



The Vienna Boys Choir

*Wiener
Sängerknaben*

February 26, 2013

Church Street
United
Methodist
Church

Knoxville,
Tennessee



Vienna Boys Choir

Wiener Sängerknaben

Oliver Stech, Choirmaster

February 26, 2013

7:30 PM

Cantate Domino (Sing to the Lord) Dietrich Buxtehude (1637 – 1707)

Pueri concinite (Boys, begin to sing) Jacobus Gallus (1550 – 1591)

Ego sum panis vivus (I am the living bread) Antonio Caldara (1670 – 1736)

SIMPLY CLASSICAL / CHORAL CLASSICS

Eja gentes: Graduale pro omne tempore, Hob. XXIIIa: C15 Joseph Haydn (1732 – 1809)

Heidenröslein (Little rose on the heath) Heinrich Werner (1800 – 1833)
Arr. Gerald Wirth (b. 1965)
Text: Johann Wolfgang von Goethe (1749 – 1832)

Ständchen (Serenade), D. 920, “Zögernd leise” Franz Schubert (1797 – 1828)
Text: Franz Grillparzer (1791 – 1872)

Hebe deine Augen auf (Lift your eyes) Felix Mendelssohn-Bartholdy (1809 – 1847)
from Elijah, Op. 70

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

AUSTRIAN FOLKSONGS

Drin im Håslgråbn (Deep down in the Haslgrabn) Carter’s song from the Mühlviertel (Upper Austria)
Arr. Gerald Wirth

Vom Zillertal aussa (Out of Zillertal Valley) Hunting song from the Tyrol
Arr. Gerald Wirth

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

O Fortuna / Fortuna Imperatrix Mundi Carl Orff (1895 – 1982)
(Fortune, Empress of the world) *from Carmina Burana*

— I N T E R M I S S I O N —

INTERNATIONAL FOLK SONGS – AROUND THE WORLD IN SEVEN SONGS

- Ievan Polkka (Eeva's polka) Arr. Andy Icochea Icochea (b. 1976)
Text: Eino Kettunen (1894 – 1964)
- Niška Banja (Niška Spa) Serbian Folk Song
Arr. Gerald Wirth
- Proletna pjesma (Song of spring) Josip Hatze (1879 – 1959)
Text: Rikard Katalinić Jeretov (1869 – 1954)
- Luna sije (Under the window) Jurij Flajšman (1818 – 1874)
Text: France Prešeren (1800 – 1849)
- Haq Ali (Ali the Righteous) Qawwali from Pakistan
Arr. Gerald Wirth
- El tren macho (The Macho Train) Andy Icochea Icochea
- Alma Ilanera (Soul of the plains) Joropo from Venezuela
Pedro Elías Gutiérrez (1870 – 1954)
Arr. Andy Icochea Icochea
Text: Rafael Bolívar Coronado (1884 – 1924)

FILM MUSIC

- The Bare Necessities *from The Jungle Book* Terry Gilkyson (1916 – 1999)
Arr. Greg Gilpin (b. 1964)
- The Seal Lullaby Eric Whitacre (b. 1970)
Text: Rudyard Kipling (1865 – 1936)
- Hail Holy Queen *from Sister Act* Marc Shaiman (b. 1959)

JOHANN STRAUSS, JR. – THE WALTZ KING

- Vergnügungszug (Pleasure Train), Op. 281 Johann Strauss, Jr. (1825 – 1899)
Arr. Helmuth Froschauer (b. 1933)
Text: Ewald Seifert
- Kaiserwalzer (Emperor Waltz), Op. 437 Johann Strauss, Jr.
Arr. Gerald Wirth
- Tritsch Tratsch Polka (Chitchat Polka), Op. 214 Johann Strauss, Jr.
Arr. Gerald Wirth
Text: Tina Breckwoldt



Program, Text and Translations

Cantate Domino (Sing to the Lord).....Dietrich Buxtehude

Text:	Translation:
<i>Cantate Domino canticum novum cantate Domino omnis terra Cantate Domino et benedicite nomini eius, annuntiate die in diem salutare eius Annuntiate inter gentes gloriam eius, in omnibus populis mirabilia eius Quoniam magnus Dominus et laudabilis nimis terribilis est super omnes deos. Gloria Patri et Filio et Spiritui Sancto. Sicut erat in principio et nunc et semper et in saecula saeculorum. Amen.</i>	Sing a new song to the Lord: sing to the Lord, all the earth. Sing to the Lord and bless his name: proclaim his salvation day after day. Announce his glory among the nations, his wonders among all peoples. For the Lord is great, and most worthy to be praised: he is to be feared above all gods. Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, and now, and ever shall be. Amen.

Pueri concinite (Boys, begin to sing) Jacobus Gallus

Text:	Translation:
<i>Pueri concinite nato regi psallite. Voce pia dicite: Apparuit quem genuit Maria. Sunt impleta quem predixit Gabriel Eja! Virgo Deum genuit quem divina voluit clementia. Hodie apparuit in Israel. Ex Maria virgine natus est Rex. Alleluia.</i>	Children, sing together songs to the newborn king In pious tones say: He is come, born of Mary. As Gabriel foretold Eja! God is born of the virgin as divine mercy willed. He is come, he is come in Israel. Of Mary the virgin the King is born. Alleluia.

Ego sum panis vivus (I am the living bread).....Antonio Caldara

Text:	Translation:
<i>Ego sum panis vivus qui de coelo descendi si quis manducaverit ex hoc pane vivet in aeternum. Alleluia.</i>	I am the living bread who descended from Heaven whosoever eats from this bread shall live forever. Alleluia.

Simply Classical / Choral Classics

Eja gentes: Graduale pro omne tempore, Hob. XXIIIa: C15.....Joseph Haydn

Text:	Translation:
<i>Eja gentes, eja convolate, Deo laudes dicite ipsum semper adorete ipsum semper benedicite.</i>	Eja, nations, eja, come together, say God's praises, always worship him, always bless him.

Heidenröslein (Little rose on the heath) Heinrich Werner

Arr. Gerald Wirth

Text: Johann Wolfgang von Goethe

Text:

*Sah ein Knab ein Röslein stehn,
Röslein auf der Heiden,
War so jung und morgenschön,
Lief er schnell, es nah zu sehn,
Sah's mit vielen Freuden.
Röslein, Röslein, Röslein rot,
Röslein auf der Heiden.*

*Knabe sprach: Ich breche dich,
Röslein auf der Heiden!
Röslein sprach: Ich steche dich,
Dass du ewig denkst an mich,
Und ich will's nicht leiden.
Röslein, Röslein, Röslein rot,
Röslein auf der Heiden.*

*Und der wilde Knabe brach
's Röslein auf der Heiden;
Röslein wehrte sich und stach,
Half ihm doch kein Weh und Ach,
Musst es eben leiden.
Röslein, Röslein, Röslein rot,
Röslein auf der Heiden.*

Translation:

Boy happened to see a little rose,
Little rose on the heath,
Was so young and pretty like the morning,
That he rushed to see it up close,
He looked at it with great pleasure.
Little rose, little rose, little red rose,
Little rose on the heath.

Said the boy, "I will pluck you,
Little rose on the heath!"
Little rose said, "I will prick you,
So you will be reminded of me forever,
And I shan't suffer."
Little rose, little rose, little red rose,
Little rose on the heath.

And the wilful boy picked
The little rose on the heath;
Little rose fought back and pricked,
But complaining did not help her,
She had to suffer.
Little rose, little rose, little red rose,
Little rose on the heath.

Ständchen, D. 920..... Franz Schubert

Text: Franz Grillparzer

Text:

*Zögernd leise in des Dunkels nächt'ger Stille
sind wir hier;
Und den Finger sanft gekrümmt, leise, leise,
Pochen wir an des Liebchens Kammerthür.
Doch nun steigend, schwellend, hebend
Mit vereinter Stimme, laut
Rufen aus wir hochvertraut:
Schlaf du nicht,
wenn der Neigung Stimme spricht!
Sucht' ein Weiser nah und ferne
Menschen einst mit der Laterne;
Wieviel seltner dann als Gold
Menschen uns geneigt und hold?
Drum wenn Freundschaft, Liebe spricht
Freundin, Liebchen, schlaf du nicht!
Aber was in allen Reichen
Wär' dem Schlummer zu vergleichen?
Drum statt Worten und statt Gaben
Sollst du nun auch Ruhe haben.
Noch ein Grüßchen, noch ein Wort,
Es verstummt die frohe Weise,
Leise, leise schleichen wir uns wieder fort!*

Translation:

Softly, quietly in the dark silence of night
we approach;
with a gently bent finger, quietly, quietly
we knock on darling's door.
Presently, rising, swelling, lifting
our voices, loudly
we exclaim, intimately:
Do not sleep,
when love's voice speaks!
Did not a wise man once look high and low
for humans with a lantern?
How much rarer than gold
are people who like us?
So when friendship, love are speaking,
dearest, darling, don't you sleep!
But what in all the world
could be compared to slumber?
So instead of words and gifts
you shall have your peace.
One more greeting, one more word,
The cheerful song falls silent,
softly, quietly we slink away!

Hebe deine Augen auf (Lift your eyes) from Elijah, Op. 70 Felix Mendelssohn-Bartholdy

Text:
*Hebe deine Augen auf zu den Bergen,
von welchen dir Hilfe kommt.
Deine Hilfe kommt vom Herrn,
der Himmel und Erde gemacht hat.
Er wird deinen Fuß nicht gleiten lassen,
und der dich behütet, schläft nicht.*

Translation:
Lift your eyes up to the mountains,
From where your help will come.
Your help comes from the Lord,
Who made heaven and earth.
He will not let your foot stumble,
He who guards you, does not sleep.

Zigeunerleben (Gypsy Life), Op. 29, No. 3 Robert Schumann

Text: Emanuel Geibel

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

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

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

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

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

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

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

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

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

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

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

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

Austrian Folksongs

Drin im Håslgråbn (Deep down in the Haslgrabn) Carter's song from the Mühlviertel (Upper Austria)
Arr. Gerald Wirth

Text:	Translation:
<i>Drin im Haslgrabn steht a gladner Wagn, holla rediri . . .</i>	In the Haslgrabn, there is a fully loaded cart, holla rediri . . .
<i>Sitzt a Fuhrmann drobn, mag net aufahrn, holla rediri . . .</i>	There is a carter on top, does not want to drive up, holla rediri . . .
<i>„Müaß ma d’Ross eingschirn, dass ma’n auifihrn“, holla rediri . . .</i>	“We’ll have to hitch the horses, so we can drive up,” holla rediri . . .
<i>„Brauchts koa Ross eingschirn, wern scho auifihrn“, holla rediri . . .</i>	“You don’t have to hitch the horses, we will drive up anyway,” holla rediri . . .
<i>„Miaß ma-r-a Liacht anzündn, dass ma auifindn“, holla rediri . . .</i>	“We have to light a candle, to find (the way) up,” holla rediri . . .
<i>„Brauchts koa Liacht anzündn, wer schon auifindn“, holla rediri . . .</i>	“You don’t have to light a candle, I’ll find (my way) up,” holla rediri . . .

Vom Zillertal aussa (Out of Zillertal Valley) Hunting song with yodels from the Tyrol
Arr. Gerald Wirth

Text:	Translation:
<i>Vom Zillertal aussa zum Gamslnschiasn da hab i mei Diandl verlassn miassn, woaßt woll, da hab i mei Diandl verlassn miassn.</i>	From Zillertal to go hunting for mountain goats, I had to leave my girl behind, Do you know, I had to leave my girl behind.
<i>S’Zillertal isch koa Tal, isch lei a Grabn, schiane Madlen sein drinnen, lei a Schneid muass ma haben, woaßt woll, schiane Madlen sein drinnen, lei a Schneid muass ma haben.</i>	Zillertal is not (really) a valley, it is but a trench, Beautiful maidens are there, but you need to be brave, Do you know, there are beautiful maidens, but you need to be brave.
<i>Bin i kloan, bisch du kloan, afta heirat ma zsamn, kriag i a kloans Weibe und du an kloan Mann. woaßt woll, kriag i a kloans Weibe und du an kloan Mann.</i>	If I am little, you are little, and when we get married, I will have a little wife and you a little husband. Do you know, I will have a little wife and you a little husband.
<i>Was gibt ma mei Vata, wann i heiratn tua? A gscheggats Paar Ochn, a graupate Kuah, woaßt woll, a gscheggats Paar Ochn, a graupate Kuah.</i>	What will my father give me, when I get married? A pair of brindled oxen, and an ugly cow, Do you know, a pair of brindled oxen, and an ugly cow.

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

Text:	Translation:
<i>I geh in Wald eini I geh in Wald zua Jodler</i>	I go into the forest, I go deeply into the forest, Yodel
<i>I bin a Waldhansl sei lustiger Bua, drai ho li o und schneids o.</i>	I am the cheerful son of a woodcutter Yodel.
<i>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.</i>	And since I am Waldhansl’s cheerful boy, Yodel A mournful girl would not be right for me. Yodel.

O Fortuna/Fortuna Imperatrix Mundi (Fortune, Empress of the world) Carl Orff
from Carmina Burana

Text:	Translation:
<i>O Fortuna</i>	O Fortune,
<i>velut lun statu variabilis,</i>	Changeable as the Moon,
<i>semper crescis</i>	You are forever waxing
<i>aut decrescis;</i>	Or waning.
<i>vita detestabilis</i>	Detestable life,
<i>nunc obdurat</i>	Now it thwarts,
<i>et tunc curat</i>	And then it takes care
<i>ludo mentis aciem,</i>	Playfully of the mind's desire,
<i>egestatem,</i>	Poverty,
<i>potestatem</i>	Power
<i>dissolvit ut glaciem.</i>	Melts it like ice.

<i>Sors immanis</i>	Fate – oppressive
<i>et inanis,</i>	and inane,
<i>rota tu volubilis,</i>	whirling wheel:
<i>status malus</i>	you are wicked.
<i>vana salus</i>	Health is vain and
<i>semper dissolubilis,</i>	Always fades,
<i>obumbrata</i>	dark
<i>et velata</i>	And veiled
<i>michi quoque niteris;</i>	you plague me, too.
<i>nunc per ludum</i>	Now, through your games,
<i>dorsum nudum</i>	I carry a bare back
<i>fero tui sceleris.</i>	as a result of your malice.

<i>Sors salutis</i>	Fate, with regard to health
<i>et virtutis</i>	and virtue
<i>michi nunc contraria</i>	has now turned against me.
<i>est affectus</i>	It is inflated
<i>et defectus</i>	and deflated,
<i>semper in angaria.</i>	always under pressure.
<i>Hac in hora</i>	And now, this hour,
<i>sine mora</i>	without hesitation,
<i>corde pulsum tangite;</i>	pluck the quivering strings.
<i>quod per sortem</i>	That through (the vagaries of) fate
<i>sternit fortem</i>	the virtuous man falls
<i>mecum omnes plangite!</i>	you may all bemoan with me!

International Folk Songs

Ievan Polkka (Eeva's polka) 1937 Arr. Andy Icochea Icochea
Text: Eino Kettunen

Text:	Translation:
<i>Nuapurista kuulu se polokan</i>	The sound of a polka drifted
<i>tahti jalakani pohjii kutkutti.</i>	from my neighbour's and set my feet tapping!
<i>Ieva äiti se tyttöösä vahti vaan kyllähän</i>	Ieva's mother had her eye on her daughter
<i>Ieva sen jutkutti, sillä ei meitä silloin kiellot haittaa</i>	but Ieva managed to fool her, you know.
<i>kun myö tanssimme laiasta laitaan.</i>	Because who's going to listen to mother saying no
<i>Salivili hipput tuppup tääpyt äppy tippu hilijalleen.</i>	when we're all busy dancing to and fro!

<i>Ievan suu oli vehnäsellä</i>	Ieva was smiling, the fiddle was wailing as people
<i>ko immeiset onnee toevotti.</i>	crowded round to wish her luck.
<i>Peä oli märkänä jokaisella</i>	Everyone was hot but it didn't seem to bother
<i>ja viulu se vinku ja voevotti.</i>	the handsome young man.
<i>Ei tätä poikoo märkyys</i>	Because who's going to mind a drop of sweat
<i>haittaa sillon ko laskoo laiasta laitaan. Salivili . . .</i>	when they're all busy dancing to and fro!

*Ievan äiti se kammarissa
virsiä veisata huijuutti,
kun tämä poika naapurissa
ämmän tyttöä nuijuutti.
Eikä tätä poikoo ämmät
haittaa sillon ko laskoo laiasta laitaan. Salivili . . .*

*Siellä oli lystiä soiton jälkehen
sain minä kerran sytkyyttee.
Kottiin ko mäntii ni ämmä se
riitelj ja Ieva jo alako nyhkytteek.
Minä sanon Ievalle mitäpä se
haittaa laskemma vielähi laiasta laitaan. Salivili . . .*

*Muorille sanon jotta tukkee suusi en ruppee sun
terveyttä takkoomaa.
Terveenä peäset ku korjoot luusi ja määät siitä
murjuus makkoomaa.
Ei tätä poikoo hellyys
haittaa ko akkoja huhkii laiasta laitaan. Salivili . . .*

*Sen minä sanon jotta purra pittää
ei mua niin voan nielasta.
Suat männä ite vaikka lännestä
ittään vaan minä en luovu Ievasta,
sillä ei tätä poikoo kainous
haittaa sillon ko tanssii laiasta laitaan. Salivili . . .*

Ieva's mother shut herself away in her own quiet room to hum a hymn.
Leaving our heroine to have a bit of fun in the neighbour's house when the lights are dim.
Because what does it matter what the old folks say when you're all busy dancing to and fro!

When the music stopped the real fun began and the lad started fooling around.
When he took her home, when the dancing was over they found her mother waiting angrily.
But I said to her, Ieva, now don't you weep and we'll soon be dancing to and fro!

I said to her mother, "Stop that noise or I shan't be responsible for my actions.
If you stay demurely in your room you won't get hurt while I woo your daughter.
Because this fine lad is a wild sort of guy when he's busy dancing to and fro!"

One thing I tell you is you won't trap me, no, you won't find me an easy catch.
Travel to the east and travel to the west but Ieva and I are going to make a match.
Because this fine lad isn't the bashful sort when he's busy dancing to and fro.

Niška Banja (Niška Spa)..... Serbian Folk Song
Arr. Gerald Wirth

Text:

*Niška Banja, toplá voda
za Nišlje ziva zгода.
Em ka lavlam, em kamavla,
and'o nisi ka mekav la.*

*Jedan, dva, tri, četir, pet, šest,
sedam, osam, devet, deset.
Deset, devet, osam, sedam,
šest, pet, četir, tri, dva, jedan. Nulla!
Duj, duj, duj, desuduj duj,*

*cumidav le and'o muj.
Em ka lavlam, em kamavla,
and'o nisi ka mekav la.*

Translation:

At Niška Banja's hot spring the water is warm,
Very pleasant for the people from Niš.
I will get her, I will love her,
And in Niš I will leave her.

One, two, three, four, five, six,
Seven, eight, nine, ten.
Ten, nine, eight, seven,
Six, five, four, three, two. Zero!
Two, two, twelve . . .

I'll kiss her on the face.
I will get her, I will love her,
And in Niš I will leave her.

Proljetna pjesma (Song of spring) Josip Hatze

Text:

Skip, skip, little girl,
And the magic garland don,
Dance, dance in a round
Before the spring is gone.

The sun smiles but once
And once are young the days;
Seize them while they last,
Embrace their carefree ways!

Text: Rikard Katalinić Jeretov

Sing and dance, be a lark,
Or a butterfly so white,
Rejoice: spring is fleeting;
Soon comes the dark, cold night.

Be merry and think not yet
Of the chilly autumn showers;
But once does the month of May
Bring forth spring flowers!

Luna sije (Under the window) Jurij Flajšman

Text: France Prešeren

Text:

*Luna sije, kladvo bije
trudne, pozne ure že.
Prêj neznane srčne rane
meni spatí ne pusté.*

*Ti si kriva, ljubezniva
deklica neusmiljena!
Ti me raniš, ti mi braniš,
da ne morem spat' doma;
ti me raniš, ti mi braniš,
da ne morem spat' doma.*

Translation:

The moon is shining, bells are chiming,
sleep is already hours late;
Until the break of day, fearing heartache,
I stand sleepless, waiting.

I must say: you are to blame,
you tender merciless maid!
You distract me, deeply hurt me,
So I cannot rest at home.
You distract me, deeply hurt me,
So I cannot rest at home.

Haq Ali (Ali the Righteous) Qawwali from Pakistan

Arr. Gerald Wirth

Text:

*Kabhi Diwaar Hilti Hai, Kabhi Dar kaanp Jaata Hai
Ali Ka Naam Sunkar Abbhi Khyber Kaanp Jaata Hai
Shah-e Mardaan Ali
La Fatah Illah Ali
Sher-e Yazdaan Ali, Ali
Haq Ali Ali Ali Maula Ali Ali
Maula Ali Ali
Haq Haq Haq
Ali Ali Ali Maula Ali Ali Haq
Hai Tan Par Ali Ali Ho Zubaan Par Ali Ali
Tan Par Ali Ali Ho Zubaan Par Ali Ali Ali Ali
Tan Par Ali Ali Ho Zubaan Par Ali Ali
Mar Jaaon To Kafan Pe Bhi Likhana Ali Ali
Haq Ali Ali Ali Maula Ali Ali
Bagair Hudde Ali Muda-ha Nahin Milta
Ibaada-ton Kaa Bhi Hargiz Sila Nahin Milta
Khuda Ke Bando Suno Gaur Se Khuda Ki Kasam
Jise Ali Nahin Milte Khuda Nahin Milta
Haq Ali Ali Ali Maula Ali Ali
Basat Talash Na Kuch Buus-Hatey Nazar Se Milaa
Nishan-e Manzil Maqsood Rahbar Se Milaa
Ali Mile To Mile Khana-e-Khuda Se Hamein
Kuda Ko Dhoonda To Whoh Bhi Ali Ke Dar Se Milaa
Haq Ali Ali Ali Maula Ali Ali
Deed Haider Ki Ibadat Hai Ye Farmaan-e-Nabi
Hai Ali, Rooh-e-Nabi, Jism-e-Nabi, Jaan-e-Nabi
Gul-e Taqheer Ali
Haq ki Shamsheer Ali
Pir-on-ke-Pir Ali Ali Haq*

Translation:

Sometimes the wall shakes, sometimes it trembles
when hearing the name of Hazrat Ali, the fort of
Khyber quakes. King of the brave men, Ali
Victory be his,
Lion of Yazdaan, Ali,
The righteous, Maula Ali
Ali's name be on every tongue, in Ho and everywhere
When I die, write Ali Ali on my coffin
The righteous, Ali,
Without Ali, there is no life after death
He inspires our prayers
All God's people listen closely, pray with thought
Who doesn't know Ali, doesn't know God
The righteous, Maula Ali
You do not have to seek him, he is right before you
Ali will lead us to God
We shall meet God in Ali's house
The righteous, Maula Ali
That we pray is the Prophet's will
Ali, soul of the Prophet, body of the Prophet, life of
the Prophet
Ali is the pure flower,
Ali is the sword of truth
The saint of saints, Ali the righteous.
You are God's lion and his fist, Ali
Mohammad's blessing and his heir
There will be none born like Ali
Protector, who looks after things
When you open the eyes, you will see Mohammad

Haq Ali (Ali the Righteous)(continued from previous page)

Haq Ali Ali Ali Maula Ali Ali
Aye Maula
Ali Maula
Hai Maula Ali Maula Ali Maula Ali Maula
Hai Maula Ali Maula
Maula Ali Ali Ali
Ali Ali Ali Haq Haq Haq
Ali Ali Ali Maula Ali Ali Haq
Daste Illah-ah Tu Na Ho Sher-e Khuda Ali
Maqsood-e-Hal Atah Sha-he La Fatah Ali
Jis Par Hai Ek Fiza Se Mohammed Hade Nisaan
Paida Hua Hai Na Hoga Koi Dusara Ali
Haq Ali Ali Ali Maula Ali Ali
Unki Sayem Hai Vilaadar Ki Jagaz Har Me Kaba
Aankh Kholi To Chehra-e Mohammed Dekha
Noor-e Tanveer Ali
Bdre Munir Ali
Mal Ke Taqdeer Ali Ali Haq
Haq Ali Ali Ali Maula Ali Ali

Light of Tanveer, Ali.
Victorious Ali,
King of Fate, Ali, Ali the Righteous.
Truth!
Ali Ali Ali
Ali, my master Ali

El tren macho (The Macho Train)..... Andy Icochea Icochea

Text:
Corriendo junto al río Mantaro
desde mi Huancayo
se abre paso el tren macho
Mirando llanos y montañas
valles y quebradas
se abre paso el tren macho

Translation:
Running besides the Mantaro river
from my Huancayo
the Macho train carves its path
looking at plains and mountains
Valleys and canyons
the Macho train carves its path

¿cuantas historias de amor sabrás
secretos guardarás
en tantos años de madrugar?
Quiero escucharte siempre cantar,
ver tu humito llegar
a tu bella Huancavelica.

How many love stories do you know,
(how many) secrets do you guard
in so many years of getting up at the crack of dawn?
I want to hear you always sing,
to see your little fumes arrive
in your beautiful Huancavelica.

Por la ventana se ven pasar
llamas y vicuñas
baños termales, ruinas Incas
Pueblos remotos, caceríos
parajes lejanos,
a nadie olvida el tren macho

Through the window you see passing
llamas and vicuñas
thermal springs, spas, Inka ruins.
remote towns, villages,
faraway places,
the Macho train forgets no one.

¿cuantas historias de amor sabrás
secretos guardarás
en tantos años de madrugar?

How many love stories do you know
(how many) secrets do you guard
in so many years of waking up at the crack of dawn?

¡Señor vendedor!
¡Venga Señora!
¿qué ha traído hoy?
“Bizcochuelos, chicha de jora,
cancha serranita.”

Mister street vendor!
Come over, saleslady!
What have you brought today?
“Small pastries, chicha,
roasted corn.”

¡Viva el tren macho, el más bello tren!
¡Desde Huancayo a Huancavelica
Sólo quiero viajar en este tren MACHO!

Long live the Macho train, the most beautiful train!
From Huancayo to Huancavelica
I will only ride on the MACHO train!

Alma Ilanera (Soul of the plains).....Joropo from Venezuela
 Pedro Elías Gutiérrez
 Arr. Andy Icochea Icochea
 Text: Rafael Bolívar Coronado

Text:
*Yo nací en una ribera del Arauca vibrador
 Soy hermano de la espuma de las garzas
 de las rosas y del sol.*

Translation:
 I was born on a shore of the vibrant Arauca
 I am brother to the river foam, to the herons,
 the roses and to the sun.

*Me arrulló la viva diana
 de la brisa en el palmar
 Y por eso tengo el alma como
 el alma primorosa del cristal!*

I was lulled by the lively reveille
 of the breeze in the palm trees
 And that is why I have a soul
 like the delicate soul of the crystal!

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

I love, I cry, I sing, I dream
 with carnations of passion
 I love, I cry, I sing, I dream to festoon
 the fair mane of my lover's colt.

Film Music

The Bare Necessities from *The Jungle Book*.....Terry Gilkyson
 Arr. Greg Gilpin

Text:
 Look for the bare necessities
 The simple bare necessities
 Forget about your worries and your strife
 I mean the bare necessities
 Old Mother Nature's recipes
 That brings the bare necessities of life

 Wherever I wander, wherever I roam
 I couldn't be fonder of my big home
 The bees are buzzin' in the tree
 To make some honey just for me
 When you look under the rocks and plants
 And take a glance at the fancy ants
 Then maybe try a few
 The bare necessities of life will come to you
 They'll come to you!

Now when you pick a pawpaw or a prickly pear
 And you prick a raw paw next time beware
 Don't pick the prickly pear by the paw
 When you pick a pear try to use the claw
 But you don't need to use the claw
 When you pick a pear of the big pawpaw
 Have I given you a clue?
 The bare necessities of life will come to you
 They'll come to you!

Look for the bare necessities
 The simple bare necessities
 Forget about your worries and your strife
 I mean the bare necessities
 That's why a bear can rest at ease
 With just the bare necessities of life

So just try and relax, yeah cool it
 Fall apart in my backyard
 'Cause let me tell you something little britches
 If you act like that bee acts, uh uh
 You're working too hard

And don't spend your time lookin' around
 For something you want that can't be found
 When you find out you can live without it
 And go along not thinkin' about it
 I'll tell you something true

The bare necessities of life will come to you

The Seal Lullaby (2004).....Eric Whitacre
 Text: Rudyard Kipling

Text:
 Oh! Hush thee, my baby, the night is behind us,
 And black are the waters that sparkled so green.
 The moon, o'er the combers,
 looks downward to find us,
 At rest in the hollows that rustle between.

Where billow meets billow, then soft be thy pillow,
 Oh weary wee flipperling, curl at thy ease!
 The storm shall not wake thee,
 nor shark overtake thee,
 Asleep in the arms of the slow swinging seas!

Hail Holy Queen from Sister Act (1992) Marc Shaiman

Text:

Hail holy Queen enthroned above, oh Maria,
Hail mother of Mercy and of Love, oh Maria,
Triumph all ye cherubim!
Sing with us ye seraphim!
Heaven and Earth, resound the hymn!
Salve Regina!
Our life, our sweetness here below, oh Maria,
Our hope in sorrow and woe, oh Maria,
Triumph all ye cherubim!
Sing with us ye seraphim!
Heaven and Earth, resound the hymn!
Salve Regina!

Alleluiah
Mater ad mater inter marata
Sanctus sanctus dominus
Virgo respice mater ad spice
Sanctus sanctus dominus
Alleluiah
Our life, our sweetness here below, oh Maria,
Our hope in sorrow and woe, oh Maria,
Triumph all ye cherubim!
Sing with us ye seraphim!
Heaven and Earth, resound the hymn!
Salve Regina!

Johann Strauss, Jr. – The Waltz King

Vergnügungszug (Pleasure Train), Op. 281 Johann Strauss, Jr.

Arr. Helmuth Froschauer

Text: Ewald Seifert

Text:

*Bitte Leute eingestiegen
Jeder soll ein'n Sitzplatz kriegen
Heute geht's hinaus ins Grüne
Tante, Onkel und Cousine
Vater, Mutter und die Kinder
Alle fahren mit:
Dritte Klass, ist a Spaß,
harte Plätz', um die geht's.
Hauptsach' ist, mir haben an Sitz
Denn um die ist das größte Griss.*

*Gleich wird's losgehen,
denn der Schaffner gibt's Signal
und wir kommen hin auf jeden Fall.
Erst geht's langsam, aber kurz nur,
dann geht's an, dann kommt ein kurzer Pfiff,
das ist die Lokomotiv!
Der Dampf wird immer dichter
Und schwarz die Gesichter
Im Vergnügungszug.*

*Vater, was ist des dort für an Dom,
fragt begierig jetzt der kleine Sohn.
Doch der Vater weiß das nicht so schnell,
gibt dem Bub a Wurstbrot auf der Stell.
Aber damit gibt er noch ka Ruh,
macht das Fenster immer auf und zu.
Das tut den Herrn Vater furchtbar ratzn,
kurzerhand gibt er dem Buben a Watschn.
Die ist gessen, wie angemessen
Und der Bua reibt sich die Wangen.
Ja, wie kann man denn nur gleich schlagen,
tut die Mutter voll Mitleid sagen.
Wein net, hörst du, gib Ruah,
schau jetzt beim Fenster hinaus.
Jetzt muss der Schaffner blasn
Auf den Schienen, da sitzen Hasen.
Langsam hoppeln die zwei davon
Schaun vom Gebüsch auf den schnellen
Überraschungszug. Bitte Leute eingestiegen. . .*

Translation:

Everybody board the train,
Everyone shall have a seat
Today we are headed for the countryside:
Aunty, Uncle, and our cousin,
Father, Mother, and the children
Everyone aboard:
Third class, great fun!
Hard seats, you have to fight for them.
Main thing, we get a seat
They are really in demand.

There! We are about to leave,
The conductor gives the signal,
We'll arrive any road.
First slowly, but only briefly,
Then we pick up speed, a whistle blows,
That is our engine!
The steam thickens
And blackens the faces
Aboard the pleasure train.

Father, what's that cathedral over there,
The little boy wants to know.
But father doesn't know this off the top of his head
And gives the boy a sandwich.
But the boy won't keep still,
He opens and shuts the window.
This annoys his Father,
And he boxes his ears.
That hurts, as intended,
And the boy rubs his cheek.
How can you lash out like that,
Mothers says, with feeling.
Don't cry, do you hear, be quiet
And look out of the window.
Now the conductor blows his whistle:
There are two rabbits on the tracks.
They hop off eventually
To watch the fast train from the bushes.
Everybody board the train . . .

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

<p>Text: <i>Wenn Wien erwacht in Frühlingspracht Im Wienerwald Vogelsang hallt, dann sei bereit, liebe Maid, denn s'ist jetzt holde Frühlingszeit. Burschen, Mädels, alt und jung vereint, freu'n sich alle, Sonne wieder scheint. Liebe, Küsse, holde Seligkeit, denn so liebt der Wiener Frühlingszeit.</i></p> <p><i>Klingen Walzer von ferne Die er tanzt, ach so gerne Nimmt er's Mädels gleich fest unter'n Arm Das macht den beiden warm.</i></p> <p><i>Und mit leichten Schritten Fast mit Elfeleins Tritten Dreh'n sich beide im Tanz.</i></p> <p><i>Von dieser Melodei wird man ganz verrückt Eins, zwei, drei, tralalei, singt das Herz dabei.</i></p> <p><i>Seht, das ist unser Wien Dort geboren ich bin, Vater, Mutter sind dort, s'ist ein himmlischer Ort.</i></p> <p><i>Stephansdom und der Ring, Preislied darauf nun erkling, o Wien, Perle von Schönheit, bleib so in Ewigkeit.</i></p>	<p>Translation: When spring begins in Vienna, You hear birdsong in the woods, Be ready, dear maiden, It is spring time! 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.</p> <p>You hear waltz music from afar: The young man likes to dance And takes his girl by the arm Warming both of them equally.</p> <p>Light-footed, Almost like elves, They both waltz away.</p> <p>This music can make you quite mad, One, two, three, tralala, The heart sings along.</p> <p>Look, this is our city, Where I was born. Father and mother are there, It is an excellent place.</p> <p>St Stephen's Cathedral, the Ring Road, Let's sing to them, Beautiful Vienna, May it stay like this forever.</p>
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Tritsch Tratsch Polka (Chitchat Polka), Op. 214 Johann Strauss, Jr.
 Arr. Gerald Wirth
 Text: Tina Breckwoldt

<p>Text: <i>Er ist – man sagt (Ach, Klatsch – und Tratsch) Man hat sich schon beschwert Er fragt – man klagt (Wir sind – empört) Das ist doch unerhört.</i></p> <p><i>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.</i></p> <p><i>Gerüchte brodeln ganz ungeniert raffiniert, kommentiert auf einmal fühlt man sich exponiert wie es denn das nur passiert?</i></p> <p><i>Das hat man noch nie vernommen! Ist das schon mal vorgekommen? Wie sind wir hierher gekommen, hier an diesen Punkt?</i></p>	<p>Translation: He is – they say (That's gossip – more gossip) They have already complained He asks – they moan (We are – outraged) This is simply not on!</p> <p>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.</p> <p>Rumours fly about shamelessly Tricky, annotated, And all of a sudden you feel utterly exposed How did that happen?</p> <p>This is totally unheard of! Has something like this happened before? How did we get here, To this point?</p>
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*Das Gehirn geht im Kreis
Der Verstand liegt auf Eis
während sie die Mär verbreiten*

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

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

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.

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

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

*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.*

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

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

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



Oliver Stech

Oliver Stech became choirmaster of the Vienna Boys Choir in January of 2011. He has led his choir in numerous concerts. Oliver is responsible for the concert and tour repertoire; he conducts choir and solo rehearsals and prepares the boys for the sung services at Vienna's Imperial Chapel. In addition, he trains the boys for productions at the Vienna State Opera and at the Vienna Volksoper, and for performances of large symphonic and choral works. He has worked with conductors such as Christian Aming, Mariss Jansons, Fabio Luisi, and Franz Welser-Möst. Appearances on radio and television, sound recordings and film shoots are part of the choir's routine.

Oliver was born in Waidhofen/Ybbs in Lower Austria in 1983. He had piano and singing lessons as a child. Later, Oliver studied romance languages at the University of Vienna and voice and music education at the University of Music, focussing on choral and ensemble conducting. In addition to his studies with Alois Gläßner and Johannes Hiemetsberger, he took courses in conducting with Robert Sund and Jing Ling Tam.

To him, the voice is an important means of expression. Oliver sings himself: He was a member of Chorus sine nomine, the World Youth Choir, and the supporting choirs of the Vienna State Opera and the Vienna Volksoper. Oliver sang at festivals such as Klangbogen Wien and Baden-Baden's prestigious summer festival. As tenor soloist, Oliver performs lieder, masses, oratorios, operas, and operettas. As a choir member, Oliver has travelled to Belgium, Croatia, England, France, Germany, Italy, Japan, Namibia, South Africa, and Spain. He has appeared under conductors like Bertrand de Billy, Plácido Domingo, Alfred Eschwé, h.k. Gruber, Martin Haselböck, Kristian Järvi, Philippe Jordan, Fabio Luisi, and Georges Prêtre.

Oliver began conducting while still a student. In 2008, he conducted Henry Purcell's *Dido and Aeneas* in two Lower Austrian castles. In 2006, he co-founded the voice ensemble uni-sono. Uni-sono went on to win silver medals at the International Choir Competition in Bad Ischl and at Austria cantat in 2009. From 2009 to 2011, he led Chorus Discantus, an Austrian women's chorus. Since 2009, Oliver has been the artistic director of the "Youth Singing Week" in Lower Austria, and the assistant of Heinz Ferlesch, the artistic director of the prestigious Vienna Singakademie. Since 2010, he has been lecturing on and teaching voice ensemble at the University of Music in Vienna.

After a three-month tour of Japan, Oliver is looking forward to his first tour of the USA with the boys.



Wiener Sängerknaben (Vienna Boys Choir)

Gerald Wirth, Artistic Director
Sen. Walter Nettig, President

Boys have been singing at the court of the Holy Roman Emperor since the 14th 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, 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 were themselves choristers. Brothers Joseph and Michael Haydn, members of the choir of St. Stephen's Cathedral, 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), and 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: 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 men of the Vienna State Opera Chorus, the Vienna Boys' Choir maintains the tradition of the imperial musicians: as *Hofmusikkapelle* (Chapel Imperial) they provide the music for the Sunday Mass in Vienna's Imperial Chapel, as they have done since 1498. On January 1, 2012, the choir participated for the fifth time in the New Year's Concert of the Vienna Philharmonic Orchestra, conducted by Mariss Jansons and broadcast to over 70 countries.

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 Lehar, Lanner, and Strauss.

Both the choir and the *Hofmusikkapelle* have a long tradition of commissioning new works, going back to Imperial times, when court composers like Mozart, Salieri, Haydn, or Bruckner wrote for the ensemble. Austrian composers like Gruber (himself a former chorister), Heinz Kratochwil, Ernst Krenek, Balduin Sulzer, Wolfram Wagner, and Gerald Wirth have written works for today's boys. Benjamin Britten composed a vaudeville which could be performed on tours, and Australian composer Elena Kats-Chernin wrote her "Land of Sweeping Plains" for them.

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* and 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. Over the last decade, the choir has worked with, among others, Pierre Boulez, Nikolaus Harnoncourt, Mariss Jansons, Zubin Mehta, Riccardo Muti (honorary member of the *Hofmusikkapelle*), Kent Nagano, Seiji Ozawa, Christian Thielemann, and Simone Young.

The choir also takes part in opera performances at the Vienna State Opera, the Vienna Volksoper, and the Salzburg Festival. Choristers appear as three boys in Mozart's *The Magic Flute*. Recently, a soloist sang the part of Oberto in Handel's opera *Alcina*, conducted by Marc Minkowski – the production premiered at the Vienna State Opera, and was taken to Paris and to London's Barbican Centre.

Children's Operas

Children's Operas are an important part of the repertoire: The boys 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*, later branching out to works by Benjamin Britten and Hans Krasa. Britten rehearsed his *The Golden Vanity* with the boys, and conducted the premiere at the Aldeburgh Festival in 1967.

Over 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. Gerald Wirth's *1398 – Der Bettelknabe (1398 – The Begging Boy)*, a story set in medieval Palestine and Europe, premiered in 2010. A new opera set in the 4th century AD and featuring Goths, Romans, and Anglo-Saxons is currently in production.

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 and produced 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, a kind of road movie for the stage. The colourful journey along the old trade route 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, Madagaskar, the Caribbean, and Latin America.

Film: *Silk Road – Songs Along the Road and Time*

The choir's *Silk Road* project inspired film 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, with an unusual, off-beat soundtrack which has the boys singing in Arabic, Chinese, Farsi, French, Japanese, Latin, Marathi, Maori, Savo Finnish, Tajik, Uyghur, Urdu, Uzbek and German. A second film is scheduled for release in 2013; *Bridging the Gap* investigates the power of song and singing.

The choir has contributed to a number of soundtracks for major motion pictures in the USA, Japan, and Europe.

The Choir School

The choir maintains its own school. Almost 300 children study and rehearse in the Augartenpalais, a baroque palace and former imperial hunting lodge in Vienna. Beginning with kindergarten, run in cooperation with the city of Vienna, 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 offers extracurricular activities ranging from all kinds of sports to attending a wide range of concerts, operas, plays, musicals and movies.

The choristers are also encouraged to create their own projects; a number of them play in bands, others write, act and direct short skits or films. All choir boys live in the choir's own well-appointed boarding school, with two to three boys sharing a room.

In 2010, the choir launched its new senior high school for boys and girls. The unique curriculum, developed in conjunction with the University of Music in Vienna and the Salzburg Mozarteum, is designed to prepare young singers for university and for a career in music.

Many of the school's alumni go on to become professional musicians, conductors, singers or instrumentalists. 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. The Ministry of Education and the State's Art Department help with special projects, such as the production of new children's operas. Further development and projects depend on additional funds.

The POK Pühringer Privatstiftung, based in Vienna's Palais Coburg, is the choir's general sponsor. With its backing, the choir has constructed an on-campus concert hall to facilitate the opera productions in particular. The new music centre opened in December 2012. It is dedicated to music education; the building incorporates a baroque gatehouse and the old park wall – a unique architectural ensemble.

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 four children's operas, a Mass, motets and countless arrangements for choirs. He finds much of his inspiration in myths and philosophical texts. His works are performed internationally.

In 2001, Wirth became the artistic director of the Vienna Boys' Choir. While he is keenly aware of the choir's rich tradition, he continuously 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 more information about the Vienna Boys' Choir, please visit www.wsk.at.

January 2013



Hotel Residenz Palais Coburg is the Vienna Boys Choir general sponsor.

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Monday, March 4, 7:30 p.m. Organ and Trumpet Recital Edie Johnson, organ Cathy Leach, trumpet with appearance by Doc Severinsen	Sunday, April 14 8:30 a.m. and 11:00 a.m. Augusta Youth Chorale and Church Street Youth Choir
Maundy Thursday, March 28, 7:15 p.m. Choral Masterworks by the Parish Adult Choir	Saturday, April 27, 7:30 p.m. Seraphic Fire This is a ticketed event adults: \$20 / students: \$10
Easter Sunday, March 31 8:30 a.m. and 11:00 a.m. Easter Music by the Parish Adult Choir and Brasswind Quintet	Sunday, May 5, 6:00 p.m. Choral Evensong led by our Children and Youth Choirs

Welcome to Church Street!

We invite you to come and worship with us
at one of our weekly services:

Sunday Worship at 8:30 a.m. and 11:00 a.m.

Sunday School at 9:40 a.m.

Community Worship on Mondays at 6:00 p.m.

Midweek Communion Service on Wednesdays
at noon in the Chapel



**CHURCH STREET
UNITED METHODIST CHURCH**

900 Henley at Main, Knoxville, Tennessee 37902
865.524.3048 www.churchstreetumc.org

The Master Arts Society

Seraphim Society

David & Elizabeth Craig
Mike & Mary Crawford
Dr. & Mrs. Bennett F. Horton, Sr.
John & Cathy Mayes
LaNoka Rhodes
John & Mary Jane Ripley
Verna McLain & Herman Sain
Don & Fran Wheeler
Drs. Donna Winn & Fred Wolfe

Cherubim Society

Randall Dyer & Associates, Inc.
Jean Hannan
John & Nancy Horton
Jo Ludwig
Ann Robinson-Craig

Archangel Society

Mr. & Mrs. Bob Goff
Marilyn F. Ivey
Donald Rickels
Butch & Rebekah Robertson
Camille Smith
Christopher Sneed
Bill & Nancy Starnes
Jim & Nancy Staub
Hubert & Nancy Thompson
Theresa Wright

Angel Society

Zoanne M. Bayer
Paul & Susan Campbell
Bonnie L. Hufford
Reuben & Pat Hunter
John & Sandy Mann



is a proud sponsor of the Master
Arts Society of Church Street UMC