

MSO

AN EVENING IN VIENNA

4 MAY 2018

CONCERT PROGRAM

Melbourne Symphony Orchestra



Principal Partner



Supported by

Melbourne Symphony Orchestra

Benjamin Northey conductor

Emma Matthews soprano

Melbourne Symphony Orchestra Chorus

Warren Trevelyan-Jones chorus master

J. Strauss II *Die Fledermaus*: Overture

J. Strauss II *Die Fledermaus*: Csárdás 'Sounds of my Homeland'

J. Strauss II *Die Fledermaus*: Ballet Music

J. Strauss II *Roses from the South* Waltz

J. Strauss II *Pleasure Train* Polka

J. Strauss II *Cuckoo* Polka

J. Strauss II *Voices of Spring*

INTERVAL

Suppé *Poet and Peasant*: Overture

Lehár *The Merry Widow*: 'Vilja'

J. Strauss II *Emperor* Waltz

J. Strauss II *Thunder and Lightning* Polka

Lehár *Giuditta*: 'My Lips' Fiery Kisses'

J. Strauss II *On the Beautiful Blue Danube* Waltz

Running time: 2 hours, including a 20-minute interval

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The MSO acknowledge the Traditional Owners of the land on which we are performing. We pay our respects to their Elders, past and present, and the Elders from other communities who may be in attendance.

**Melbourne
Symphony
Orchestra**

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MELBOURNE SYMPHONY ORCHESTRA

Established in 1906, the Melbourne Symphony Orchestra (MSO) is an arts leader and Australia's longest-running professional orchestra. Chief Conductor Sir Andrew Davis has been at the helm of the MSO since 2013. Engaging more than 4 million people each year, and as a truly global orchestra, the MSO collaborates with guest artists and arts organisations from across the world.



BENJAMIN NORTHEY CONDUCTOR

Benjamin Northey is Chief Conductor of the Christchurch Symphony Orchestra and Associate Conductor of the Melbourne Symphony Orchestra.

Benjamin appears regularly as guest conductor with all major Australian symphony orchestras, Opera Australia (*Turandot*, *L'elisir d'amore*, *Don Giovanni*, *Cosi fan tutte*, *Carmen*), New Zealand Opera (*Sweeney Todd*) and State Opera South Australia (*La sonnambula*, *Les contes d'Hoffmann*). His international appearances include concerts with London Philharmonic Orchestra, Tokyo Philharmonic Orchestra and Mozarteum Orchestra Salzburg.



EMMA MATTHEWS SOPRANO

Australia's most highly-awarded soprano, Emma Matthews performs regularly with all the Australian opera companies, symphony orchestras and festivals.

Her operatic repertoire includes the title roles in *The Cunning Little Vixen* (Royal Opera House, Covent Garden and Opera Australia), *Lulu*, *Lakmé*, *Lucia di Lammermoor* and *Partenope*; *Violetta* (*La Traviata*), *Gilda* (*Rigoletto*), *Cleopatra* (*Giulio Cesare*), *Juliette* (*Roméo et Juliette*), *Marie* (*La Fille du Régiment*), *Konstanze* (*Die Entführung aus dem Serail*), *Amina* (*La Sonnambula*), the four heroines (*The Tales of Hoffmann*) and *Leila* (*Les Pecheurs de Perles*).

Emma's solo recordings are: *Emma Matthews in Monte Carlo* (Deutsche Grammophon/ABC Classics), *Mozart arias* (ABC Classics) and *Agony and Ecstasy* (ABC Classics) with the Melbourne Symphony Orchestra.

Emma Matthews is Head of Classical Voice and Opera Studies at the West Australian Academy of Performing Arts, Edith Cowan University, Perth.



MELBOURNE SYMPHONY ORCHESTRA CHORUS

For more than 50 years the Melbourne Symphony Orchestra Chorus has been the unstinting voice of the Orchestra's choral repertoire. The MSO Chorus sings with the finest conductors including Sir Andrew Davis, Edward Gardner, Mark Wigglesworth, Bernard Labadie, Vladimir Ashkenazy and Manfred Honeck, and is committed to developing and performing new Australian and international choral repertoire.

Commissions include Brett Dean's *Katz und Spatz*, Ross Edwards' *Mountain Chant*, and Paul Stanhope's *Exile Lamentations*. Recordings by the MSO Chorus have received critical acclaim. It has performed across Brazil and at the Cultura Inglese Festival in Sao Paolo, with The Australian Ballet, Sydney Symphony Orchestra, at the AFL Grand Final and most recently at the 2018 Anzac Day commemorative ceremony.



WARREN TREVELYAN-JONES MSO CHORUS MASTER

Warren Trevelyan-Jones is the Head of Music at St James', King Street in Sydney and is regarded as one of the leading choral conductors and choir trainers in Australia. Warren has had an extensive singing career as a soloist and ensemble singer in Europe, including nine years in the Choir of Westminster Abbey, and regular work with the Gabrieli Consort, Collegium Vocale (Ghent), the Taverner Consort, The Kings Consort, Dunedin Consort, The Sixteen and the Tallis Scholars.

Warren is Director of the Parsons Affayre, Founder and Co-Director of The Consort of Melbourne and, in 2001 with Dr Michael Noone, founded the Gramophone award-winning group Ensemble Plus Ultra. Warren is also a qualified music therapist.

PROGRAM NOTES

JOHANN STRAUSS II

(1825–1899)

Die Fledermaus, Op.362

Overture

Csárdás ‘Klänge der Heimat’
(Sounds of my Homeland)

Ballet Music

Rosen aus dem Süden (Roses from the South Waltz), Op.388

Vergnügenzug (Pleasure Train Polka), Op.281

Im Krapfenwald'l (Cuckoo Polka), Op.336

Frühlingsstimmen (Voices of Spring), Op.410

FRANZ VON SUPPÉ

(1819–1895)

Poet and Peasant: Overture

FRANZ LEHÁR

(1870–1948)

The Merry Widow: ‘Vilja’

JOHANN STRAUSS II

Kaiserwaltz (Emperor Waltz), Op.437

Unter Donner und Blitz (Thunder and Lightening Polka), Op.324

FRANZ LEHÁR

Giuditta: ‘Meine Lippen, sie Küssen so heiss’ (My Lips’ Fiery Kisses)

JOHANN STRAUSS II

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

Vienna had been capital of the Holy Roman Empire until the empire's dissolution in 1806 – by then Franz I had already declared himself Emperor of Austria in 1804, and was succeeded by Ferdinand I in 1835. The city changed radically in the aftermath of the revolutions that erupted in Europe in 1848. In Austria, the revolution consisted of a series of uprisings in the capital and in other parts of the Empire. These were partly in response to the oppressive regime created at the Congress of Vienna, as Europe sought to recreate the political order it had obtained before the Napoleonic Wars, and partly in response to a growing movement for self-determination among Slavic, Romanian and Hungarian communities. The Empire fought back, and won. But it was a pyrrhic victory for Ferdinand, who was politically ruined and abdicated in 1848 in favour of his nephew Franz Joseph, who would rule until his death at the height of World War I in 1916.

Franz Joseph set about modernising his city and his empire, razing the medieval walls of Vienna, creating its distinctive *Ringstrasse* and commissioning monumental Second Empire-style buildings (Vienna's parliament or the Burgtheater are good examples). Importantly, these buildings reflect public institutions, not merely the glory of a particular prince or archbishop. Needless to say, changes to the plan of the city and its architecture were reflected in the other arts and in society at large.

Vienna had always been the ‘city of musicians’, even if composers as great as Mozart and Schubert had fared badly at the hands of fashion. Beethoven, no less, had been regarded by his fellow residents as the greatest composer living, but by the second and third decades of the 19th century, while he was still among them, they much preferred the operas of Rossini.

A new culture of public, as opposed to aristocratic, entertainment included a craze for dance halls, and a love of operetta. In the case of the latter it was Franz von Supp  , son of Viennese parents but raised in Spalato, Dalmatia (now Split, Croatia), who created a specifically Viennese operetta (as against that of Paris) in the mid-century. Like most of the Strauss dynasty, however, Johann II was always commercially astute, composing nearly 18 operettas for the growing and insatiable market. The third of his completed works in the genre, *Die Fledermaus* (‘the bat’) opened in Vienna in 1874 and has stayed in the repertoire ever since. It is based on a French farce, modified to suit Viennese taste and customs, in which the familiar elements of adultery, mistaken identity and disguise combine to great comic effect in settings as various as the ballroom of a Russian Prince and the local prison. Eisenstein, a young Viennese aristocrat, must serve a night or two in prison for an indiscretion, allowing his wife, Rosalinde, a free evening with her lover, who is of course wrongly dragged off to prison. Rosalinde disguises herself as a Hungarian countess and goes to a

ball to discover her maid, also disguised (in her mistress’ dress) as an actress, and her husband, who thought he’d take in a few waltzes before settling in at the lock-up for the night, and who unwittingly tries to seduce his masked wife. The next morning everyone winds up at the prison. There it is revealed that Eisenstein’s friend Falke has orchestrated the whole mess in revenge for having been left by Eisenstein to walk home from another drunken fancy dress party in the costume of a bat. The Overture is a mixture of themes from the operetta, beginning with the music from the prison scene in Act III but dwelling lovingly on the waltz.

The Cs  rd  s ‘Kl  nge der Heimat’ (‘Sounds of my Homeland’) actually predates the show. Characterised by the typical contrasts in tempo and overall movement from slow to fast, the piece was written as a vehicle for the singer Marie Geistinger, who also played Rosalinde; Rosalinde’s Hungarian disguise at the ball in Act II was a pretext for including the song in the operetta. The Ballet music is part of a convention whereby music is provided for (and sometimes by) the Prince’s guests at the end of Act II.

It has been estimated that at certain times of day during the 19th century, one quarter of Vienna’s adult population might have been found at any one of the city’s hundreds of dance halls, and of course the Strauss dynasty made such dance music into high art famed throughout the world. Johann Strauss II composed dance music, but also

concert music based on dance forms, occasionally pressing into service music from his stage shows. *Roses from the South* is a waltz (or, better, a waltz sequence) using music from the operetta *The Queen's Lace Handkerchief*, which dates from 1880. Such works, naturally, retain the phrase structure and dominant pulse of the particular dance-form (here, of course, three-four, though such works as the *Emperor* Waltz have an introduction in duple time).

The 1848 uprisings had split the Strauss family politically: Johann the Elder (already estranged from his wife and children) remained a faithful servant of the Emperor, and composed works such as the *Radetzky* March in the service of the cause; Johann II sided with the rebels, and suffered for it, in the short term, under the regime of Franz Joseph. He also endured poor health from a young age, and it seems that on taking a cure he became acquainted with someone from the Tsarskoye-Selo Railway Company of St Petersburg, which resulted in his presenting summer concerts in Pavlovsk between 1856 and 1865, and maintaining a connection with Russia beyond that. Back home, in 1864, he composed the fast and somewhat onomatopoeic *Vergnügungszug* Polka, that is 'Pleasure (or Excursion) Train Polka' for a ball at the Redoutensaal held by the Association of Industrial Companies. Further afield, his already ecumenical 'French polka' *Im Krapfenwald'l* (celebrating a particular part of the Vienna Woods) had its first outing as 'Im Pawlowsk Walde'. The nationality of the

wood, of course, is immaterial: it's the cuckoo that steals the show.

Frühlingsstimmen (Voices of Spring) is another waltz sequence, or medley, and like a number of Strauss' waltzes has an optional text. This one is by Richard Genée (a co-librettist of *Die Fledermaus*) and deals in the commonplace imagery of birds and flowers.

Franz von Suppé arrived in Vienna in the 1830s, having travelled and studied in Italy and met such figures as Rossini and Donizetti. His development of Viennese opera was fuelled by incorporating aspects of Italianate music with the native tradition of the *Singspiel*, where spoken dialogue carried the story with musical interpolations. It did not happen overnight, of course. His earliest efforts, dating from the 1840s, are of largely antiquarian interest now, though some of their music has become standard repertoire – the 1846 *Poet and Peasant* Overture so much so that it appears in a bewildering number of arrangements, even unto one for solo banjo. It begins solemnly, and the first part is dominated by a long, singing cello solo. As the speed picks up it inevitably transforms into a waltz, which is set off by a 'boisterous' syncopated allegro in duple time. Rossini's influence is prominent in the use of short phrases repeated several times as the volume increases to create a rising sense of excitement.

Franz Lehár, like Suppé, was from the provinces, in his case a part of Hungary now in Slovenia, but it was he who

carried the tradition of Viennese light music into the 20th century, from where it would wing its way to Broadway and on to Hollywood. A military bandsman by training, he began composing dance music for the Viennese market and settled there, leaving the military, in 1902. As well as music for ballrooms, dance fills his later stage shows.

Lehár's masterpiece is the operetta *The Merry Widow*, first performed in Vienna in 1905. After its London premiere two years later it quickly established itself as a favourite in the Anglosphere and, decades on, became a showpiece for the likes of Joan Sutherland. It is said to have been the favourite show of both Stalin and Hitler, and may have provided Lehár and his Jewish wife some protection during the Nazi period in Vienna.

Hanna Glawari, the widow in question, is from Pontevedro, a fictional Balkan country. She has inherited great wealth and is therefore the subject of many machinations in Paris, where she resides. But in the end, true love wins. There are a couple of hit tunes – the waltz and 'Vilja', the Act II showstopper, where Hanna recounts the Pontevedran 'folk-tale' of a young maiden of the woods who entices, and then abandons, a lovesick hunter.

Johann Strauss II had, as we have seen, a complicated relationship with the Austrian state, though had his citizenship and honours restored to him in later life. Nevertheless, the much-loved *Emperor Waltz*, dating from 1889, was first

performed before the Prussian Emperor in Berlin. The *Thunder and Lightning Polka*, composed in 1868, displays Strauss' love of onomatopoeic effects such as we heard in the *Excursion Train Polka* earlier.

Giuditta is Lehár's last stage work, dating from 1934, and arguably marks the end of the Viennese operetta tradition. It premiered at the Vienna Staatsoper, which normally didn't go in for such fare but needed a money-spinner. This ambitious piece tells of a woman, bored with husband and family, who follows her soldier lover to North Africa. He abandons her; she becomes a famous exotic dancer – as evidenced in her famous aria, 'Meine Lippen, sie Küssen so heiss' (My Lips' Fiery Kisses). He returns to her, but it's all too late.

Johann Strauss II, it has been said, 'made [the Danube] blue for all'. Possibly his most famous waltz was written in 1867 for the Vienna Men's Chorus to a truly dreadful text by chorus-member Joseph Weyl; only when Strauss made the words optional did this medley of charming waltz tunes come into its own as a miniature tone poem depicting the river. In 1889, Franz von Gernerth wrote a set of alternative lyrics, sung in this evening's performance.

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TEXT

J. STRAUSS II

Die Fledermaus: Csárdás 'Sounds of my Homeland'

Emma Matthews soprano

Klänge der Heimat,
ihr weckt mir das Sehnen,
rufet die Tränen
ins Auge mir!
Wenn ich euch höre,
ihr heimischen Lieder,
zieht mich's wieder,
mein Ungarland, zu dir!

O Heimat so wunderbar,
wie strahlt dort die Sonne so klar,
wie grün deine Wälder,
wie lachend die Felder,
O Land, wo so glücklich ich war!
Ja, dein geliebtes Bild
meine Seele so ganz erfüllt,
dein geliebtes Bild,
und bin ich auch von dir weit,
dir bleibt in Ewigkeit doch
mein Sinn immerdar
ganz allein geweiht!

O Heimat so wunderbar usw.
Zum Fiedelklingen – ho, ha,
tönt jauchzend Singen – ho, ha, ha:
Mit dem Sporngeklirrt,
Wenn dann die Maid verwirrt
Senkt zur Erd den Blick,
Das verkündet Glück!
Durst'ge Zecher,
greift zum Becher!
Lasst ihn kreisen
schnell von Hand zu Hand!
Schlürft das Feuer
im Tokayer,
bringt ein Hoch
aus dem Vaterland! Ha!

Feuer, Lebenslust usw.
La la la

*Sounds of home,
you awaken my longing,
calling forth tears
in my eyes!
When I hear you,
you homely songs,
I'm drawn to you,
my beloved Hungary!*

*Oh, homeland so wonderful,
where the sun shines so clear,
how green your forests,
how happy the fields,
Oh land, where I was so happy!
Ah, your beloved picture
fills my soul to the brim,
your beloved picture,
and when I am far from you,
to you in eternity
remains always my heart
dedicated to you alone!*

*Oh, homeland so wonderful etc.
To the sounds of fiddles – ho, ha,
Comes joyous singing – ho, ha, ha:
With spurs jangling,
When in her shyness
The maid drops her gaze,
Happiness awaits!
Thirsty revellers,
grab a cup!
Pass it round
fast from hand to hand!
Down the fire
in the Tokay,
raise a toast
from the fatherland! Ha!*

*Fire, lust for life etc.
La la la*

J. STRAUSS II

Voices of Spring

Emma Matthews soprano

Die Lerche in bläue Höh' entschwebt,
Der Tauwind weht so lau,
sein wonniger milder Hauch belebt
und küsst das Feld, die Au.
Der Frühling in holder Pracht
erwacht, Ah! Alle Pein zu End' mag sein.
Alles Leid entflohn'n ist es weit!

Schmerz wird milder
frohe Bilder;
der Glaub' an Glück
kehrt zurück.
Sonnenschein
dringt nun ein. Ah
Alles lacht! Ah – Erwacht.

Die Lerche in bläue Höh'...

Da strömt auch der Liederquell,
der so lang schon schien zu schweigen:
Klingen hört dort wieder rein und hell,
süsse Stimmen aus den Zweigen, Ah –
Leis' lässt die Nachtigall
schon die ersten Töne hören
um die Kön'gin nicht zu stören
schweigt ihr Sänger all'!
Voller schon klingt bald ihr süßer Ton,
Ach, bald, Ah –
O Sang der Nachtigall
holder Klang, ah-ja
Liebe durchglüht, Ah –
Tönet das Lied, Ah –
süss und traut,
scheint auch Klagen zu tragen, Ah –
wiegt das Herz in süsse Träume ein Ah –
leise ein.
Sehnsucht und Lust, Ah –
Wohnt in der Brust,

*The lark soars in the blue sky above,
the dew-wind blows so warm,
its mild breath brings life,
and kisses the field, the meadow.
Spring in all her splendour
awakes, Ah! All pain may be at an end.
All suffering is flown far away.*

*Pain eases,
scenes of gladness,
faith in happiness
returns.
The sunshine
now breaks through.
Everything laughs. Ah – everything awakens.*

The lark soars in the blue sky...

*There also flows a stream of songs
that for so long seemed to be silenced;
hear again the sounds both pure and clear
sweet voices from the branches, Ah! –
Gently the nightingale
lets her first song be heard;
so as not to disturb the queen,
hush, you singers all!
Fully now soon her sweet song sounds,
Ah soon, ah –
O song of the nightingale,
lovely song, ah yes,
Love glows through, ah –
The song sounds, ah –
sweet and dear,
It seems to bring plaints as well, ah –
it lulls the heart into sweet dreams, ah –
gently.
Longing and pleasure, ah –
dwell in the breast*

Wenn ihr Sang lockt so bang
Fundelnd ferne wie Sterne, Ah –
Zauber schimmert wie des Mondes Strahl,
Ah-wallt durch's Tal!

Kaum will entschwinden die Nacht,
Lerchensang frisch erwacht
Licht kommt sie künden,
Schatten entschwinden! Ah –

Die Lerche in bläue Höh'...

Des Frühlings Stimmen klingen traut, Ah
Ah – o süsster Laut, Ah-ha!

*when her song tempts so fearfully
Sparkling far away like stars, ah –
Magic shimmers like moonbeams,
ah – reigns through the valley.*

*Hardly has the night vanished,
when the lark's song wakes anew,
coming to tell of light,
and shadows disperse! Ah –*

The lark soars in the blue sky...

*Voices of spring sound so dear, ah
Ah – o sweet sound, ah – yes.*

LEHÁR

The Merry Widow: 'Vilja'

Emma Matthews soprano

Melbourne Symphony Orchestra Chorus

Hanna

Es lebt' eine Vilja, ein Waldmägd'lein,
ein Jäger erschaut' sie im Felsengestein!
Dem Burschen, dem wurde so eingen zu Sinn,
er schaute und schaut auf das
Waldmägglein hin.
Und ein niegekannter Schauer fasst den
jungen Jägersmann,
sehnsuchtsvoll fing er still seifen an:

Vilja, o Vilja, du Waldmägd'lein,
fass' mich und lass' mich Dein
Trautliebster sein.
Vilja, o Vilja, was thust Du mir an?
Bang fleht ein liebkranker Mann!

Chorus

Vilja, o Vilja, du Waldmägd'lein...

Hanna

Das Waldmägd'lein streckte die Hand
nach ihn aus
und zog ihn hinein in ihr felsiges Haus;
dem Burschen die Sinne vergangen fast
sind,
so liebt und so küflt gar kein irdisches Kind.
Als sie sich dann satt geküsst
verschwand sie zu derselben Frist!
Einmal noch hat der Arme sie gegrüsst:

Vilja, o Vilja, was thust Du mir an?...

Chorus

Vilja, o Vilja, du Waldmägd'lein...
Mi velimo dase veslimo!
Lasst uns jauchzen und lasst uns springen!
Hei!
Lasst uns tanzen und uns springen! Hei!
Mi velimo dase veslimo! Hei!

*Once there lived Vilja, a little wood-nymph,
who a hunter spied on a rocky cliff!
The fellow became so strangely affected,
he looked and looked at the little
wood-nymph there.
A never-before felt shudder gripped the
young hunter,
and with such longing he quietly sang:*

*'Vilja, oh Vilja, you little wood-nymph
Take me and let me be your own
true love!
Vilja, oh Vilja, what are you doing to me?
Calls the fearful and love-sick man!'*

'Vilja, oh Vilja, you little wood-nymph...'

*The little wood-nymph stretched her
hand out to him,
and pulled him into her rocky house.
The youth's senses were almost lost to him
So passionate the kisses of this unearthly child.
Once she was sated with these kisses
she disappeared within that moment!
Just once could the boy raise his arm and
cry out:*

'Vilja, oh Vilja, what are you doing to me?...'

*Vilja, oh Vilja, you little wood-nymph...
Let us sail through the air!
Let us rejoice, let us jump!
Hey!
Let us dance, let us jump! Hey!
And sail through the air! Hey!*

LEHÁR

Giuditta: 'My Lips' Fiery Kisses'

Emma Matthews soprano

Melbourne Symphony Orchestra Chorus

Ich weiss es selber nicht,
Warum man gleich von Liebe spricht,
Wenn man in meiner Nähe ist,
In meine Augen schaut und meine
Hände küsst.

Ich weiss es selber nicht,
Warum man von dem Zauber spricht.
Denn keine widersteht,
Wenn sie mich sieht, wenn sie an mir
vorüber geht.

Doch wenn das rote Licht erglüht,
Zur mitternächt'gen Stund'
Und alle lauschen meinem Lied,
Dann wird mir klar der Grund.

Meine Lippen, sie küssen so heiss,
Meine Glieder sind schmiegsam und weiss.
In den Sternen, da steht es geschrieben,
Du sollst küssen, du sollst lieben.
Meine Füsse, sie schweben dahin,
Meine Augen, sie locken und glühn.
Und ich tanz' wie im Rausch,
Denn ich weiss,
Meine Lippen, sie küssen so heiss.

In meinen Adern drin,
Da läuft das Blut der Tänzerin,
Denn meine schöne Mutter war
Des Tanzes Königin im gold'nen Alcazar.

Sie war so wunderschön,
Ich hab' sie oft im Traum geseh'n.
Schlug sie das Tambourin
So wild im Tanz,
Da sah man alle Augen glüh'n.
Sie ist in mir aufs Neu' erwacht,
Ich hab' das gleiche Los.
Ich tanz' wie sie um Mitternacht
Und fühl' das Eine bloss:

Meine Lippen sie küssen so heiss...

*I really don't know
Why men immediately talk of love,
As soon as they're near me,
Why they gaze into my eyes and kiss
my hands.*

*I really don't know
Why men talk about magic.
None can resist,
When they see me, when they
pass me.
But when the red light glows,
At the midnight hour,
And everyone listens to my song,
Then the reason becomes clear.*

*My lips kiss so hotly,
My limbs are pliant and white.
It is written in the stars,
You should kiss, you should love.
My feet, they float along,
My eyes, they beckon and glow.
And I dance as though I'm intoxicated,
Because I know,
My lips kiss so hotly.*

*In my veins
runs the blood of a dancer;
My mother was
Queen of the Dance in golden Alcazar.*

*She was so marvellous,
I have often seen her in dreams.
She struck the tambourine
So wildly in her dance,
That everyone's eyes lit up.
Her spirit wakes in me again,
I have the same destiny.
I dance like her at midnight
And know just one thing:*

My lips kiss so hotly...

J. STRAUSS II

On the Beautiful Blue Danube

Melbourne Symphony Orchestra Chorus

Donau so blau,
so schön und blau,
durch Tal und Au
wogst ruhig du hin,
dich grüsst unser Wien,
dein silbernes Band
knüpft Land an Land,
und fröhliche Herzen schlagen
an deinem schönen Strand.

Weit vom Schwarzwald her
eilst du hin zum Meer,
spendest Segen
allerwegen,
ostwärts geht dein Lauf,
nimmst viel Brüder auf:
Bild der Einigkeit
für alle Zeit!
Alte Burgen seh'n
nieder von den Höh'n,
grüssen gerne
dich von ferne
und der Berge Kranz,
hell vom Morgenglanz,
spiegelt sich in deiner Wellen Tanz.

Die Nixen auf dem Grund,
die geben's flüsternd kund,
was Alles du erschaut,
seit dem über dir der Himmel blaut.
Drum schon in alter Zeit
ward dir manch' Lied geweiht;
und mit dem hellsten Klang
preist immer auf's Neu' dich unser Sang.

*Danube so blue,
So beautiful and blue,
Through valley and meadow
You calmly flow,
Greetings from our Vienna,
Your silver ribbon
Joins lands to lands,
And joyous hearts beat
At your lovely banks.*

*From the far Black Forest
You rush down to the sea,
Bringing blessing
Everywhere,
Eastwards runs your course,
You unite many brothers:
A picture of unity
For all time!
Old castles look down
From their lofty heights,
Greeting you
from afar,
And the mountain peaks,
Bright in the morning light,
Are reflected in the dance of your waves.*

*The mermaids deep down,
Whisper about
Everything you have seen,
Since the skies above turned blue.
And so, across the ages,
Many a song has sung your praises;
And with the brightest sound
Our songs praise you time and again.*

Halt' an deine Fluten bei Wien,
es liebt dich ja so sehr!
Du findest, wohin du magst zieh'n,
ein zweites Wien nicht mehr!
Hier quillt aus voller Brust
der Zauber heit'r Lust,
und treuer, deutscher Sinn
streut aus seine Saat von hier weithin.

Junges Blut,
frischer Muth,
o wie glücklich macht,
dem vereint ihr lacht!
Lieb und Lust
schwellt die Brust,
hat das Grösste in der Welt vollbracht.

Nun singst ein fröhliches seliges Lied,
das wie Jauchzen die Lüfte durchzieht,
von den Herzen laut widerklingt
und ein festes Band um uns schlingt.

Frei und treu in Lied und Tat,
bringt ein Hoch der Wienerstadt,
die auf's Neu' erstand voller Pracht
und die Herzen erobert mit Macht.

Und zum Schluss
bringt noch einen Gruss
uns'rer lieben Donau dem herrlichen Fluss.
Was der Tag
uns auch bringen mag,
Treu' und Einigkeit
soll uns schützen zu jeglicher Zeit!

*Let your waves stop in Vienna,
She loves you so well!
Wherever you may wander,
A second Vienna you will not find!
Here, the heart rejoices
in the magic of merry delights,
And true German spirit
sows its seed from here to afar.*

*Young blood,
Fresh courage,
Oh, how happy it makes you,
When luck is on your side!
Love and delight
Fill your heart,
Working wonders in the world.*

*Now, you sing a merry, blessed song,
Filling the air like shouts of joy,
Loudly echoing from our hearts
And tying a sturdy ribbon around us.*

*Free and true in song and deed,
Raise a toast to Vienna,
Risen anew in splendour,
Conquering all hearts.*

*And finally,
Extend a greeting
To our dear Danube, magnificent river.
Whatever the day
May us bring,
May loyalty and unity
Protect us for all time!*

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Anne-Sophie Mutter

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