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La Jolla Symphony & Chorus

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Our 40th Anniversary Season

NOVEMBER 19 & 20

Aaron Copland — *Appalachian Spring*
John Cage — Ballet: *The Seasons*
Franz Joseph Haydn — "Autumn" from *The Seasons*

JANUARY 28 & 29

Latin American Choral Music

FEBRUARY 11 & 12

Anton Webern — *Symphony, Opus 21*
W. A. Mozart — *Piano Concerto in C Major, K.503*
Johannes Brahms — *Symphony No. 2 in D Major*

APRIL 8 & 9

J. S. Bach — *St. Matthew Passion*

MAY 27 & 28

Libby Larsen — *Tambourines*
Duke Ellington — *New World a-Comin'*
Maurice Ravel — *Piano Concerto in G Major*
Jean Sibelius — *Symphony No. 2 in D Major*

JUNE 25

Young Artists Concert

Special Non-Subscription Concert

DECEMBER 10, 1994, 3:00 p.m.

Handel — *The Messiah* Sing
Clairemont Lutheran Church
4271 Clairemont Mesa Boulevard

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PRESIDENT'S MESSAGE



We on the Board of Directors of the La Jolla Symphony and Chorus Association welcome you to our 40th anniversary season. In November of 1954 the distinguished violinist and conductor Peter Nicoloff held an open rehearsal of an ensemble that was to become the La Jolla Civic Orchestra. Since that time, the ensemble

started by Nicoloff has experienced many changes. A choral ensemble was added in 1965; current choral director, David Chase, has led the chorus since 1973. In 1967 our Association affiliated itself with the Music Department of the University of California, San Diego. That affiliation brought to our orchestra its esteemed music director for the last 27 years, Thomas Nee. Known as the La Jolla Civic/University Symphony Orchestra and Chorus for many years, we recently simplified the name to the La Jolla Symphony and Chorus. Our name notwithstanding, we draw an audience from throughout San Diego County.

Over the past 40 years our ensembles have grown and improved until today we are recognized as one of the outstanding non-professional orchestras in the country. We are committed to inspire the community with the joy of music through diverse and high quality musical experiences. We work to expand the musical horizons of our audience and musicians with performances of significant new and older works. We strive to encourage excellence in non-professional musicians. We provide young musicians an opportunity to perform.

Thank you for your support. If you like what we are doing, I encourage you to support our programs more fully with a financial contribution in line with your personal budget. Unfortunately, ticket revenues provide less than half of our budget needs, and our ability to raise grant money is dependent, to a large extent, on our support from the community. I hope you will be joining us at all of our concerts during this special 40th season.

David F. Parris, President
Board of Directors
La Jolla Symphony & Chorus Association

LA JOLLA SYMPHONY & CHORUS BOARD OF DIRECTORS 1994-95 SEASON

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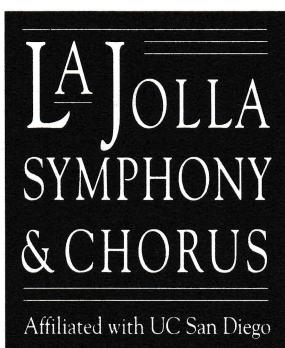
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SATURDAY, NOVEMBER 19, 1994, 8 P.M.
SUNDAY, NOVEMBER 20, 1994, 3 P.M.

COPLAND *Appalachian Spring*

CAGE *The Seasons*

INTERMISSION

HAYDN *"Autumn" from The Seasons*

19. Introduction and Recitative
"Den reichen Vorrath fuhr er nun"
20. Terzetto with Chorus
"So lohnet die Natur den Fleiss"
21. Recitative
"Seht, wie zum Haselbusche dort"
22. Duet
"Ihr Schönen aus der Stadt, kommt her"
23. Recitative
"Nun zeigt das entblösste Feld"
24. Aria
"Seht auf die breiten Wiesen hin"
25. Recitative
"Hier treibt ein dichter Kreis die Hasen"
26. Chorus (Peasants and Hunters)
"Hort, hort das laute Geton"
27. Recitative
"Am Rebenstocke blinket jetzt"
28. Chorus
"Juch-he, juch-he! der Wein ist da"

Virginia Sublett, Soprano (Hanne)
Thomas Oberjat, Tenor (Lucas)
John Polhamus, Bass (Simon)

NOTES By ERIC BROMBERGER

Appalachian Spring

Aaron Copland

Born November 14, 1900, Brooklyn

Died December 2, 1990,

North Tarrytown, New York

Aaron Copland's *Appalachian Spring* has become such a classic that it is surprising to learn that this ballet took shape rather haphazardly. Copland and Martha Graham had long wanted to work together before that opportunity came in 1942 when music patron Elizabeth Sprague Coolidge commissioned three new dance works from Graham and gave the choreographer her choice of composers. One of those Graham chose was Copland, and they set to work.

Yet their exact plan was unclear. It was wartime and Graham wanted a specifically American subject, but her initial thought of something that would include spoken text, an Indian girl, and the Civil War did not appeal to Copland. The composer went ahead without thought of choreography: he began composition in June 1943 in Hollywood, where he was working on a film score, and completed the ballet the following summer in Cambridge, while teaching at Harvard. Graham was delighted with Copland's music and adapted her choreography to fit his score (she in fact chose the title *Appalachian Spring* just before the first performance, taking it from Hart Crane's poem *The Bridge*). For his part, Copland thought of this music simply as "Ballet for Martha" (and it still says that on the score's title page).

The premiere, at the Library of Congress in Washington on October 30, 1944, was a great success, and Copland's score was awarded the Pulitzer Prize for the following year. Because the pit at the time was so small, Copland originally scored *Appalachian Spring* for an ensemble of only thirteen instruments: three woodwinds, double string quartet, contrabass, and piano. In the spring of 1945, he arranged a suite from the ballet for full symphony orchestra, deleting about eight minutes from the original ballet, and this is the version heard at this concert.

A note in the score outlines the subject of *Appalachian Spring* as Graham and Copland finally evolved it: the ballet tells of "a pioneer celebration in spring around a newly-built farmhouse in the Pennsylvania hills in the early part of the last century. The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, their new domestic partnership invites. An older neighbor suggests now and then the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end the couple are left quiet and strong in their new house."

This scenario is rather simple, but the story is timeless, and Copland's wonderful music—glowing, fresh, strong—catches its mood perfectly. The action is easily followed. The opening section, which introduces the characters one by one, outlines the main theme of the ballet—a simple rising-and-falling shape—within a quiet haze of sound, and out of this bursts the general gathering: Copland portrays this with a jubilant A-major explosion that suggests country fiddling. A hopping little episode for woodwinds is the dance of the Bride and her Intended, who look forward to their life together (there is a dark interlude here—not all of life will be happy). Suddenly the revivalist and his flock appear and help celebrate the wedding with a barn dance. The Solo Dance of the Bride, marked *Presto*, is her attempt to convey her complex feelings on this day, and this leads to one of the most striking moments in *Appalachian Spring*: Copland has a solo clarinet sing the Shaker melody "Tis the Gift To Be Simple," and there follow five variations, each a vision of the married couple's life together. The last is stamped out triumphantly, and, then over prayer-like music from the strings, the Bride goes to take her place among her neighbors. The young couple is left together, "quiet and strong" as the ballet fades into silence on the music from the very beginning.

The Seasons

John Cage

Born September 5, 1912, Los Angeles

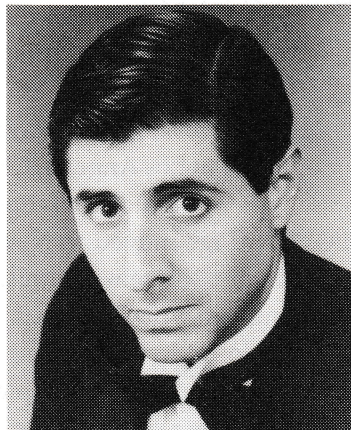
Died August 12, 1992, New York City

As a young man, John Cage worked as composer and accompanist for dance companies in Los Angeles, Chicago, San Francisco, and Seattle, where he met choreographer Merce Cunningham. In 1943, Cage moved to New York City, and three years later Lincoln Kirstein commissioned a ballet from Cage and Cunningham. All of Cage's previous dance scores had been for solo dancers or small dance ensembles, and all had been scored either for piano or prepared piano (a piano with foreign objects inserted into the strings to create novel sonorities). This commission, however, allowed Cage to write for orchestra for the first time, and he composed the music for *The Seasons* between January and April 1947; the premiere took place on May 18 of that year, with decor by Isamu Noguchi (who had done the sets for the premiere of *Appalachian Spring* three years earlier).

Cage had by this time begun his lifelong fascination with Eastern philosophy, and *The Seasons* is based on the Indian concept of a repetitive cycle of four seasons, each with a specific character: winter (quiescence), spring (creation), summer (preservation), and autumn (destruction). In Cage's score, each season is preceded by a brief prelude, and the opening prelude returns in abbreviated form to conclude the ballet.

As choreographer, Cunningham had many radical ideas. One of these was that there need be no direct connection between music and dance, and listeners who come to this ballet expecting a literal depiction of four different seasons may be baffled by Cage's music. While *The Seasons* precedes Cage's experiments with chance and random composition (the score is notated exactly), this is music remarkable for what it is *not*: it is without form, without development, without high-profile themes, and at times virtually without rhythmic progression. The resulting static quality is clearly intentional: Cage views the seasons as part of a constantly-repeating process, and so the music's non-linear nature reflects his sense of stasis within a repetitive cycle. Much of the writing is chordal, great blocks of sound that seem to exist vertically rather than progressing horizontally. What linear motion there is in this score comes primarily from the piano and solo

ABOUT THE Soloists...



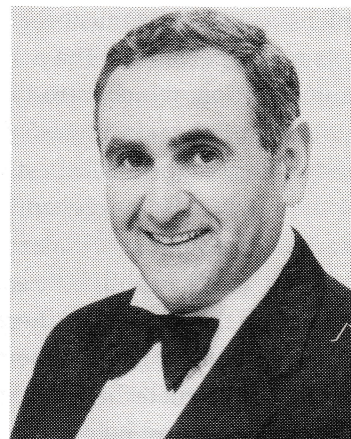
JOHN BURT POLHAMUS (Bass) began singing at the age of 18, with the San Diego Gilbert and Sullivan Company, and was soon accepted into the San Diego Opera, with whom he performed in 35 productions. These included comprimario roles in Puccini's *Madama Butterfly*, *La Boheme*, and in Carlisle Floyd's *The Passion of Jonathon Wade*. In addition he has been featured as a solo performer at San Diego Opera Guild Functions.

Mr. Polhamus is also active in sacred music, and has held the post of Cantor at St. Brigid Catholic Church in San Diego where he composed, as well as having served for the past five years as high Holiday Soloist for Temple Emmanu-El Synagogue in Del Cerro.

In 1989 Mr. Polhamus founded the "Thomas Luis de Victoria Choir of San Diego," San Diego's only all-professional vocal ensemble dedicated solely to the performance of Renaissance polyphony and related vocal music.

Mr. Polhamus spent the seasons of 1992-93 and 93-94 in London, where he sang roles for the Regency Opera Company at the Holland Park Festival in London. These included Dancairo and Zuniga in *Carmen*, and the Mikado of Japan in *The Mikado*. He also sang the roles of Tonio/ Alfio in *Cav.* and *Pav.*, and Schaunard in *La Boheme* in diverse productions in Brighton and London, to excellent reviews.

THOMAS OBERJAT (Tenor) has sung both lead and supporting roles with the Hawaii Opera, the Euterpe Opera based in Los Angeles, and the Portland Opera, and has appeared with the Los Angeles Philharmonic at the Hollywood Bowl. Now a resident of San Diego's North County, Mr. Oberjat has performed with the La Jolla Symphony & Chorus in Beethoven's *Ninth Symphony*, Mozart's *Mass in C minor*, Orff's *Catulli Carmina* and Honegger's *King David*. An alumnus of CalTech, Mr. Oberjat has appeared as the featured soloist with the CalTech Glee Club in Argento's *The Revelation According to St. John* and has performed Britten's *Cantata Acedemia* for CalTech's Centennial celebration. This summer Mr. Oberjat performed with the San Diego Symphony in the Leonard Bernstein season opener, and sang Ferrando in the West Coast Lyric Works production of *Così Fan Tutte* at the Lyceum.



VIRGINIA SUBLETT (Soprano) is a principal artist with the Los Angeles Music Center Opera, singing Tytania in Britten's *A Midsummer Night's Dream*, Obert in *Alcina*, and Nannetta in Verdi's *Falstaff*. Elsewhere, she has appeared as the Queen of the Night in *The Magic Flute* at the New York City Opera in 1987 and 1988, the Central City Opera in 1989, and the San Diego Opera in 1990. She made her debut in France in 1991 with L'Opera de Nice as Ismene in *Mitridate*, returning as Sevilla in Pet Halmen's new production of *La Clemenza di Tito*.

woodwinds, whose swirls, turns, and arabesques create splashes of color within the static frame.

Cage's use of the opening prelude as the conclusion is of course a restatement of the ballet's animating principle. When *The Seasons* vanishes in a final brush of flute sound, this music—like the seasons themselves (or like *Finnegan's Wake*)—has arrived at the point at which it began, and that delicate bit of silvery sound might just as easily be the starting point for a continuing cycle of the seasons—or for a repetition of this score.

"Autumn" from *The Seasons*

Franz Joseph Haydn

Born March 31, 1732, Rohrau

Died May 31, 1809, Vienna

Haydn's two visits to London during the 1790s proved vastly successful in terms of expanding his reputation and income, but the real gain may have been artistic. In England, Haydn heard Handel oratorios for the first time and came back to Vienna astonished (as Beethoven would be a generation later) by Handel's achievement: to a friend he confided that he felt "as if I had been put back to the beginning of my studies and had known nothing up to that point." Spurred to take on this form himself, Haydn turned to the grandest story of all, the creation of the universe, and in collaboration with Baron Gottfried van Swieten, who assembled the text, Haydn wrote *The Creation* between 1796 and 1798. The premiere of *The Creation* in Vienna on April 30, 1798, was the greatest triumph of Haydn's life, and the oratorio was quickly performed throughout Europe.

It was natural that Haydn and Swieten should wish to repeat that success (the notion of sequels is not unique to Hollywood), and now they chose a different topic, but still an imposing one: the cycle of the seasons. Swieten based his libretto on the long narrative poem *The Seasons* by the Scottish-born poet James Thomson (1700-1748), best known as the author of "Rule, Britannia." Thomson's *The Seasons* is a lengthy meditation in blank verse on the virtues of rural life; its celebration of rough natural beauty and rustic activity—in contrast to the urbane tradition of Pope and other English city poets—was one of the early voices of Romanticism.

Swieten produced a German text, and Haydn set to work on *The Seasons* in 1799. Perhaps it was inevitable after setting *The Creation* (where the main characters were the

archangels Uriel, Gabriel, and Raphael) that Haydn should find the subject matter of *The Seasons* (whose main characters are the farmer Simon, his daughter Hanne, and the young swain Lucas) a little earthbound. Haydn disliked having to write music in praise of such conventional virtues as diligence, and he preferred his earlier oratorio because, as he said: "In *The Creation*, angels speak and tell of God, but in *The Seasons* only Simon talks."

Despite such reservations, *The Seasons* is full of wonderful music that shows the hand of a master at every moment (as well it should—Haydn was approaching 70 when he composed this music). Haydn's "Autumn" is like Keats': a "season of mist and mellow fruitfulness." Its themes are nature's power and the abundance of the harvest, reverence and pure love, and the joys of communal activity such as the hunt; "Autumn" concludes with a festival and dance in praise of wine. Haydn writes for an unusually large orchestra here: pairs of woodwinds plus contrabassoon, a very large brass section (four horns, three trumpets, and three trombones), plus timpani, percussion, strings, and harpsichord continuo.

"Autumn" opens with a relaxed orchestral introduction; a note in the score suggests that this music "indicates the husbandman's satisfaction at the abundant harvest." There follows the long hymn in praise of diligence that Haydn found so difficult to take seriously; one would never sense the composer's reservations, particularly given the verse of the concluding fugue. Next is a duet by Hanne and Lucas exalting another conventional sentiment: "the highest pitch of rapture" is to be found in purity and faithful love.

The mood changes in the following section, the long hunt sequence, and it is hard not to believe that Haydn began to warm to his subject here, for the writing is vivid, colorful, and exciting. There are some wonderful touches: the gradually accelerating violins as the dog pursues the scent, the shot that brings down the bird, and the dazzling writing for horns as the hunters chase the deer. The concluding chorus, with its celebration of the grape, bring similar moments: the sound of tambourine and bagpipe as the dancers swing into it and the shouts of the increasingly-drunk celebrants. Such moments, with their swirling energy and details that ring with human truth, have inevitably been compared to the genre paintings of Peter Brueghel the Elder. The comparison is apt: Brueghel's peasants—like Thomson's and like Haydn's—glow with a vitality that brings them to life in front of us, centuries after they were created.

"Autumn" from *The Seasons*

Introduction and Recitative

The Introduction depicts the husbandman's satisfaction with the abundant harvest

HANNE:

Was durch seine Blüte
der Lenz zuerst versprach,
was durch seine Wärme
der Sommer reifen hiess,
zeigt der Herbst in Fülle
dem frohen Landmann jetzt.

What by various blossoms
Fair Spring in promise showed,
What by heat concocting
To ripeness Summer brought,
Plenteous Autumn offers
To cheer the husbandman.

LUKAS:

Den reichen Vorrat führt er nun
auf hochbeladnen Wagen ein.
Kaum fasst der weiten Scheune Raum,
was ihm sein Feld hervorgebracht.

The abundant harvest now he brings
On heavy-loaded wagon home.
The extensive barns give hardly room
To what the fields afforded him.

SIMON:

Sein heitres Auge blickt umher,
es misst den aufgetürmten Segen ab,
und Freude strömt in seine Brust.

His pleasèd looks surveying ere
He tries the accumulated mass to count
And joy pervades his grateful breast.

Trio with Chorus

SIMON:

So lohnet die Natur den Fleiss;
ihn ruft, ihn lacht sie an,
ihn muntert sie durch Hoffnung auf,
ihm steht sie willig bei;
ihm wirkt sie mit voller Kraft.

So nature ever kind repays
The toil of industry.
By hope of gain inciting it
She ready help bestows,
And all her power exerts.

HANNE AND LUKAS:

Von dir, o Fleiss, kommt alles Heil.
Die Hütte, die uns schirmt,
die Wolle, die uns deckt,
die Speise, die uns nährt,
ist deine Gab', ist dein Geschenk.

From industry springs every good.
The hut that shelters us,
The wool that covers us,
The wholesome, heartening food
Are all his grant, are all his gift.

TRIO:

O Fleiss, o edler Fleiss,
von dir kommt alles Heil.

From thee, O Industry,
From thee springs every good.

HANNE:

Du flössest Tugend ein,
und rohe Sitten milderst du

Thou markest all virtues grow
And wildness rude is tamed by thee.

LUKAS:

Du wehrest Laster ab
und reinigst der Menschen Herz

Thou keepst from wickedness
And savest from guilt the heart of man.

SIMON:

Du stärkest Mut und Sinn
zum Guten und zu jeder Pflicht.

Thou firmest mind and will
To act as law and duty ask.

TRIO:

O Fleiss, o edler Fleiss,
von dir kommt alles Heil.

From thee, O Industry,
From thee springs every good.

CHORUS:

O Fleiss, o edler Fleiss,
von dir kommt alles Heil.

From thee, O Industry,
From thee springs every good.

TRIO:

Die Hütte, die uns schirmt,
die Wolle, die uns deckt,
die Speise, die uns nährt,
ist deine Gab', ist dein Geschenk.

The hut that shelters us,
The wool that covers us,
The wholesome, heartening food,
Are all thy grant, are all thy gift.

CHORUS:

O Fleiss, o edler Fleiss,
von dir kommt alles Heil.

From thee, O Industry,
From thee springs every good.

Recitative

HANNE:

Seht, wie zum Haselbusche dort
die rasche Jugend eilt!
An jedem Aste schwinget sich
der Kleinen lose Schar,
und der bewegten Staud' entstürzt
gleich Hagelschau'r die lock're Frucht.

Behold, how to the hazel bank
Now hasten all the boys!
Soon on the branches swinging hangs
The little merry tribe.
And from the shaken bushes falls
As hail in shower the loosened fruit.

SIMON:

Hier klimmt der junge Bau'r
den hohen Stamm entlang,
die Leiter flink hinauf.
Vom Wipfel, der ihn deckt,
sieht er sein Liebchen nahn,
und ihrem Tritt entgegen
fliegt dann im traurem Scherze
die runde Nuss herab.

And where the topmost bough
Spreads forth its tempting fruit,
He crushes down the tree.
Or shakes a glossy shower;
Then through the foliage spies
The maid he loves approach:
And sportive at her feet
The rolling nut he flings.

LUKAS:

Im Garten stehn um jeden Baum
die Mädchen gross und klein,
dem Obste, das sie klaben,
an frischer Farbe gleich.

Beneath the orchard's bending tree
The smiling damsels stand;
All, like the fruit they gather up,
Fair, ruddy, fresh and sweet.

Duet

LUKAS:

Ihr Schönen aus der Stadt, kommt her,

Ye ladies fine and fair, O come,

blickt an die Töchter der Natur,
die weder Putz noch Schminke ziert.
Da seht mein Hannchen, seht!

Ihr blüht Gesundheit auf den Wangen;
im Auge lacht Zufriedenheit,
und aus dem Munde spricht das Herz.
wenn sie mir Liebe schwört.

And look at nature's daughters here!
No trick of art their charms deforms,
Behold my Jane, behold!

The bloom of health glows on her cheeks,
Her smiling eyes beam happiness.
And from her lips speak out her heart,
When love to me she vows.

HANNE:
Ihr Herrchen süß unf fein, bleibt weg!
hier schwinden eure Künste ganz,
und glatte Worte wirken nicht;
man gibt euch kein Gehör.

Ye false and idle swains, keep off!
Here wily tricks and cheats are lost.
And wily tales of passion feigned,
To them we listen not.

Nicht Gold, nicht Pracht kann uns ver-
blenden,
ein redlich Herz ist, was uns rührt;
und meine Wünsche sind erfüllt,
wenn treu mir Lukas ist.

No gold, no gaudy dress entices,
A candid soul is what I prize;
And all my wishes are attained
If Lucas true remains.

LUKAS:
Blätter fallen ab,
Früchte welken hin,
Tag und Jahr vergeh'n
nur meine Liebe nicht.

Leaves will fade and fall,
Flowers and fruit decay,
Days and years elapse;
Not so my constant love.

HANNE:
Schöner grünt das Blatt,
süßer schmeckt die Frucht,
heller glänzt der Tag,
wenn diene Liebe spricht.

Fresher is the leaf,
Sweeter is the fruit,
Brighter shines the day,
When love is in thy looks.

DUET:
Welch'ein Glück ist treue Liebe!
Unsre Herzen sind vereinet,
trennen kann sie Tod allein.

What delight gives equal flame!
Ties of love our hearts unite,
Death alone these bands can break.

LUKAS:
Liebstes Hannchen!

Dearest Jane!

HANNE:
Bester Lukas!

Dearest Lucas!

DUET:
Lieben und geliebet werden,
ist der Freuden höchster Gipfel,
ist des Lebens Wonn' und Glück!

Faithful love and love returnèd
Is the highest pitch of rapture,
Is of life the joy and bliss!

HANNE:
Bester Lukas!

Dearest Lucas!

LUKAS:
Liebstes Hannchen!

Dearest Jane!

DUET:
Lieben und geliebet werden,
ist der Freuden höchster Gipfel,
ist des Lebens Wonn' und Glück!

faithful love by love returnèd
Is the highest pitch of rapture,
Is of life the joy and bliss!

Recitative

SIMON:
Nun zeigt das entblösste Feld
der ungebeten Gäste Zahl,
die an den Halmen Nahrung fand
und irrend jetzt sie weiter sucht.

Now on the striped fields appear
The many self-invited guests
That hid and bred on tillèd earth
In quest of food now roam about.

Des kleinen Raubes klaget nicht
der Landmann, der ihn kaum bemerkt;
dem Übermasse wünscht er doch
nicht ausgestellt zu sein.

At the small loss, but little felt,
The husbandman will not repine,
But yet from cumbersome excess
Preservèd he would be.

Was ihn dagegen sichern mag,
sieht er als Wohltat an,
und willig fröhnt er dann zur Jagd,
die seinen guten Herrn ergötzt.

And now the sportsman's voice is heard
Along the sounding vale,
And ready in the hearty chase
The lusty swain assists his lord.

Aria

SIMON:
Seht auf die breiten Wiesen hin!
Seht, wie der Hund im Grase streift,
am Boden sucht er die Spur
und geht ihr unablässig nach.

Along the wide extended meads
See how the spaniel sweeps the grass!
In search od scent he gently roves,
And stopping draws along the turf.

SIMON:
Jetzt aber reißt Begierd' ihn fort;
er horcht auf Ruf und Stimme nicht
mehr;
er eilet zu haschen—
da stockt sein Lauf
und steht er unbewegt wie Stein.
Dem nahen Feinde zu entgehn,
erhebt der scheue Vogel sich;
doch rettet ihn nicht schneller Flug.
Es blitzt, es knallt,
ihn erreicht das Blei
und wirft ihn tot aus der Luft herab.

But pressed by ardor now he runs,
To call and chiding voice he's deaf,
And eager to catch,
He suddenly stops,
And stiff, unmoved as stone, he stands.
The impending danger to avoid
In vain the frightened fowl gets up;
There's no avail in rapid flight.
The gun darts forth
Its mortal charge;
The bird falls dead from aloft on the
ground.

Recitative

LUKAS:
Hier treibt ein dichter Kreis
die Hasen aus dem Lager auf.

Von allen Seiten hergedrängt,

Here closèd rings compel
The timid hares to quit their haunts.

From every side they're driven in

hilft ihnen keine Flucht.
Schon fallen sie
und liegen bald
in Reihen freudig hingeählt.

But there is no escape,
They wheel and wind
But fall, and soon
In showy files displayed they lie.

Hunting Chorus

CHORUS (T AND B):

Hört das laute Getön
das dort im Walde klinget!

Hear the sound of the calls
That make the forest sing!

CHORUS (S AND A):

Welch ein lautes Getön
durchklingt den ganzen Wald!

O, the sound of the calls
Make all the forest ring!

CHORUS:

Es ist der gellenden Hörner Schall,
der gierigen Hunde Gebelle.

It is the piercing sound of horns,
The barking of greedy hounds.

CHORUS (T AND B):

Schon flieht der aufgesprengte Hirsch;
ihm rennen die Doggen und Reiter nach.

Here starts the fear-aroused stag;
Behind runs the pack and the hunter's crew.

CHORUS:

Er flieht, er flieht, o wie er sich streckt!
Ihm rennen die Doggen und Reiter nach.

He flies, he flies, O see how he strains!
Behind runs the pack and the hunter's crew.

O wie er springt! O wie er sich streckt!
O see how he bounds! O see how he strains!

CHORUS (S, A, AND T):

Da bricht er aus den Gesträuchen hervor,
und läuft über Feld in das Dickicht hinein.

Lo there! He bursts the thickets and the copse
And skins o'er the fields to the deepest wood!

CHORUS (T AND B):

Jetzt hat er die Hunde getäuscht;
zerstreuet schwärmen sie umher.

How he has deceived the hounds;
Dispersèd they ramble and stray about.

CHORUS:

Die Hunde sind zerstreut;
sie schwärmen hin und her.
Ta-jo, ta-jo, to-jo!

Dispersèd are the hounds;
They ramble and stray about.
Ta-yo, ta-yo, to, yo!

CHORUS (T AND B):

Der Jäger Ruf, der Hörner Klang
versammelt aufs neue sie. Ho-ho!
Ta-jo, ta-jo! Ho-ho!

The hunter's voice and piercing horn
Have brought them back again. Ho-ho!
Ta-yo, ta-yo! Ho-ho!

CHORUS:

Mit doppeltem Eifer stüzet nun
der Haufe vereint auf die Fährte los.

With ardor increasèd rashly pours
Along the track the rejoined pack.

CHORUS (T AND B):

Ta-jo, ta-jo, ta-jo!

Ta-yo, ta-yo, ta-yo!

CHORUS (S AND A)

Von seinen Feinden eingeholt,
an Mut und Kräften ganz erschöpft,
erliegt nun das schnelle Tier.

Surrounded now from every side,
His spirits and his vigor lost,
Exhausted drops the nimble deer.

CHORUS (T AND B):

Sein nahes Ende kündigt an
des tönenden Erzes Jubellied,
der freudigen Jäger Siegeslaut:
Ha-la-li, ha-la-li, ha-la-li!

His gasping proclaim
The conquering notes of sounding horn
And clamorous joy of shouting crowd:
Ha-la-li, ha-la-li, ha-la-li!

CHORUS:

Den Tod des Hirsches kündigt an
des tönenden Erzes Jubellied,
der freudigen Jäger Siegeslaut:
Ha-la-li, ha-la-li, ha-la-li!

'Tis done, his final doom proclaim
The conquering notes of sounding horn.
And clamorous joy of shouting crowd:
Ha-la-li, ha-la-li, ha-la-li!

Recitative

HANNE:

Am Rebenstocke blinket jetzt
die helle Traub' in vollem Saft
und ruft dem Winzer freundlich zu,
dass er zu lesen sie nicht weile.

The vineyard now in clusters bright
Displays its swollen juicy grapes,
And smiling calls the master's hand
To gather them without delay.

SIMON:

Schon werden Kuf und Fass
zum Hügel hindebracht,
und aus den Hütten strömet
zum frohen Tagewerke
das muntre Volk herbei.

Already tubs and vats
Are set below the hills,
And from the huts around
Old age and cherrful youth
Stream to the grateful task.

HANNE:

Seht, wie den Berg hinan
von Menschen alles wimmelt!
hört, wie der Freudenton
von jeder Seit' erschallet.

See, how the mountain's back
Is over-run by swarms!
And hear the exulting cries
Resound from every part!

LUKAS:

Die Arbeit fördert lachender Scherz
vom Morgen bis zum Abend hin,
und dann erhebt der brausende Most
die Fröhlichkeit zum Lustgeschrei.

The waggish joke enlivens the toil,
From morn to evening it's laughing work,
And then the foaming petulant wine
Exalts the mirth to shouts of joy.

Drinking Chorus

CHORUS:

Juch-he, juch-he! der Wein ist da,
die Tonnen sind gefüllt,

Hey-day, hey-day! the liquor flows,
The bulky tuns are filled.

nun lasst uns fröhlich sein
und juch-he, juch-he, juch!
aus vollem Halse schrein!

Now let our joy break out,
And hey-day, hey-day, hey!
In loudest strains resound!

CHORUS (T AND B):

Lasst uns trinken! trinket Brüder,
lasst uns fröhlich sein!

Let us drink now! raise your cups!
And let us merry be!

CHORUS (S AND A)

Laast uns singen! singet alle,
lasst uns fröhlich sein!

Let us sing now! raise your voices!
Let us merry be!

CHORUS (T AND B WITH REFRAIN BY FULL CHORUS):

Juch-he, juch! es lebe der Wein!
Es lebe das Land, wo er uns reift!
Juch-he, juch! es lebe der Wein!
Es lebe das Fass, das ihn verwahrt!
Juch-he, juch! es lebe der Wein!
Es lebe der Krug, woraus er fließt!
Juch-he, juch! es lebe der Wein!

Hey-day, hey! all hail the wine!
Be hailed the land that brings it forth
Hey-day, hey! all hail the wine!
Be hailed the vat that nurtures it!
Hey-day, hey! all hail the wine!
Be hailed the jug, where out it runs!
Hey-day, hey! all hail the wine!

Komt, ihr Brüder!
Füllt die Kannen,
leert die Becher,
lasst uns fröhlich sein!

Come, good fellows,
Fill the tankards!
Drain the goblets,
Let us merry be!

CHORUS:

Heida, heida! lasst uns fröhlich sein
und juch-he, juch-he, juch!
aus vollem Halse schrein!
Juch-he, juch-he, juch, juch!
es lebe der Wein!

Merry, merry let our joy break out,
And hey-day, hey-day, hey!
In loudest strains resound!
Hey-day, hey-day, hey, hey!
All hail the wine!

CHORUS (S AND A):

Nun tönen die Pfeifen
und wirbelt die Trommel,
und wirbelt, und wirbelt die Trommel.
Hier kreischet die Fiedel,
da schnarret die Leier,
und dudelt der Bock,
und dudelt, und dudelt der Bock,

Now sounds the fife shrilly,
The drums loudly beating,
The drums loudly beating;
Now joins the fiddle
And the hurdy-gurdy,
And now the bag-pipe
Adds the hum of its drone.

CHORUS (T AND B):

Schon hüpfen die Kleinen
und springen, und springen,
und springen die Knaben,
dort fliegen die Mädchen,
im Arme der Bursche,
den ländlichen Reihn.

See, smiling with pleasure,
The youths gaily dancing,
The youths gaily dancing;
See dancing and flying
In their arms of their lovers
The maidens beside them.

CHORUS (T AND B WITH REFRAIN BY S AND A):

Heisa, hopsa, lasst uns hüpfen!
Ihr Brüder kommt!
Heisa, hopsa, lasst uns springen!

Trip it, hop it, quick and gaily!
Good fellows, come!
Trip it, hop it, quick and nimbly!

Die Kannen füllt, die Kannen füllt!
Heisa, hopsa, lasst uns tanzen!
Die Becher leert, die Becher leert!

The tankards fill, the tankards fill!
Trip it, hop it, quick and sprightly!
The goblets drain, the goblets drain!

CHORUS:

Heida, heida, heida,
lasst uns fröhlich sein
und juch-he, juch-he, juch!
aus vollem Halse schrein!

Merry, merry, merry,
Let our joy break out,
And hey-day, hey-day, hey!
In loudest strains resound!

Es lebe der wein, der edle Wein,
der Grillen und Harm verscheucht!
Sein Lob ertöne laut und hoch
in tausendfachen Jubelschall!

All hail the wine, old age's friend,
Of care and grief the calmer sweet!
By thousand voices jubilant
The noble liquor praised be.

Heida, lasst uns fröhlich sein,
lasst uns fröhlich sein
und juch-he, juch-he, juch!
aus vollem Halse schrein,
juch, juch!

Merry, let our joy break out.
Let our joy break out,
And hey-day, hey-day, hey!
In loudest strains resound,
Hey, hey!



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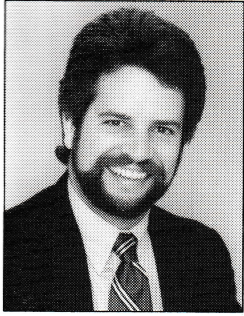
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