant Trumpeter to the English king, a Matthias Shore, whose abilities on the trumpet sparked a number of virtuoso compositions for that instrument.

1. Come, come, ye sons of Art, come, come a way.
 Tune all your voices and instruments play,
 to celebrate this triumphant day.

2. Sound the trumpet till around
 You make the listening shores rebound.
 On the sprightly hautboy play.
 All the instruments of joy
 That skilful numbers can employ
 To celebrate the glory of this day.

3. Strike the viol, touch the lute,
 Wake the harp, inspire the flute.
 Sing your patroness's praise,
 Sing in cheerful and harmonious lays.

O Come, O Come Emmanuel (Veni, Veni Emmanuel)

Traditional 9th Century
Arr. Andy Icochea Icochea

The carol goes back to the 12th century hymn *Veni, veni Emmanuel*. John Mason Neale's (1818 – 1866) English translation was published in 1851. The text reflects several verses from the book of Isaiah dealing with the advent of the Messiah. The title is based on Isaiah 7:14 which announces the birth of a child, who shall be called Immanuel. The name is prophetic, meaning "God with us". The "rod of Jesse" mentioned in the third verse refers to Isaiah 11:1, and links Jesus's genealogy to King David (cf. also the note on *Es ist ein Ros' entsprungen*).

The tune is based on a 15th century processional used by Franciscan nuns in France for the funeral hymn *Libera me*.

O come, O come, Emmanuel,
And ransom captive Israel,
That mourns in lonely exile here
Until the Son of God appear.

Refrain

Rejoice! Rejoice!

Emmanuel shall come to thee, O Israel.

O come, Thou Wisdom from on high,
Who orderest all things mightily;
To us the path of knowledge show,
And teach us in her ways to go.

Refrain

O come, Thou rod of Jesse, free
Thine own from Satan's tyranny;
From depths of hell Thy people save,
And give them victory over the grave.

Refrain

Shoch va gado (The King and the Beggar)

Yulduz Usmanova
*1963

Arr. Gerald Wirth

The haunting, melancholy song was written by Uzbek pop singer Yulduz Usmanova; the text is based on ancient Uzbek and Farsi poetry. The song is an appeal for more tolerance. It is featured in Curt Faudon's first film on the Vienna Boys Choir, *Silk Road* (2009), where Usmanova herself is seen rehearsing and singing with the boys.

Shâhni ham gadâni ham bir yolda kor bir yolda
Bu dunyaning ishlari har yoldadur, har yolda
Sahâb ishni hammamiz qiladurmiz qilamiz
Lek sahâb keti yoq tubi yoqdir, tubi yoq
Dunya yalghân dunyadir bilmam tushmi ruyadir
Mehmânleri bir-birin kozlarini oyadir
Shâhni ham gadâni ham bir yolda kor bir yolda

*Look; king and beggar travel the same road,
They are born and destined to die
The dealings of this world may take other roads,
but everything living shares the same fate
We all have done and do good works,
But good doesn't have a meaning, it will give nothing in return.
The world is full of deceit. I cannot tell dream from reality.
We are all guests in this world, but spend our lives gauging out each other's eyes.
We fight blindly, but in vain: life leads us to the same end.
King and beggar must travel the same road.*

Huayno Navideno

Traditional Peruvian Carol
Arr. Andy Icochea Icochea

Christmas celebrations in Peru are a combination of Spanish and native American traditions. Children are important in Latin America, and the Christ child is the focus of the attention. The Quechua Indians carve crèches and manger scenes from wood or soapstone, some crèches are made from clay. The iconography comes straight from the sixteenth century, when the Quechua first encountered the Biblical stories, and carving techniques have not changed since then. Artists add their own touches and some local flavor, such as having the three kings arrive on llamas rather than camels, and you will find extra staff assembled in a Latin American crèche: bakers, vendors, and, more recently, ice-cream sellers and people to iron the baby's diapers.

Christmas is a time for parties and fiestas, bullfights and processions, and a time for visiting neighbors and friends. The streets are festooned and beribboned with Christmas flags, bows, wreaths; markets are overflowing with goods, sellers and shoppers. On Christmas Eve (*Noche Buena*), Santa fills the stockings while the families attend Midnight Mass. After Mass, Baby Jesus is placed in the manger and the children open their presents.

Niño manuelito, niño Jesus,
nacido en pesebre siendo mismo Dios.
Humilde tu cuna sin tener
más luz que noche de luna y estrellita azul.
Dime niño bonito si te falta calor:
yo quiero arroparte con mi corazón.
Me quitare el zapato te lo ponde en el pie,
déjame estar contigo llegar a Belen.

*Little Emmanuel, little Jesus-child,
born in a manger, although he himself is God.
Humble is your cradle,
without more light than from a moonlit night and a blue star.
Tell me, beautiful child, if you need warmth:
I want to warm you with my heart.
I will take off my shoes and give them to you;
let me be with you (and let me) come to Bethlehem.*

Alma llanera. Joropo from Venezuela

Pedro Elías Gutiérrez 1870-1954
Arr. Andy Icochea Icochea
Text: Rafael Bolívar Coronado 1884-1924

Alma llanera, Venezuela's unofficial "national anthem", is a joropo (a type of Venezuelan dance) from the zarzuela by the same name. It was first performed to great acclaim in Caracas in 1914.

The waltz-like joropo originated in the Venezuelan and Colombian llanos (plains); it shows influences of European and African music. Joropo is usually played as well as sung. The word, which can mean "party", also denotes a performance of joropo.

Yo nací en una ribera del Arauca vibrador
Soy hermano de la espuma de las garzas de las rosas y del sol
Me arrulló la viva diana de la brisa en el palmar
Y por eso tengo el alma como el alma primorosa del cristal!

Estribillo:
Amo, lloro, canto, sueño, con claveles de pasión
Amo, lloro, canto, sueño para ornar las rubias crines del potro de mi
amador

Muerte del Angel (The Death of the Angel) 1962

**Astor Piazzolla
1921-1992**

Arr. Andy Icochea Icochea

Muerte del Angel was written in 1962, together with a piece called Resurrección del Angel, resurrection of the Angel; Piazzolla did a whole series on angels. Muerte del Angel is a tango-inspired instrumental fugue, for bandoneon (played by Piazzolla himself), piano, violin, guitar and bass. It is one of Piazzolla's most popular pieces.

Icochea's choral arrangement has the voices imitating the instruments; he uses onomatopoeic sounds to achieve that.

Nachthelle (Night Brightness), D. 892, Op. Posth. 134

**Franz Schubert
1797-1828**

**Text: Johann Gabriel Seidl
1804-1875**

Franz Schubert was born in Lichtenthal (now a district of Vienna) in 1797. His father, a teacher, gave him violin and piano lessons. In 1808 Schubert auditioned for the Chapel Imperial and was given one of two vacant places for boy choristers. Antonio Salieri became his teacher; he was very quick to note Schubert's gifts. Schubert did well at the choir school and wrote his first compositions there. Like many boarding school pupils, he felt the food was lacking. A letter to his brother begs for an apple, "because it is hard to subsist on gruel and to wait for hours from one meagre meal to the next". In fact, the boys were pretty well fed by contemporary standards.

In spite of his enormous talent Schubert was never able to live off his music; he had to eke out a meagre living from teaching. First he worked as an assistant at his father's school, then he taught music at the Hungarian estate of Count Esterházy.

Schubert wrote eight symphonies, six masses and chamber music. He is most famous for his lieder, he wrote more than six hundred songs on poems by Goethe, Heine, Shakespeare and others. Franz Schubert died at the age of 31; possibly from the medicine he had been given to treat his syphilis.

Seidl, seven years Schubert's junior, was a prolific writer and man of many trades. He read law, published poems, essays, scientific articles and reviews. Later in life he became a member of the Austrian Academy of Sciences, and keeper of the imperial coin and antiques collection. Seidl and Schubert collaborated on a number of songs.

Nachthelle, originally for solo tenor and male quartet, was written in September of 1826 and published posthumously by Diabelli in 1839. The text is a typical Sturm und Drang poem, using night imagery to reflect personal mood and sentiment. The breaking barrier of the final sentence would be the barrier of convention, broken down by "natural" emotions setting the narrator free. Schubert's soloist is in fact the narrator, the voice of feeling as it were; the choir is an echo, much like the houses surprised by the light of the moon in verse one.

Die Nacht ist heiter und ist rein, Im allerhellsten Glanz, Die Häuser schau'n verwundert drein, Steh'n übersilbert ganz.	<i>The night is bright and pure, with a brilliant shine to it, the houses look astonished, they are completely coated in silver.</i>
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In mir ist's hell so wunderbar, So voll und übervoll, Und waltet drinnen frei und klar, Ganz ohne Leid und Groll.	<i>Inside of me, there is such a miraculous light, Filling me, overflowing, It governs me unchecked Without suffering and ill-will.</i>
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Ich fass' in meinem Herzenshaus Nicht all' das reiche Licht, Es will hinaus, es muss hinaus, Die letzte Schranke bricht.	<i>I cannot contain with my heart All this rich light, It wants out, it must out, The last barrier breaks.</i>
---	--

**Und wanns amal schen aper wird (And when it starts to thaw again)
Yodel song from the town of Eisenerz, Styria**

Arr. Gerald Wirth

A cheerful alpine song. The song was used in Curt Faudon's 'Silk Road'; where the choir boys sing it standing on the Great Wall of China.

Und wanns amal schen aper wird und auf die Almen grean,
wann der Goäßer mit die Goäßlen geht und Senndrin mit die Kiah.
Jodler

Die Senndrin führt ihr frischer Muat schnurgrad der Alma zua,
sie sagt: „Juchhe, mir geht's schon guat, wann kimmst das erschtmal Bua?“
Jodler

Und wiari auf die Alma kimm, da brummelt schon der Stier,
da siach i schon di Hittn stehn und jauchz vor ihrer Tüa.
Jodler

Waldhansl (John of the Forest)**Arr. Gerald Wirth*****Clapping and stomping dance from Styria***

A “Pascher“ is a dance for couples, in which the dancers slap their thighs, clap into each others hands and stamp their feet. It is known around the alpine countries by a number of names and has local variants. It is customary to start slowly and gradually increase the speed during the dance (until either the fiddler or the dancers have to give up).

I geh in Wald eini I geh in Wald zua
Jodler

I bin a Waldhansl sei lustiger Bua,
drai ho li o und schneids o.

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

Kaiserwalzer (Emperor Waltz). Waltz, Op. 437 (1889)**Johann Strauss Jr. 1825-1899**
Arr. Gerald Wirth

Strauss composed Kaiserwalzer for the inauguration of the new concert hall in Berlin in 1889. Emperor Franz Joseph had visited Emperor Wilhelm II that year, and toasted him with the words “hand in hand”, and Strauss had originally intended to use the quote as title. His publisher Fritz Simrock suggested the catchier title “Kaiserwalzer”. It sounded far more imperial, and had the added advantage that it could be taken to refer to either monarch. Kaiserwalzer was first performed in Berlin on 21 October 1889, with Strauss himself conducting.

Right from the beginning, the majestic waltz proved extremely popular with audiences everywhere: It is one of Strauss best known pieces. There are three feature films that make extensive use of the music; they even use its name as their title. Among them is a 1948 film by Billy Wilder starring Bing Crosby.

The Vienna Boys Choir has been singing this particular waltz since the 1920s. In 1953, they recorded it for the soundtrack of Franz Antel’s movie by the same name. In the film, it is sung before Empress Elisabeth (“Sisi”).

Wenn Wien erwacht in Frühlingspracht Im Wienerwald Vogelsang hallt, dann sei bereit, liebe Maid, denn s'ist jetzt holde Frühlingszeit.	<i>When spring begins in Vienna, You hear birdsong in the woods, Be ready, dear maiden, It is spring time!</i>
Burschen, Mäd'el, alt und jung vereint, freu'n sich alle, Sonne wieder scheint. Liebe, Küsse, holde Seligkeit, denn so liebt der Wiener Frühlingszeit.	<i>Lads and lasses, old and young together, Everyone is cheerful, the sun shines again. Love and kisses, happiness, That's how the Viennese like their spring.</i>
Klingen Walzer von ferne Die er tanzt, ach so gerne Nimmt er's Mäd'el gleich fest unter'n Arm Das macht den beiden warm.	<i>You hear waltz music from afar: The young man likes to dance And takes his girl by the arm Warming both of them equally.</i>
Und mit leichten Schritten Fast mit Elfeleins Tritten Dreh'n sich beide im Tanz.	<i>Light-footed, Almost like elves, They both waltz away.</i>
Von dieser Melodei Wird man ganz verrückt Eins, zwei, drei, tralalei, singt das Herz dabei.	<i>This music can make you quite mad, One, two, three, tralala, The heart sings along.</i>
Seht, das ist unser Wien Dort geboren ich bin, Vater, Mutter sind dort, s'ist ein himmlischer Ort.	<i>Look, this is our city, Where I was born. Father and mother are there, It is an excellent place.</i>
Stephansdom und der Ring, Preislied darauf nun erkling, o Wien, Perle von Schönheit, bleib so in Ewigkeit.	<i>St Stephen's Cathedral, the Ring Road, Let's sing to them, Beautiful Vienna, May it stay like this forever.</i>

Notes: ©Tina Breckwoldt 2010

If you enjoyed this performance, we recommend you attend the St. Louis Chamber Chorus' "Transition: From Babylon to Jerusalem" on November 14 or the Bach Society of St. Louis' "Christmas Candlelight Concert" on December 21. See their ads in the back of this program.

ANDY ICOCHEA ICOCHEA, CONDUCTOR

Currently enjoying his sixth season as Kapellmeister of the Vienna Boys Choir, conductor Andy Icochea Icochea is a multi-faceted musician. He regularly appears as an orchestral and opera conductor, choral conductor and accompanist. His most recent compositions “Apu Taytaku” and “Gloria” were successfully premiered at the Bregenzer Festspiele in July.

Andy Icochea Icochea’s 2009-2010 season was highlighted by the world premiere of Gerald Wirth’s opera “Der Bettelknabe” in Vienna’s Musikverein as well as the filming of Director Curt Faudon’s upcoming movie “Bridging the Gap”, which features him conducting and performing his own music with the Vienna Boys Choir. During this season, he led a successful Choral Symphonic tour of Mexico to critical acclaim, in which he conducted the Orquesta Sinfónica de las Artes, the Orquesta Filarmónica de Jalisco and the Orquesta Sinfónica de Yucatán. He also toured extensively through Germany, Belgium and Switzerland as a conductor and accompanist with the Vienna Boys Choir.

In addition to the international tours, Andy Icochea Icochea prepares his boys for their participation at the Imperial Chapel’s Mass, for performances at the Vienna State Opera and Volksoper and for Choral Symphonic works. The latter has produced close collaborations with some of the most well-known conductors of our time, such as Adam Fischer, Riccardo Muti, Franz Welser-Möst, George Pretre and Bertrand de Billy. He regularly conducts the boys’ choir, the Chorus Viennensis and the Vienna Chamber Orchestra in the choir’s Friday concert series at Vienna’s Musikverein.

As an opera conductor, he has led the world premieres of Carlo Pedini’s opera “Il Miracolo” and Marco Pontini’s opera “Toglitli il Mantello” in Citta della Pieve, Italy. He is Music Director and founder of the Ensemble Vienna Nova whom he has led in successful performances of operas such as “The abduction from the Serail”, “The Magic Flute”, “Rita” and “The Elixir of Love” at Theater L.E.O. in Vienna, where he also served as Music Director from 2004 to 2008.

In August 2005, Icochea Icochea conducted the Sinfonica Nacional del Peru in a concert that included the Peruvian premiere of Roberto Sierra’s “Concerto Barroco” for guitar and orchestra and the world premiere of Federico Tarazona’s “Concerto Alpamayo 2” for hatun charango and orchestra.

Andy Icochea Icochea became conductor of the Vienna Boys Choir in 2005. He has since led the choir on tours of Belgium, China, Cyprus, Germany, Finland, Guatemala, Ireland, Japan, Korea, Mexico, Panama, Singapore, Switzerland, Taiwan, and the USA. Among the tours’ highlights were concerts in Vienna’s Musikverein, Dublin’s National Concert Hall, the Palacio de Bellas Artes in México City, Tokyo’s Suntory Hall, Berlin’s Konzerthaus, Symphony Hall in Chicago, New York’s Carnegie Hall and in the Kimmel Center in Philadelphia.

THE VIENNA BOYS CHOIR BIOGRAPHY

Boys have been singing at the court of the Holy Roman Emperor since the early 15th century. In 1498, more than half a millennium ago, Emperor Maximilian I moved his court and his court musicians to Vienna. He gave instructions that there were to be six singing boys among his musicians. Historians have settled on 1498 as the foundation date of the Vienna Hofmusikkapelle and - in consequence - the Vienna Boys Choir. Until 1918, the choir sang exclusively for the imperial court, at mass, at private concerts and functions, and on state occasions.

Musicians like Heinrich Isaac, Paul Hofhaimer, Heinrich Ignaz Franz Biber, Johann Joseph Fux, Wolfgang Amadeus Mozart, Antonio Caldara, Antonio Salieri and Anton Bruckner worked with the choir. Composers Jacobus Gallus and Franz Schubert, and the conductors Hans Richter, Felix Mottl and Clemens Krauss were themselves choristers. Brothers Joseph 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 boys’ choir. The Vienna Boys Choir owes its survival to the initiative of Josef Schnitt, who became Dean of the Imperial Chapel in 1921. Schnitt established the boys’ choir as 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. Funding was not enough to pay for the boys’ upkeep, and in 1926 the choir started to give concerts outside of the chapel, performing motets, secular works, and - at the boys’ request – children’s operas. The impact was amazing: Within a year, the choir 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).

Present

Today there are around 100 choristers between the ages of ten and fourteen, divided into four touring choirs. The four choirs give around 300 concerts and performances each year in front of almost half a million people. Each group spends nine to eleven weeks of the school year on tour. They visit virtually all European countries, and they are frequent guests in Asia, Australia and the Americas.

Together with members of the Vienna Philharmonic Orchestra and the Vienna State Opera Chorus, the Vienna Boys

Choir maintains the tradition of the imperial musicians: as Hofmusikkapelle they provide the music for the Sunday Mass in Vienna's Imperial Chapel, as they have done since 1498. Gerald Wirth took over as the choir's artistic director in 2001.

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, waltzes and polkas by Strauss, Lanner, and Lehár.

Both the choir and the Hofmusikkapelle have a long tradition of commissioning new works. Austrian composers Heinz Kratochwil, hK Gruber (himself a former chorister), Ernst Krenek and Balduin Sulzer have written works for the choir.

The Vienna Boys Choir performs major choral and symphonic works, sometimes as part of the Hofmusikkapelle, sometimes 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, Mahler's Das klagende Lied. In recent years, they have performed with the Vienna Philharmonic Orchestra, the Vienna Symphony Orchestra, the Staatskapelle Berlin, the Oslo Philharmonic and the Pittsburgh Symphony Orchestra. Recent guest conductors include Pierre Boulez, Nikolaus Harnoncourt, Mariss Jansons, Zubin Mehta, Riccardo Muti (honorary member of the Hofmusikkapelle), Kent Nagano, Seiji Ozawa and Simone Young. Choristers also take part in opera performances at the Vienna State Opera, the Vienna Volksoper, and the Salzburg Festival.



photo by Lukas Beck

Children's Operas

Children's Operas are an important part of the repertoire: The boys all love to act. The choir started performing operas in the 1920s, beginning with classics such as Mozart's Bastien und Bastienne, Weber's Abu Hassan or Haydn's Der Apotheker. Benjamin Britten wrote the vaudeville The Golden Vanity for the choir, and conducted its premiere at the Aldeburgh Festival in 1967 in the presence of HM The Queen Elizabeth II.

In the last decade, the choir has successfully 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 Raoul Gehringer's Moby-Dick, based on the novel by Herman Melville, were all shown at Vienna's Musikverein, another work has been commissioned for 2010.

World Music and Cross Over Projects

Since the 1920s, the choir has collected music from around the world. One of the choir's goals is to introduce the boys to as many different styles of music as possible. The choir has commissioned a number of world music projects. As Gerald Wirth explains, "We do not claim to play 'authentic' world music; 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." Silk Road is the choir's third world music project. The colourful journey along the old trade route was staged by Rebecca Scheiner, a stage director at the Vienna State Opera, and features songs from Uzbekistan and China, a qawwali from Pakistan, a ghazal from Iran and field hollers from Tajikistan, all sung in the original languages. Pirates tells the story of 18th-century pirates, using music from Yemen, Madagascar, the Caribbean and Latin America.

The choristers, who also sing popular music, have contributed to a number of soundtracks for major motion pictures in the USA, Japan and Europe.

Film: Silk Road – Songs Along the Road and Time

The choir's Silk Road opera inspired acclaimed director Curt Faudon to make a film about the globetrotting choristers. For over a year, Faudon followed the boys' life in Vienna and on the road, filming the boys 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 fly-on-the wall documentary, road movie, costume drama and music, with stunning footage from all across the world and

through time; it is available on DVD and Blu-Ray disc. The unusual, off-beat soundtrack features a cross-section through the choir's repertoire, with many first recordings. It has the boys singing in Latin, Arabic, Chinese, Farsi, French, Marathi, Maori, Savo Finnish, Tajik, Uyghur, Urdu, Uzbek and German.

The Choir School

The choir maintains its own school. Almost 250 children study and rehearse in the Augartenpalais, a baroque palace and former imperial hunting lodge in Vienna. Beginning with kindergarten, boys and girls are provided with a complete musical and general education through the elementary grades. At age ten, 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 has a band, and offers extracurricular activities ranging from sports (baseball, basketball, fencing, judo, soccer, skating, swimming, volleyball) to attending (pop) concerts, operas, plays, musicals and movies. The choristers are also encouraged to create their own projects; a number of them write, act and direct short sketches or films. All choir boys live in the choir's own well-appointed boarding school; two to three boys share a room.

Many of the school's alumni go on to become professional musicians, conductors, singers or instrumentalists, in Vienna and abroad. Almost all continue to sing. There are two male voice ensembles made up entirely of former choristers, the Chorus Viennensis and the Imperial Chapel's Schola Cantorum. All students retain a lifelong commitment to the Arts.

Development and Funding

The Vienna Boys Choir is a private, non-for-profit organisation, which finances itself largely through concerts, recordings and royalties. A contract between the Republic of Austria and the choir provides further means; and the Ministry of Education and the State's Art Department help with certain projects, such as the production of new children's operas. Further development and special projects depend on additional funds.

The POK Pühringer Privatstiftung, based in Vienna's Palais Coburg is the Vienna Boys Choir's general sponsor. With their help, the choir's trustees are currently planning to build an on-campus concert hall to facilitate in particular their own opera productions. The new building will incorporate a baroque gatehouse and the old park wall - a unique architectural ensemble. 2004 saw the foundation of the Freunde der Wiener Sängerknaben. To find out more about them, visit their website at www.freunde-wsk.com. To make a tax-deductible donation in the USA to the American Friends of the Wiener Sängerknaben, please contact Opus 3 Artists, New York, NY.

Gerald Wirth, the choir's artistic director, received his first musical training as a member of the choir and at the Bruckner Konservatorium in Linz, Austria, where he studied voice, oboe and piano. He has conducted choirs and orchestras in many countries, and played and sung himself in a number of ensembles.

His first love is the voice; as is evident from his compositions: he has written two children's operas, a Mass, motets and countless arrangements for choirs. He finds much of his inspiration in myths and philosophical texts. Many of his works have been performed internationally.

In 2001, Gerald Wirth became the artistic director of the Vienna Boys Choir. While he is keenly aware of the choir's rich tradition, Wirth also explores new ways to create and make music. He has instigated a number of projects involving world music, a cappella pop and film music. Wirth firmly believes that music has a positive influence on every aspect of a personality.

For additional materials contact publicity@opus3artists.com

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- ◆ Jaime Kersten, Edwardsville Parks and Recreation, Edwardsville, IL
- ◆ Judy Capriglione and residents from Mother of Perpetual Help Apartments, St. Louis
- ◆ Marlene Miller and parishioners from St. Mary, Madison, IL, St. Mark, Venice, IL and Holy Family, Granite City, IL
- ◆ Choir Director Cheri Dawe and students from Poplar Bluff Junior and Senior High Schools, Poplar Bluff, MO
- ◆ Ruth McQuaid and residents of Villa Rose Senior Living Community, Bethalto, IL
- ◆ Fr. Finbarr Dowling and students from St. Ignatius Catholic School, Marthasville, MO
- ◆ Sandra Seiss and the German Class & Club from St. Francis Borgia Regional High School, Washington, MO
- ◆ Anne von der Heydt and members of the St. Louis Woman's Club
- ◆ Chris Scherer and the residents of Chateau Girardeau, Cape Girardeau, MO
- ◆ Susan Bond and the Lafayette Super Set, Ballwin, MO

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- ◆ Tony Osborne and students from the ELS Language Center, UMSL, St. Louis, MO
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