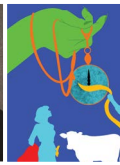


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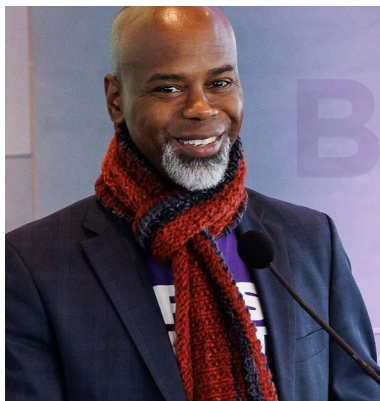


Photo By John Kish IV

DEAR FRIENDS,

It's hard to **believe**, but I've now spent over five years as executive director of Zoellner Arts Center. As I write this, I'm filled with gratitude. What an honor it has been—and continues to be—to come to work each day with a mission to connect our urban, suburban, and rural communities through the arts. Thank you for welcoming me so warmly to the Lehigh Valley and for continuing to walk alongside us on this journey.

This season opens on high notes — with The Bacon Brothers and Morgan Freeman's Symphonic Blues Experience. These

Hollywood heavyweights have also centered music in their award-winning careers. The world-renowned Philharmonia Orchestra, under the prestigious baton of Marin Alsop, will perform stirring works of Tchaikovsky, Bartók, and Prokofiev, filling our hall with beauty and power. Mark Morris Dance Group returns with their signature blend of live music, exquisite movement, and bold fashion—this time set to the music of Burt Bacharach.

We're thrilled to welcome back audience favorites like Postmodern Jukebox and the Vienna Boys Choir, and to continue our commitment to family-centered programming through the Lehigh Valley Reilly Children's Hospital Family Series. Our pre-show conversations with Lehigh Valley Health Network health professionals have become a highlight, and we're excited to continue exploring the growing intersection of arts and wellness. Stay tuned for more news on this front.

In the winter and spring, we invite you to experience the electrifying energy of Drum Tao, the return of the moving virtual reality installation *Traveling While Black*, and a celebration of Jane Austen's 250th birthday with a delightful project by The Jane Austen Playlist. The Ukulele Orchestra of Great Britain will leave you smiling, while The Tallis Scholars—the world's preeminent early music vocal ensemble—will offer a transcendent performance in the beautiful Packer Memorial Church. Finally, we close the season with **the** joyful rhythms of the NYC Ska Orchestra.

Zoellner Arts Center embraces its role as a university-based presenter. We are a space for a community of practice where educators and future makers converge. Student artists, along with the Departments of Music and Theatre and Lehigh University Art Galleries (LUAG), present concerts, plays, and exhibitions that reflect both their talent and the faculty who inspire them.

As always, we're proud to be a space where creativity, community, and connection come together. Thank you for being part of this journey and for making Zoellner Arts Center such a vibrant home for the **arts**.

With gratitude,

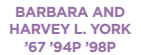
Mark Fitzgerald Wilson

Executive Director

THANK YOU

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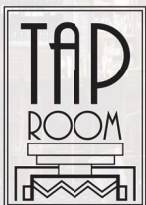


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**Wiener
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Opus 3 Artists Presents

VIENNA BOYS CHOIR

Wiener Sängerknaben

Christmas in Vienna

Jimmy Chiang, conductor

Salve Regina (Hail, Holy Queen)

Henri Dumont (1610-1684)

Words: Hermann of Reichenau (1013-1954)

Hail, Holy Queen

From the 1992 movie "Sister Act"

Marc Shaiman (b. 1959)

Arr. Roger Emerson (b. 1948)

Fac ut ardeat cor meum

(Ignite my heart with love)

Quando corpus morietur

(When the body will die)

From: Stabat mater (1736)

Giovanni Battista Pergolesi (1720-1736)

Laudate Dominum (Praise the Lord)

From: Vesperae solennes de confessore,
K. 339 (1780)

Wolfgang Amadeus Mozart (1756-1791)

Words: Psalm 117 (116)

Cantate Domino (Sing to the Lord)

Hans Leo Hassler (1564-1612)

Words: Psalm 96:01-03

Virga Jesse floruit (The rod of Jesse has
flowered) WAB 52 (1885)

Anton Bruckner (1824-1896)

Arr. Jimmy Chiang

Words: Isaiah 11:1

Schöne Nacht (Beautiful Night)

Wilhelm Nagel (1871-1955)

Arr. Jimmy Chiang

Words: Carl Busse (1872-1918)

Adonai ro-i (The Lord is my sheperd)

From: Chichester Psalms (1965)

Leonard Bernstein (1918-1990)

Words: Psalm 23

The Prayer

From the movie "Quest for Camelot"

David Foster (b. 1949),

Carole Bayer Sager (b. 1947),

Alberto Testa (1927-2009), and

Tony Renis (b. 1938)

Joyful, Joyful (Ode to Joy)
From the movie "Sister Act 2: Back
in the Habit"

Ludwig Van Beethoven
(1770-1827), Mervyn Warren
(*1964)
Arr. Roger Emerson

— I N T E R M I S S I O N —

Wolcom, Yole
Four Pieces from A Ceremony of Carols,
op 28 (1949):

Benjamin Britten (1913-1976)
Words: Medieval

Balulalow

Words: James (1495-1553),
John (c.1500-1556), and
Robert Wedderburn (1510-1557)
Words: 14th century

As Dew in Aprille

This Little Babe

Words: Robert Southwell (c.1561-1595)

Solo to be announced from the stage

Barcarole – Belle nuit, o nuit d’amour
(Beautiful night, night of love)
From the opera "The Tales of
Hoffmann" (1881)
Words: Jules Barbier (1825-1901)

Jacques Offenbach (1819-1880)

Wiegenlied (Lullaby), opus 49/4
Words: First verse from the 1806/08
poetry anthology „Des Knaben
Wunderhorn“, further verses: Georg
Scherer (1824-1909)

Johannes Brahms (1833-1897)

O Tannenbaum (Oh Christmas Tree)

Melchior Frank (1580-1639)
Arr. Gerald Wirth
Words: Joachim August Zarnack
(1777-1827)
Ernst Anschutz (1780-1861)

Es wird scho glei dumpa (It will be dark
soon) Sacred lullaby from Upper Austria

Anton Reidinger (1839-1912)
Arr. Gerald Wirth

Carol of the Drum
(The Little Drummer Boy) 1941

Katherine Kennicott Davis (1892-1980)
Arr. Uwe Theimer

Shchedryk (New Year's Carol, 1916)

Mykola Leontovich (1877-1921)

I Heard the Bells on Christmas Day

Alma Deutscher (b. 2005)
Words: Henry Wadsworth Longfellow
(1807-1882)

Gesu Bambino (1917)

Pietro Yon (1886-1943)

Hark! The Herald Angels Sing

Felix Mendelssohn Bartholdy (1809-1847)
Arr. Gerald Wirth
Words: Charles Wesley (1707-1788),
George Whitefield (1714-1770)

Henri Dumont (1610–1684)

Salve Regina (Hail, Holy Queen). Chant

Words attributed to Hermann of Reichenau (1013–1954)

The Salve Regina is a Marian antiphon, i.e. a prayer to the Virgin Mary, used in the Catholic liturgy after the final service of the day and sung from Trinity to Advent. It is now generally ascribed to Hermann von Reichenau, a Benedictine monk and all-round scholar who wrote extensively on music, mathematics and astronomy.

The Gregorian-inspired melody found in the Roman Catholic missal was in fact written by Belgian composer Henri Dumont who served in the French Chapel Royal in Versailles.

Words

Salve, Regina, mater misericordiae;

vita, dulcedo et spes nostra, salve.

Ad te clamamus, exsules filii Evae.

Ad te suspiramus, gementes et flentes in hac lacrimarum valle.

Eia ergo, advocata nostra,

illos tuos misericordes oculos ad nos converte.

Et Jesum, benedictum fructum ventris tui,

nobis post hoc exsilium ostende.

Translation

Hail, holy Queen, Mother of Mercy,

our life, our sweetness and our hope: hail.

To you we cry, poor banished children of Eve;

to you we send up our sighs, mourning and crying in this valley of tears.

Turn then, our most gracious advocate,

your merciful eyes toward us;

and show Jesus, the blessed fruit of your womb,

unto us after our exile.

Marc Shaiman (b. 1959)

Hail, Holy Queen

from the 1992 movie "Sister Act"

Arr. Roger Emerson

Hail, Holy Queen from the movie "Sister Act" is a choral favorite, bound to make the audience smile. Starting as a demure chant, it soon explodes into a jubilant choir with rhythmic clapping.

In the film, a group of nuns performs them under the direction of Whoopi Goldberg, who plays a Las Vegas singer hiding from organised crime. She manages to transform the languishing nunnery choir into a spectacular ensemble singing with such pizzazz they manage to fill the previously empty church.

The Latin solo interjections are taken from medieval Marian chant.

Words

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 intemerata (Mother, oh untouched mother)
Sanctus sanctus dominus (Holy, holy (is) the Lord)
Virgo respice mater adspice (Virgin, look to us, Mother, help us)
Sanctus sanctus dominus (Holy, holy (is) the Lord).

Giovanni Battista Pergolesi (1710–1736)

Fac ut ardeat cor meum (Ignite my heart with love)

Quando corpus morietur (When the body will die)

From: Stabat mater (1736)

Giovanni Battista was born in the town of Iesi near Naples in Italy, at a time when Italy was a patchwork of small states. The family's surname was Draghi, and they originally came from Pergola. Giovanni Battista combined the two place names to „Pergolesi“.

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

The liturgical poem Stabat mater dates to the 13th century. It originated in Franciscan theology; the text is closely related to St. Francis's mystic philosophy. The main source for the text is the Bible, John 19:25. The first part is a personal and emotional prayer, which expresses the feelings of Mary, when she sees her son on the cross.

The second part is a prayer to Mary. It was clearly meant as an exercise in meditation. The question of authorship remains unresolved, the monk Jacopone da Todi (~1228 - 1306), Pope Innocent III. (~1160–1216) and Saint Bonaventura († 1274) are all possible candidates.

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

Words:

Fac, ut árdeat cor meum
in amándo Christum Deum
ut sibi compláceam.

Quando corpus moriétur,
fac, ut ánimæ donétur
paradísi glória.

Amen.

Translation:

Make my heart burn
With love for Christ, my God,
So that I may please him.

When the body shall die,
Make that my soul will be granted
The glory of paradise.

Amen.

Wolfgang Amadeus Mozart (1756–1791)

Laudate Dominum (Praise the Lord)

from: *Vesperae solennes de confessore*, K. 339 (1780)

Words: Psalm 117 (116)

Mozart wrote the “*Vesperae solennes de confessore*” for the Salzburg Cathedral in 1780, in his capacity as composer and organist to the Prince Archbishop of Salzburg, Hieronymus Colloredo (1732–1812). It was intended for the feast of one of the Cathedral’s patrons, either Saint Rupert (650–718) or Saint Virgil (700–784). Both saints are venerated together in Salzburg on 24 September.

The *Laudate Dominum* is the most famous of the vesper’s six movements; the words are taken from Psalm 117 (116), the shortest psalm in the Bible. Mozart’s setting is a lyrical opera aria for soprano, accompanied by a choir in the final doxology.

The ascetic Prince Archbishop thought little of embellishments of any kind; for him, music should be short and simple, especially in church. Operatic sounds had no place there. Mozart, himself a great friend of flourishes, was constantly at loggerheads with his employer on this issue, and eventually left Salzburg to become a freelance composer in Vienna.

Words

Laudate Dominum omnes gentes,
laudate eum, omnes populi.
Quoniam confirmata est super nos misericordia eius
et veritas Domini manet in aeternum.
Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.

Translation

Praise the Lord, all ye nations,
Praise him, all ye peoples.
For his merciful kindness is great toward us:
and the truth of the Lord stands forever.
Glory be to the Father and the Son and the Holy Ghost.
As it was in the beginning, is now, and ever shall be,
Forever and ever. Amen.

Hans Leo Hassler (1564–1612)

Cantate Domino (Sing to the Lord)

Words: Psalm 96:01–03

Hans Leo Hassler was born into a Protestant family in Nuremberg. His father was something of a jack-of-all-trades: Isaak Hassler was active as a musician, as a composer, an organist, and as a lithotomist, i.e. a barber surgeon specialising in the removal of kidney and gall stones. Isaak Hassler ensured that his three sons, Caspar, Hans Leo, and Jakob, all received excellent musical training. In 1584, Hans Leo was sent to Venice to study with Andrea and Giovanni Gabrieli; he was among the first German musicians to do so.

Two years later, Hassler returned to Germany. He became chamber organist to the wealthy and hugely influential Fugger Family in Augsburg. Like his father, Hassler was an all-rounder: in addition to his activities as a musician and composer, he built clocks and musical automata. In 1600, Hassler became director of music of the city of Nuremberg, and in 1608, he was appointed chamber organist of the Prince Elector of Saxony in Dresden – one of the most powerful nobles of the Holy Roman Empire.

Hassler's music reflects his cosmopolitan outlook; he wrote for both Protestant and Catholic services. One of his most enduring tunes was later adapted by J.S. Bach for the Saint Matthew Passion: the chorale "O Haupt voll Blut und Wunden". Hassler's own contemporaries especially liked his cheerful madrigals, some of which are still popular today.

The text of Cantate Domino is based on Psalm 96, which in Biblical times would have been sung at the New Year festival.

Words

Cantate Domino canticum novum, cantate Domino omnis terra.
Cantate Domino, et benedicite nomini eius:
annuntiate de die in diem salutare eius
annuntiate inter gentes gloriam eius
in omnibus populis mirabilia eius

Translation

Sing to the Lord a new song,
Sing to the Lord all the world.
Sing and bless his name,
Tell aloud of his salvation, day by day.
Tell the nations of his glory
and all peoples of his miracles.

Anton Bruckner (1824–1896)

Virga Jesse floruit (The rod of Jesse has flowered) WAB 52 (1885)

Words: Isaiah 11:1; Arr. Jimmy Chiang

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

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

Words

Virga Jesse floruit:
Virgo Deum et hominem genuit:
Pacem Deus redidit,
in se reconcilians ima summis.
Alleluja

Translation

The root of Jesse has blossomed
A virgin gave birth to god and man.
God gave us peace
By reconciling the lowest with the highest.

Wilhelm Nagel (1871–1955)

Schöne Nacht (Beautiful Night)

Words: Carl Busse (1872–1918); arr. Jimmy Chiang

„Schöne Nacht“ is an expressionist poem by Carl Busse, a writer and literary critic in Berlin. It struck a chord with contemporary readers and was set to music by several composers. Wilhelm Nagel, a well-known organist and choirmaster in southern Germany, composed his prayerlike, romantic version for men's chorus around 1900. Jimmy Chiang wrote the arrangement for the Vienna Boys Choir for their current tour of the United States.

Words

Schöne Nacht, Gestirne wandeln
Heilig über dir,
Und des Tags bewegtes Handeln,
Stillt zum Traum sich hier.

Was ich sehne, was ich fühle
Ist nun doppelt mein,
Ach in deiner keuschen Kühle,
Wird es gut und rein.
Und so bringst du diese Erde,
Bringst mein Herz zur Ruh,
Dass es still und stiller werde,
Schöne Nacht wie du.

Translation

Beautiful night, holy heavenly bodies
Move above you,
And the bustle of the day
Quietens into a dream.

What I long for, what I feel
Is now twice mine,
Oh, in your chaste coolness
It becomes good and pure.

And so you cause this Earth,
Cause my heart to be calm.
So that it may be still and at peace,
Beautiful night, like you.

Leonard Bernstein (1918–1990)

Adonai ro-i - Lama rag'shu goyim

(The Lord is my shepherd – Why do the nations rage?)

from: Chichester Psalms (1965)

Text: Biblical (Psalm 23 and Psalm 2)

Leonard Bernstein was born in Lawrence, Massachusetts, to a Ukrainian Jewish family. At a very young age, Bernstein heard a piano performance which he loved so much that he began learning the instrument. His father was a businessman and initially opposed his son's interest in music. Bernstein studied music at Harvard University. He pursued his studies at the Curtis Institute of Music in Philadelphia with Isabella Vengerova and Fritz Reiner, who awarded him the only A he ever gave any student. Bernstein was highly regarded as a conductor, composer, and educator. For a long time, he was the director of the New York Philharmonic, and he conducted most of the world's leading orchestras. He wrote three symphonies, two operas and five musicals, among them *West Side Story*.

Chichester Cathedral commissioned the "Chichester Psalms" for the Southern Cathedral Festival in 1965. Bernstein chose the psalms himself. The second movement begins with a solo boy singing Psalm 23, arguably the most famous Biblical psalm: Adonai ro'i, the Lord is my shepherd, is thought to have been written

by King David, whose professional career began as a shepherd boy. David sings in triple metre, a typical plaintive shepherd melody, designed to calm the sheep, echoed by the sopranos. They are brutally interrupted by the massed singers, with the lacerated phrases of Psalm 2, "Why do the Nations rage?". The shepherd boy takes no notice, but sings on, in the end overpowering the masses.

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

Text

Solo and Choir / Psalm 23

Adonai ro-i, lo eḥsar.

Bin'ot deshe yarbitseini,

Al mei m'nuḥot y'naḥaleini,

Naf'shi y'shovev,

Yan'heini b'ma'aglei tsedek,

L'ma'an sh'mo.

Gam ki eilech

B'gei tsalmavet,

Lo ira ra,

Ki Atah imadi.

Shiv't'cha umishan'techa

Hemah y'naḥamuni.

Choir / Psalm 2

Lamah rag'shu goyim

Ul'umim yeh'gu rik?

Yit'yats'vu malchei erets,

V'roznim nos'du yaḥad

Al Adonai v'al m'shiḥo.

N'natkah et mos'roteimo,

V'nashlichah mimenu avoteimo.

Yoshev bashamayim

Yis'hak, Adonai

Yil'ag lamo!

Sopranos / Psalm 23

Ta'aroch l'fanai shulchan

Neged tsor'rai

Dishanta vashemen roshi

Cosi r'vayah.

Solo

Ach tov vaḥesed

Yird'funi kol y'mei ḥayai

V'shav'ti b'veit Adonai

L'orech yamim.

Translation

Solo and Choir

The Lord is my shepherd, I shall not want.
He maketh me to lie down in green pastures,
He leadeth me beside the still waters,
He restoreth my soul,
He leadeth me in the paths of righteousness,
For His name's sake

Yea, though I walk
Through the valley of the shadow of death,
I will fear no evil,
For Thou art with me.
Thy rod and Thy staff
They comfort me.

Choir / Psalm 2
Why do the nations rage,
And the people imagine a vain thing?
The kings of the earth set themselves,
And the rulers take counsel together
Against the Lord and against His anointed.
Saying, let us break their bonds asunder,
And cast away their cords from us.
He that sitteth in the heavens
Shall laugh, and the Lord
Shall have them in derision!

Choir / Psalm 23
Thou preparest a table before me
In the presence of my enemies,
Thou anointest my head with oil,
My cup runneth over.

Solo / Psalm 23
Surely goodness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord
Forever.

David Foster (*1949), Carole Bayer Sager (*1947),
Alberto Testa (1927–2009) and Tony Renis (*1938)
The Prayer, from the movie “Quest for Camelot”

The Prayer was written for the animated 1998 film, Quest for Camelot. It was sung by Celine Dion in English, and by Andrea Bocelli in Italian; both artists later recorded a duet version.

The song won a Golden Globe for Best Original Song and was nominated for an Academy Award in 1999. The duet version was nominated for a Grammy for Best Pop Collaboration with Vocals.

Words
I pray you'll be our eyes

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

La luce che tu dai – (the light which you give)
I pray we'll find our way –
Nel cuore resterà. (may it stay in our hearts)
And hold it in our hearts –
A ricordaci che – (and remind us)
When stars go out each night –
T'eterna stella sei nella mia preghiera – (eternal star, be in my prayer)
Let this be our prayer –
Quanta fede c'è – (how much faith there is)
When shadows fill our day –

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

Sognamo un mondo senza più violenza – (We dream of a world without violence)
Un mondo di giustizia e di speranza. (A world of justice and hope)
Ognuno dia la mano al suo vicino (Everyone shall offer his hand to his neighbour)
Simbolo di pace, di fraternità. (as a symbol of peace, of brotherhood)

La forza che ci dai (The strength that you give us)
We ask that life be kind
è il desiderio che (is in the wish that)
and watch us from above
Ognuno trovi amore (everyone will find love)
We hope each soul will find
Intorno e dentro sè (around himself and within himself).

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

E la fede che hai acceso in noi (And this faith which you have ignited in us)
Sento che ci salverà (I feel it will save us).

Ludwig van Beethoven (1770–1827), Mervyn Warren (*1964)

Joyful, Joyful (Ode to Joy)
from the movie "Sister Act 2: Back in the Habit"
arr. Roger Emerson

Beethoven's famous „Ode to Joy“ is based on a poem penned by Friedrich von Schiller, one of Germany's foremost poets. It is a celebration of the joy of friendship and the brotherhood of man, written by Schiller for a circle of his personal friends in 1785. Almost 40 years later, Beethoven used the poem in his 9th Symphony. Grammy winner Mervyn Warren reworked Beethoven's famous tune into a gospel-inspired celebration of the joy of God and life.

Words

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

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

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

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

* * * Intermission * * *

Benjamin Britten (1913–1976)
Four pieces from: A Ceremony of Carols, opus 28 (1943)

- **Wolcum, Yole**

Words: Medieval

- **Balulalow**

Words:

James (1495–1553), John (c.1500–1556) and Robert Wedderburn (1510–1557)

- **As Dew in Aprille**

Words: 14th century

- **This Little Babe**

Words: Robert Southwell (c.1561–1595)

After three successful years in America, Benjamin Britten and Peter Pears boarded the Swedish cargo vessel Axel Jonsson on 16 March 1942 to return to Britain. The journey took nearly a month, and the mood on board must have been subdued, to say the least. A war was on, there were U-boats about, and the Axel Jonsson was not meant for passengers. Britten had intended to continue work on Hymn to St. Cecilia and a piece for Benny Goodman, but customs officials confiscated the manuscripts fearing that they might contain coded messages for clarinet-playing Nazi spies.

While the ship was docked at Halifax, Nova Scotia, Britten came across a book of medieval poems, most of which were religious, but with a distinctly pagan flavour. He chose twelve for his Ceremony of Carols. „One had to alleviate the boredom,” he wrote. Britten’s carefully crafted music captures the poems’ medieval spirit and evokes the fight of light against darkness, good against evil. For this year’s holiday program, the Vienna Boys Choir has selected four pieces from the cycle.

‘Wolcum, Yole’ is a kind of sung calendar listing the most important Christmas holidays: Christmas Day proper, St Stephen’s Day (26 December), the Feast of St John the Evangelist (27 December), the Feast of the Holy Innocents (28 December), the Feast of St Thomas Becket (29 December), New Year’s Day, and, finally, Candlemas (2 February).

‘Balulalow’ is a lullaby for Jesus, with a fluctuating tempo between F sharp minor and F sharp major. It is not only Mary who sings; it is every Christian. The text was written by the Wedderburn brothers, all three poets and all three theologians who wrote against the Catholic Church.

‘As dew in Aprille’ is an ode to Mary. It begins rather timidly, but ends with conviction: of course Mary is the Mother of God.

‘This Little Babe’ is a text by Robert Southwell, a Jesuit priest who spent much of his life in hiding; his poems circulated illegally. Their powerful imagery and language made them popular: a certain W. Shakespeare was among his readers. Southwell was arrested in 1592, held in solitary confinement for years, tortured and finally hanged. Southwell is a saint in the Catholic Church. Against this background, ‘This Little Babe’ takes on special significance. Of all things, it is a little baby who stands up to Satan. The baby’s ‘weapons’ are unexpected, grotesque; it fights with tears, baby cries and heart-rending looks, with straws. The voices chase each other until they reach a common certainty: if you want to defeat your enemies with joy, then stick with this heavenly boy.

Words

Wolcum Yole!

Wolcum be thou hevenè king,
Wolcum Yole!
Wolcum, born in one morning,
Wolcum for whom we sall sing!
Wolcum be ye Steven and John,
Wolcum innocentes every one,
Wolcum Thomas marter one
Wolcum be ye good Newe Yere,
Wolcum, Twelfthe Day both in fere,
Wolcum, seintes lefe and dere,

Wolcum Yole!

Candelmesse, Quene of bliss,
Wolcum both to more and lesse.
Wolcum be ye that are here,
Wolcum, alle and make good cheer.
Wolcum alle another yere.
Wolcum Yole, wolcum!

Balulalow

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

But I sall praise thee evermoir
with sanges sweit unto thy gloir;
The knees of my hert sall I bow,
And sing that richt Balulalow.

As dew in Aprille

I sing of a maiden / That is makèles:
King of all kings / To her son she ches.

He came also stille, / There his moder was,
As dew in Aprille / That falleth on the grass
He came also stille / To his moder's bour,
As dew in Aprille / That falleth on the flour.

He came also stille, / There his moder lay,
As dew in Aprille / That falleth on the spray.
Moder and mayden was / Never none but she:
Well may such a lady / Goddes moder be.

Ich singe von einem Mädchen, das ohne Makel ist.
Den König der Könige hat sie zum Sohn gewählt.

Er kam so leise, dort war seine Mutter,
wie der Tau im April, der das Gras benetzt.
Er kam so leise in die Kammer seiner Mutter
wie der Tau im April, der auf den Boden fällt.

Er kam so leise, da lag seine Mutter,
wie der Tau im April, der auf die Tropfen fällt (?)
Mutter und Jungfrau war nie jemand außer ihr:
Solch eine Lady kann Gottes Mutter sein.

This Little Babe

This little Babe so few days old,
Is come to rife Satan's fold;
All hell doth at his presence quake,
Though he himself for cold do shake;

For in this weak unarmed wise
The gates of hell he will surprise.
With tears he fights and wins the field,
His naked breast stands for a shield.
His battering shot are babish cries,
His arrows looks of weeping eyes,
His martial ensigns Cold and Need,
And feeble Flesh his warrior's steed.
His camp is pitched in a stall,
His bulwark but a broken wall;
The crib his trench, haystacks his stakes;
Of shepherds he his muster makes;
And thus, as sure his foe to wound,
The angels' trumps alarum sound.
My soul, with Christ join thou in fight;
Stick to the tents that he hath pight.
Within his crib is surest ward;
This little Babe will be thy guard.
If thou wilt foil thy foes with joy,
Then flit not from this heavenly Boy.

Solo to be announced from the stage

Jacques Offenbach (1819–1880)

Barcarole - Belle nuit, ô nuit d'amour (Beautiful night, night of love)
from the opera "The Tales of Hoffmann" (1881)

Words: Jules Barbier (1825–1901)

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

The famous "Barcarole" (barcarolle) was originally written for Offenbach's 1864 opera "Die Rheinnixen"; then re-used in his last opera, "The Tales of Hoffmann", where it is sung by Guilietta, Hoffmann's love interest, and Nicklausse, his best friend, as they ponder the beauty of the night and of being in love in Venice. It is in 6/8 time, to evoke the movement of the waves, and remains one of the most popular pieces of music ever. It has been transcribed and covered countless times, and used in countless films, from Disney's "Silly Symphonies" to Roberto Benigni's 1997 movie "Life Is Beautiful".

Words

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

Zéphirs embrassés

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

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

Translation

Time flies and without turning back,
it takes away our tendernesses,
far from that blissful moment,
time flies without turning back.
Kissing winds,
bestow on us your caresses,
give us your kisses.

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

Johannes Brahms (1833–1897)

Wiegenlied (Lullaby), opus 49/4

Words: first verse from the 1806/08 poetry anthology "Des Knaben Wunderhorn",
further verses: Georg Scherer (1824–1909)

Hamburg-born Johannes Brahms was a reserved, logical, and thorough man, whose terse manner is reflected in his works. He knew a lot of music and had studied ancient music in some detail. When writing vocal music, Brahms paid close attention to words; his sacred music is a deeply felt, non-denominational statement of faith. For a while, Brahms was the artistic director of a women's choir in Hamburg, for whom he wrote motets, lieder, and folk songs. He made use of traditional folk tunes, sometimes simply arranging them but also crafting his own, such as his famous lullaby, written for the baby of Bertha Faber, who had been a chorister in Brahms's choir. The words are from a 19th century anthology of songs for children; "Des Knaben Wunderhorn" (The boy's magic horn). Roses are associated with the Virgin Mary, and cloves were a popular remedy used to ward off infections.

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

Words

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

Guten Abend, gut' Nacht,
von Englein bewacht,

die zeigen im Traum
dir Christkindleins Baum.
Schlaf nun selig und süß,
schau im Traum 's Paradies.

Translation

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

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

Melchior Frank (1580–1639)

O Tannenbaum (Oh Christmas Tree)

Words: Joachim August Zarnack (1777–1827), Ernst Anschütz (1780–1861)

Arr. Gerald Wirth

O Tannenbaum started life as a love song, sung by students in Silesia. The song praised the fir as a model of constancy – its leaves do not change color, plus green is the color traditionally associated with fidelity, trust, with new beginnings, spring and hope. In the Middle Ages, green was a sign of love, and the German idiom „jemandem grün sein“ (to be green towards someone) means to like them. In 1820, August Zarnack published the tune and first verse, which does not mention Christmas at all. Around this time, the custom of putting up a decorated fir tree at Christmas became popular in Germany, and four years later, Ernst Anschütz, a teacher from Leipzig, added verses two and three, and O Tannenbaum became a favorite carol.

Since it is such a simple and therefore memorable song, O Tannenbaum comes in many guises; its tune is used for the state songs of Iowa, Maryland, and Michigan, and it was the former state song for Florida. As „The Red Flag“ it was first sung by the British Labour Party in 1945. There are countless satirical spoof versions.

O Tannenbaum, o Tannenbaum,
Wie treu sind deine Blätter.
Du grünst nicht nur zur Sommerzeit,
Nein auch im Winter, wenn es schneit.
O Tannenbaum, o Tannenbaum,
Wie grün sind deine Blätter!

O Tannenbaum, o Tannenbaum,
Du kannst mir sehr gefallen!
Wie oft hat schon zur Winterszeit
Ein Baum von dir mich hoch erfreut!
O Tannenbaum, o Tannenbaum,

Du kannst mir sehr gefallen!

O Tannenbaum, o Tannenbaum,
Dein Kleid will mich was lehren:
Die Hoffnung und Beständigkeit
Gibt Mut und Kraft zu jeder Zeit.
O Tannenbaum, o Tannenbaum,
Dein Kleid will mich was lehren.
O Christmas tree, o Christmas tree,
how constant your leaves are.
You are not only green in summer,
but also in winter, in snow.
O Christmas tree, o Christmas tree,
how green your leaves are.

O Christmas tree, o Christmas tree,
you really please me.
Often, in winter, (the sight of)
a fir tree has filled me with glee.
O Christmas tree, o Christmas tree,
you really please me.

O Christmas tree, o Christmas tree,
Your leaves can teach me:
Hope and constance
instil courage and energy at all times.
O Christmas tree, o Christmas tree,
your leaves can teach me.

Alma Deutscher (b. 2005)

I Heard the Bells on Christmas Day (2020)

Words: Henry Wadsworth Longfellow (1807–1882), chorus by Alma Deutscher

Alma Deutscher is a British composer, pianist, violinist, and conductor. She started composing at the age of five; by the time she was nine, she had a short opera and a piano concerto to her name. Her first full-length opera, *Cinderella*, premiered in Vienna when she was still only eleven years old. She made her Carnegie Hall debut at the age of 14.

She has written three operas, concertos, waltzes and polkas as well as chamber music and is in much demand as both a composer and performer. "I Heard the Bells" was written in 2020.

Longfellow's original poem is rather gloomy: In 1861, he lost his second wife in a tragic fire. Two years later, in March 1863, his son Charles joined the Union Army to fight in the American Civil War – against his father's wishes. In November of that year, Charles was seriously wounded; he eventually recovered. Longfellow wrote the poem on Christmas Day. It is very much an anti-war carol. In the penultimate stanza, Longfellow seems to suggest that the dire reality of war mocks the bells' song of "peace on Earth, good-will to men" – borrowed from the Gospel of Luke, only for the final verse to state that "God is not dead", there is hope after all.

Alma Deutscher has opted for a more cheerful outlook; her version omits the gloomier verses of the original poem, and she added the hopeful chorus.

Words

I heard the bells on Christmas Day
Their old, familiar carols play,
And wild and sweet,
the words repeat
Of peace on earth, good-will to all!
Chorus:
Ring out, oh bells, ring peace on earth,
Ring tidings of comfort and joy.

Now ringing, singing on its way,
The world revolved from night to day,
A voice, a chime,
a chant sublime
Of peace on earth, good-will to all!

Chorus:

Ring out, oh bells, ring peace on earth,
Ring tidings of comfort and joy.

Mykola Leontovich (1877–1921)

Shchedryk (New Year's Carol, 1916)

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

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

Words

Щедрик щедрик, щедрівочка,
прилетіла ластівочка,
стала собі щебетати,
господаря викликати:
"Вийди, вийди, господарю,
подивися на кошару,
там овечки покотились,
а ягнички народились.
В тебе товар весь хороший,
будеш мати мірку грошей,
В тебе товар весь хороший,
будеш мати мірку грошей,

хоч не грошей, то полова:
в тебе жінка чорноброва.”
Щедрик щедрик, щедрівочка,
прилетіла ластівочка.

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

Translation

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

Anton Reidinger (1839–1912)

Es wird scho glei dumpa

Geistliches Wiegenlied aus Oberösterreich
Arr. Gerald Wirth

This particular carol takes the form of a lullaby for Jesus; it would have been sung in the Alps by carollers dressed as shepherds and as part of a Christmas pageant performed in church, allowing both listeners and singers to feel part of the Christmas story: the Biblical shepherds are “simple” people, yet their gifts are as important as the gifts from the three kings. In short, Christmas is for everyone.

Anton Reidinger was Dean of several rural parishes in Upper Austria; he wrote this carol in the local dialect for his parishioners. It has since become (and still is) one of the most popular carols in Austria and Southern Germany.

Words

Es wird scho glei dumpa, es wird scho glei Nacht.
Drum kimm i zu dir her, mein Heiland, auf d'Wacht.
Will singen a Liadl dem Liebling, dem kloan,
Du mågst ja net schlåfn, i hör' di nur woan.
Hei, hei, schlaf süss, herzliabs Kind!

Vergiss hiaz, o Kinderl, dein Kummer, dei Load,
dass du då muasst leidn im Ståll auf da Hoad.
Es ziern jå die Engerl dei Liegerstatt aus.
Möcht schöna nit sein drin an König sei Haus.
Hei, hei . . .

Jå Kinderl, du bist hålt im Kripperl so schen,
mi ziemt, i kån nimmer då weg von dir gehn.
I wünsch dir von Herzen die süasste Ruah,
die Engerl vom Himmel, die deckn di zua.
Hei, hei . . .

Translation

It will be dark soon, it will soon be night.
Therefore I come to you, my Saviour, to guard you.
I want to sing a carol for (my) darling, the little one.
You cannot sleep: I hear you fret.
Hei, hei, hei, hei: sleep tight, (my) darling child.

Now forget, child, your sorrow, your pain,
Which makes you suffer in the stable, on the heather.
Angels adorn your bedstead.
A king's house could not be better.
Hei, hei, hei, hei: sleep tight, (my) darling child.

Yes, child, you are so beautiful in your crib,
I cannot bear to part from you.
I wish you with all my heart the sweetest of rests,
may the angels from heaven tuck you in.
Hei, hei, hei, hei: sleep tight, (my) darling child.

Katherine Kennicott Davis (1892–1980)

Carol of the Drum (The Little Drummer Boy) 1941

Arr. Uwe Theimer

The Carol of the Drum, popularly known as “The Little Drummer Boy”, tells the story of a boy who is among the curious onlookers who want to see baby Jesus, the newborn king. The boy is poor and has no gift, certainly nothing fit for a king, so he offers to play his drum. Mary nods encouragement in time to the music, the animals beat time, and the baby smiles at him – the gift has been received and is rewarded with the most beautiful of all gifts in return.

Katherine Davis composed a lot of choral music. She wrote “Drummer Boy” in 1941, but later removed her name from the manuscript, describing it instead as

"Czech Christmas carol, freely transcribed by C.R.W. Robertson"; Robertson was a pseudonym she used. However, there is no corresponding Czech piece. Davis herself traced the idea of a boy drumming for Jesus back to the French carol Pat-a-pan. She did not care for the title "Drummer Boy"; she found it saccharine and wanted nothing to do with commercial versions.

Words

Come, they told me, parum pum pum pum
A newborn king to see, parum pum pum pum
Our finest gifts we bring, parum pum pum pum
To lay before the king, parum pum pum pum
Rum pum pum pum, rum pum pum pum
So to honor him parum pum pum pum
When we come

Baby Jesus, parum pum pum pum
I am a poor boy, too, parum pum pum pum
I have no gift to bring, parum pum pum pum
That's fit to give a king, parum pum pum pum
Rum pum pum pum, rum pum pum pum
Shall I play for you parum pum pum pum
On my drum

Mary nodded, parum pum pum pum
The ox and ass kept time, parum pum pum pum
I played my drum for him, parum pum pum pum
I played my best for him, parum pum pum pum
Rum pum pum pum, rum pum pum pum
Then he smiled at me parum pum pum pum
Me and my drum

Pietro Yon (1886–1943)

Gesù Bambino (1917)

Pietro Yon, born in Italy, is considered one of the most important Catholic church musicians in the United States in the first half of the 20th century. Yon studied organ and piano in Milan and Turin and completed his training at the Accademia di Santa Cecilia in Rome. From 1905, he was organist in the Vatican; in 1907, he moved to New York. He was organist at St. Francis Xavier Church until 1926, moving to St. Patrick's Cathedral in 1927. 'Gesù Bambino' has become part of the standard Christmas repertoire in the US. The verses tell the story of Jesus's birth, and the refrain was taken from the song 'Adeste fideles' (Oh Come, All Ye Faithful).

Words

Nell'umile capanna
nel freddo e povertà
è nato il Santo pargolo
che il mondo adorerà.

Osanna, osanna cantano
con giubilante cor
i tuoi pastori ed angeli

o re di luce e amor.

Venite adoremus,
venite adoremus,
venite adoremus Dominum.

O bel bambin non piangere
non piangere, Redentor!
la mamma tua cullandoti
ti bacia, O Salvator.
Osanna, osanna cantano
con giubilante cor
i tuoi pastori ed angeli
o re di luce e amor.

Venite adoremus,
venite adoremus,
venite adoremus Dominum.

Translation
In the humble stable
in the cold and in poverty
the Holy Child was born
whom the world will adore.

Hosanna, hosanna they sing
with jubilant hearts
your shepherds and angels
O King of light and love.

Come let us adore him,
come let us adore him,
come let us adore the Lord.

O beautiful child, do not cry
do not cry, Redeemer!
Your mother cradles you
and kisses you, O Saviour.

Hosanna, hosanna they sing
with jubilant hearts
your shepherds and angels
O King of light and love.

Come let us adore him,
come let us adore him,
come let us adore the Lord.

Felix Mendelssohn Bartholdy (1809–1847)

Hark! The Herald Angels sing

Words: Charles Wesley (1707–1788), George Whitefield (1714–1770)

Arr. Gerald Wirth

In 1739, Charles Wesley wrote a solemn hymn for Christmas Day, for which he requested solemn music. Over the course of time, Wesley's words were slightly altered, most notably by George Whitefield, another Anglican cleric. Wesley and Whitefield met at Oxford; they were both members of the "Holy Club" at Christ Church, Oxford, and both involved in founding the Methodist movement. Over a century later, in 1855, English organist William Hayman Cummings (1831 - 1915) adapted a piece by Felix Mendelssohn to fit the words. The music was written for a cantata to celebrate the 400th anniversary of the invention of movable type printing by Gutenberg; Mendelssohn may have based the tune on a movement of J.S. Bach's Suite No. 4 in D major, BWV 1069.

Words

Hark! The Herald Angels sing,
"Glory to the new-born King;
Peace on earth, and mercy mild,
God and sinners reconciled!"
Joyful, all ye nations, rise.
Join the triumph of the skies.
With th' Angelic Hosts proclaim,
"Christ is born in Bethlehem!"
Hark! the herald angels sing,
"Glory to the newborn King."

Christ, by highest heavens adored,
Christ, the everlasting lord
Late in time behold Him come,
Offspring of a Virgin's womb
Veiled in flesh the Godhead see,
Hail, the incarnate deity
Pleased as Man with men to dwell,
Jesus, our Emmanuel.
Hark! the herald angels sing,
"Glory to the newborn king!"

Notes ©Tina Breckwoldt



Photo by Lukas Beck

Jimmy Chiang

In a cover article in 2009, the international opera magazine *Orpheus* described Jimmy Chiang under the title, “Versatility comes through Hard Work, Discipline and Respect!”

Born in Hong Kong, Austrian National Chiang began piano lessons when he was four years old. Later he also studied cello and composition. At the age of 13, he made his first public appearance as a concert pianist with the Hong Kong Pan Asia Symphony Orchestra, in which he was also a cellist from 1994 to 1996, and has been its principal guest conductor since 2008. He received his Fellows Diploma from the Trinity College of Music London at age 16. He then graduated with a Bachelors of Music degree from Baylor University in the USA in 2000 and obtained the “Magister Artium” degree with distinction at the University of Music and Performing Arts Vienna in 2006. In 2003, he studied with Seiji Ozawa and worked side by side with the maestro at the Rohm Music Festival in Kyoto, Japan.

Chiang was the winner of the 4th “Lovro von Maticic” international competition for conductors in 2007. From 2007 to 2009, he was assistant music director of the Wagner “Ring” cycle at Theater Lübeck as well as of opera productions at the Eutin Festival. From 2009 to 2011, he was the principal conductor at Theater Freiburg, where he worked with renowned stage director Calixto Bieito, among others. Since 2021, Chiang has been guest conductor regularly at the Taranto Opera Festival and the Piccolo Opera Festival in Italy.

He has performed at prestigious stages and festivals such as Carnegie Hall, the Wiener Musikverein, Elbphilharmonie Hamburg, Luzern Music Festival, and FACYL in Spain. From 2016 to 2018 he was the artistic director of the Hong Kong-Vienna Music Festival.

Since 2013, Chiang has been Kapellmeister of the Vienna Boys Choir and served as its interim deputy artistic director in 2025. Chiang has led the Vienna Boys Choir in numerous productions with the Vienna Philharmonic under the directions of Riccardo Muti and Franz Welser-Möst. He has also appeared on numerous CD albums under Deutsche Grammophon and DECCA.

In October 2025 Chiang was named “Bösendorfer Ambassador” for his artistry in piano playing and dedication to the unique Viennese sound of Bösendorfer piano.



Photo by Lukas Beck

VIENNA BOYS CHOIR

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

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

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

There are currently 90 active boy choristers, divided into four boys' choirs, which all perform as "Vienna Boys Choir"; Brucknerchor (Choirmaster Manolo Cagnin),

Haydnchor (Choirmaster Jimmy Chiang), Mozartchor (Choirmaster Manuel Huber), and Schubertchor (Choirmaster Niccolo Morello). The four choirs share concerts, tours, sound recordings and filming equally. Between them, they perform almost 300 concerts per year, with almost half a million people attending. Since 1924, the choirs have completed more than 1000 tours in 100 different countries, clocking up a staggering 29,000 concerts.

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

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

In 2023, the Choir celebrated its 525th anniversary. To mark the occasion, Deutsche Grammophon released a live album of the anniversary concert in Vienna's Musikverein, Decca Classics released a box set of 21 CDs featuring the Choir's landmark recordings, and academic publishing house Böhlau released a book on the Choir's rich history. In 2024, the Vienna Boys Choir and the Vienna Girls Choir jointly received the European Culture Award. Erasmus Baumgartner was appointed Artistic Director of the Vienna Boys Choir in the fall of 2023. www.viennaboyschoir.net

Vienna Boys Choir Administration

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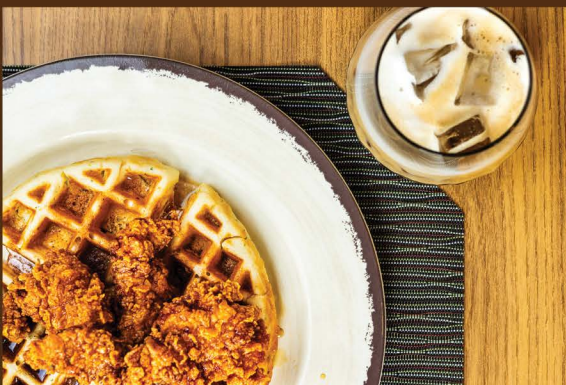
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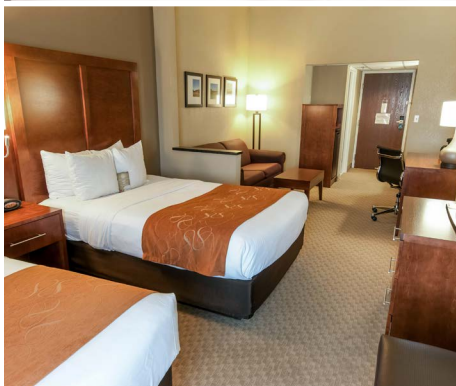
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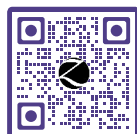
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