

26

Wagner!
etc.

**FIRST
AMERICAN CONCERT**

of the world famous

Dresdner Kreuzchor



BOYS' CHOIR OF THE HOLY CROSS, DRESDEN

CONDUCTOR: RUDOLF MAUERSBERGER



**METROPOLITAN
OPERA HOUSE**

NEW YORK

26.3.1935

FIRST CONCERT

of the

Dresdner Kreuzchor

IN THE UNITED STATES



Mme. Elisabeth Rethberg

Soprano of the Metropolitan Opera, Honorary Guest Artist by Courtesy of the Metropolitan Opera Association



METROPOLITAN
OPERA HOUSE

Tuesday, March 26, 1935

8:30 P. M.

History of the Dresdner Kreuzchor

The Choir is a part of the Holy Cross College of Dresden and consists of 66 boys, 10 to 19 years of age. Its Cantor is the well known Conductor Rudolf Mauersberger. The boys are divided in the so called Alumni—numbering 32—similar to the Sixtine Choir of the St. Peter's Church in Rome—and 34 Kurrendani.

The first recorded origins of the Kreuz Choir can be traced back to the year 1200, when the boys attached to the Chapel of the Holy Cross Church had to render services of many kinds during the daily ceremonials of the Roman-Catholic rites. They also sang whenever any occasion of the priest's functions required them to do so. In later times the pupils enjoyed certain stipends mostly of food and clothing. In addition it was a custom of kind and wealthy citizens, who were known as being favorably disposed towards the artistic striving of its members. The historical resources of later times are meager and do not provide sufficient material for studying the development and its effects upon the musical life of the first three centuries.

The increasing importance of the Holy Cross Church and its Choir elevated it to the position of musical height in Dresden. The demands upon the Choir after its services at the altars of churches and other institutions finally tended to the disadvantage of the organization. The increasing number of such duties gradually encroached upon the schooling and the education of the boys was thereupon being more and more neglected. Even the fact that all the boys lived together and were under constant control and supervision could not avoid a slow but sure lowering of the educational standards.

The Reformation brought with it many changes in Dresden. The Holy Cross Church and the Kreuz Choir were already highly cherished before this religious evolution and therefore official circles took an interest in the developments and further advantage of the Choir. Following the Reformation the Holy Cross School and its Choir followed the educational and intellectual tendencies of the humanism. By their active participations prominent parties succeeded in elevating the general scope of the school and in due course persons who stood in the foreground of political and religious movement became interested in the school and its advancement. Ph. Melancton came himself to see and hear the Choir and to help in their endeavors, thus proving by practical efforts his desire to help the singers attain the best possible musical expression.

The conductors of the Choir who led it to a high artistic achievement in the first five centuries of its existence and most of whom wrote compositions for the Choir are: Sebaldus Baumann (1540-1553), Johann Selner (1553-1560), Caspar Fueger (1585-1586), Samuel Rueling (1612-1615), Christoph Neander (1615-1625), Michael Lohr (1625-1654), J. Z. Grundig (1713-1720).

From 1715 to 1815 the Choir sang with the famous Dresden Opera under the baton of Antonio Lotti and others. The Choir became acquainted with the Italian opera style. I. A. Hiller was a member of the Choir. Hiller was the father of the so called "Singspiele" which represent the first steps leading to the summit of the German classic "Lied".

Men like Joh. Seb. Bach, Friedmann Bach, Frederic the Great, Napoleon I, Rousseau, Mozart and Goethe attended the concerts of the Kreuz Choir.

Richard Wagner, a pupil of the Cross College himself wrote choral compositions in "Rienzi" and "Parsival" to be sung by the Kreuz Choir.

But never has the Choir achieved a higher standard of perfection than today, as thousands of critics, not only by German experts, but also those of foreign countries like Sweden and the Netherlands give ample proof.

The Organization Committee takes great pleasure in presenting the Kreuzchor to the American Public.

Thousands of music lovers in all parts of this country have for more than 10 years urgently requested a concert tour of the

DRESDNER KREUZCHOR

through the United States for obvious reasons.

This choir is the oldest and most famous of its kind. The boys are, in the words of Richard Wagner: "True voices from Heaven".

The choir expresses the eternal value and tradition of German culture for the world at large and particularly for the people of this country.

Germany, and also many German Americans, have contributed their effort, to overcome all obstacles to meet the longing of the American music lovers.

The tour is not a commercial enterprise, but purely a good-will affair. Any surplus will go to relief organizations in this country.



ITINERARY OF THE TOUR CONCERTS

March 28th	Philadelphia	
March 29th	Philadelphia	
March 31st	Baltimore	
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April 4th	Pittsburgh	
April 5th	Cleveland	
April 8th	Cincinnati	
April 9th	St. Louis	
April 12th	Chicago	13.4. do.
April 14th	Milwaukee	?
April 15th	Detroit	
April 17th	Buffalo	7.4. do. 16.4.
April 22nd	New York	
April 24th	New York	20.4. New York

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MEMBERS OF THE CHOIR

Arbeiter, Walter	Wilsdruff	Leinert, Hausgünter....	Ober-Cosel/Schles.
Bellman, Wolfgang	Dresden	Lieberwirth, Johannes	Dresden-Cotta
Bläsche, Herbert	Dresden	Manzeit, Helmut	Dresden
Borrmann, Fritz	Dresden	Martini, Wolfgang	Dresden
Büchner, Reinhard	Radebeul	Maudrich, Werner	Dresden
Buttner, Horst		Miller, Heinz	Rabenau
Chemnitzer, Harro	Dresden	Müller, Hans-Joachim	Dresden
Chemnitzer, Werner	Dresden	Müller, Rudolf	Schneidemühl
Everth, Johannes	Gleisberg	Neubert, Werner	Dresden
Feuer, Karl-Arnold	Chemnitz	Neumann, Hans-Joachim	Birkight
Fischer, Claus	Dresden	Otto, Hans	Marienbergr
Fischer, Rudolf	Dresden	Päsel, Wolfgang	Dresden
Fleischer, Manfred.....	Grossrückerswalde	Polhaus, Karl	Dresden
Funke, Horst	Dresden	Rabofsky, Friedhelm	Dresden
Grande, Theodor	Arnsdorf i/Sa.	Rehfeld, Horst	Colmitzsch
Grimmer, Karl-Heinz....	Stetasch/Dresden	Schmidt, Gottfried	Auerbach i/V.
Gröschel, Horst	Dresden	Schröder, Dietrich	Cossmannsdorf
Gruner, Gunter	Stolpnen	Schröpfer, Wolfgang	Oelsnitz i/V.
Hagen, Lothar	Waldheim i/Sa.	Seifert, Herbert	Dresden
Hase, Gottfried	Chemnitz	Seifert, Walter	Marienbergr
Herzog, Franz	Elsterbergr	Sickert, Helmut	Dresden
Höhne, Eitel	Bühlau/Dresden	Sklarek, Walter	Dresden
Hutscheenreuter, Jochen	Dresden	Thamm, Hans	Kamenz
Karl, Erich	Dresden	Tittel, Lothar	Niedersedlitz
Klemm, Hans-Joachim	Dresden	Trammitz, Helmut	Dresden
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Kunath, Herbert	Pirna	Winter, Rudolf	Hallbach i.E.
Lehmann, Günther	Dresden	Zeidler, Horst	Dresden



RUDOLF MAUERSBERGER

Conductor

RUDOLF MAUERSBERGER, born January 29th, 1889, is the son of Cantor Mauersberger of Mauersberg near Annaberg, Saxony. He has been educated at the Leipzig Conservatory of Music under Straube, Krehl and Teichmueller.

He was organist and conductor of the Aix la Chapelle Choir. There he founded the Bach Society and became first assistant to General Music Director Dr. Peter Raabe, conductor of the Municipal Choir at Aix la Chapelle. In 1925 he was elected Cantor of the Choir of St. George at Eisenach, Thuringia. There he founded the mixed St. George Church Choir and a Bach Choir and promoted principally Bach music and wrote a new official compendium for choral music.

He is "Kreuzcantor" since 1930, under his baton the repertoire of the choir has been enlarged by many half forgotten or hitherto unknown master compositions, such as Bruckner, Brahms, Reger and Mendelssohn and modern works of Kaminski, Bodo Wolf, Haas, Lendvai and Kurt Thomas. He himself is a noted writer and composer.

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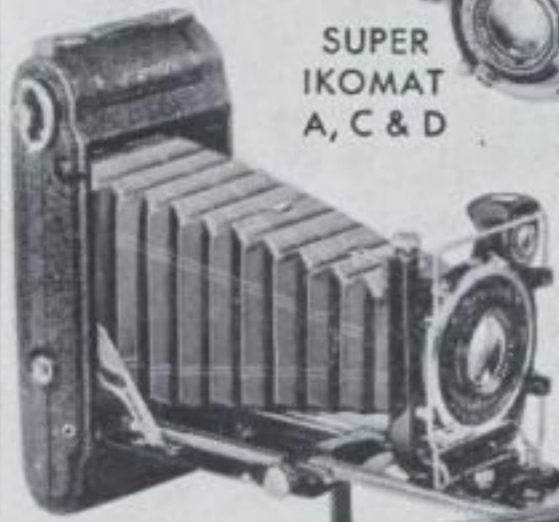
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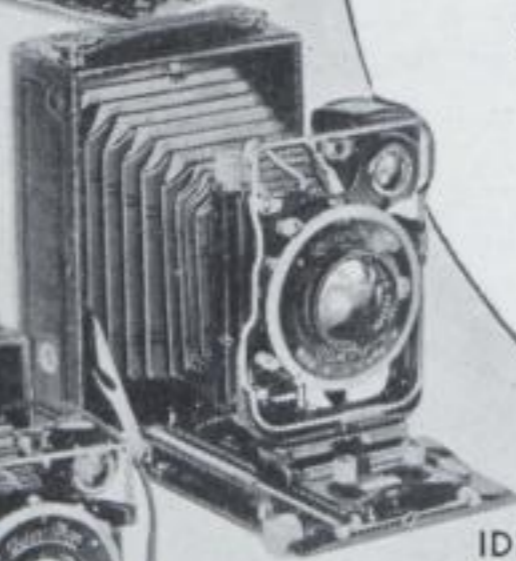
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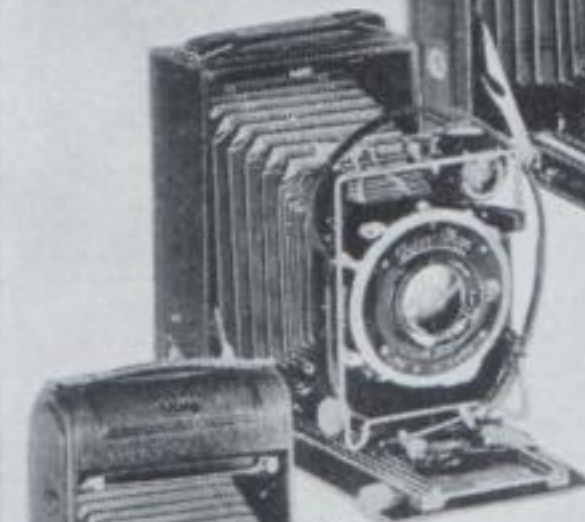
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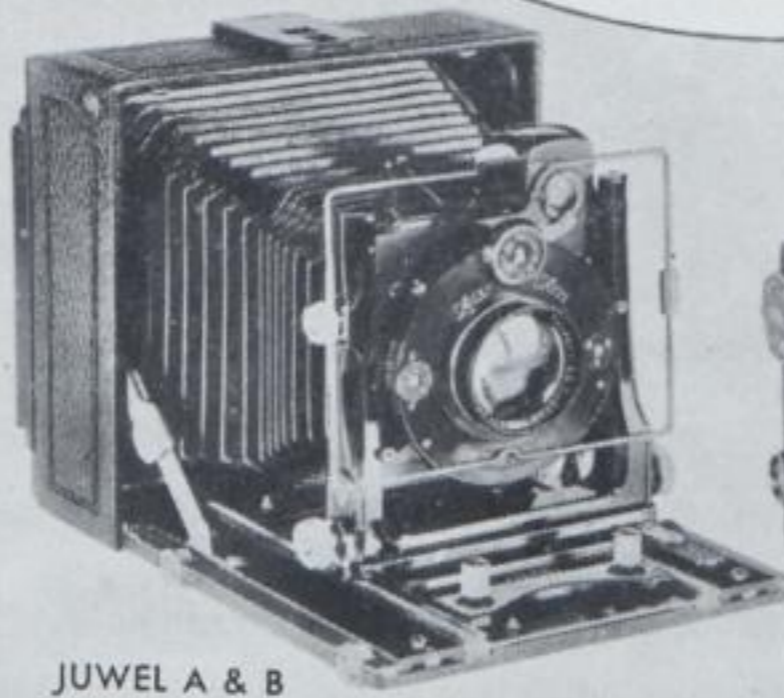
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Concert Program

PART I.

1. The Star-Spangled Banner
2. (a) "Vasto mar," Italian madrigale for choirs (8 part comp.).....*Heinrich Schuetz*
(1585-1672)

Vasto mar, nel cui seno
fan soave armonia
d'altezza concordi venti
questi devoti accenti
t'offre la musa mia.
Tu, gran Mauritio,, lor gradisci intanto,
farai di rozzo armonioso canto.

NOTE: Heinrich Schuetz, frequently called the "Dresdner Bach," dedicated out of gratitude for a stipendium to study in Italy under Gabrieli of the St. Marcus Church in Venice, 18 Italian madrigales to his benefactor, Count Moritz von Hessen. "Vasto mar" is the only composition for two choirs, it is his most elaborate and difficult one.

- (b) "Pater noster" (8 part comp.).....*Jakobus Gallus* (Handl) (1550-1591)

Pater noster, qui es in coelis, sanctificetur nomen tuum, adveniat regnum tuum, fiat voluntas tua, sicut in coelo et in terra. Panem nostrum quotidianum da nobis hodie, et dimitte nobis debita nostra, sicut et nos dimittimus debitoribus nostris, et ne nos inducas in tentationem, sed libera nos a malo. Amen.

3. "Singet dem Herrn ein neues Lied," motette for 2 choirs. *Jo. Seb. Bach* (1685-1750)

(Nr. 1 in the edition of the Bach Society)

Singet dem Herrn ein neues Lied; die Gemeinde der Heiligen sollen ihn loben. Israel freue sich des, der ihn gemacht hat. Die Kinder Zion sein fröhlich über ihrem Könige, sie sollen loben seinen Namen im Reigen, mit Pauken und mit Harfen sollen sie ihm spielen.—(*Psalms* 149, 1-3.)

II. CHOIR (Choral)

Wie sich ein Vat'r erbarmet
Üb'r seine jungen Kindelein,
So tut der Herr uns allen,
So wir ihn kindlich fürchten rein.
Er kennt des arm' Gemächte,
Gott weiss, wir sind nur Staub,
Gleich wie das Gras vom Rechen,
Ein' Blum' und fallend Laub!
Der Wind nur drüber wehet,
So ist es nicht mehr da!
Also der Mensch vergehet,
Sein End', das ist ihm nah.

(*Johann Gramann*, † 1541)

I. CHOIR

Gott nimm dich ferner unser an
Denn ohne dich ist nichts getan
Mit allen unsern Sachen.
Drum sei du unser Schirm und Licht,
Dann trägt uns unsere Hoffnung nicht,
Denn du wirst ferner wachen.
Wohl dem, der sich im Glauben fest
Auf dich und deine Huld verlässt.

COMBINED CHOIR:

Lobet den Herrn in seinen Taten,
Lobet ihn in seiner grossen Herrlichkeit!—(*Psalms* 150, 2.)

FUGUE:

Alles, was Odem hat, lobe den Herrn, Halleluja!—(*Psalms* 150, 5.)

4. (a) "Os justi," motette (4-8 part comp.).....*Anton Bruckner* (1824-1896)

Os justi meditabitur sapientiam, et lingua ejus loquetur judicium.
Lex Dei in corde ipsius et non supplantabuntur gressus ejus Alleluja!

(b) "Ave Maria," motette (4-8 parts comp.)

Ave Maria gratia plena Dominum tecum, benedicta tu in mulieribus et benedictus fructus ventris tui, Jesus. Sancta Maria, mater Dei ora pro nobis peccatoribus, nunc et in hora mortis nostrae. Sancta Maria ora pro nobis. Amen.

5. (a) "Erwacht," choir in the Lateran from the opera "Rienzi".....Richard Wagner (1813-1883)

Erwacht, ihr Schäfer nah und fern,
und hört die frohe Botschaft an,
dass Romas schmacherloschner Stern
vom Himmel Licht gewann.
Seht, wie er strahlt und sonnengleich
in ferne Nachwelt siegend bricht,
zur Nacht sinkt Schmach so totenbleich,
zum Wonnetag zeigt Freiheitslicht.

(b) "Der Glaube lebt, die Taube schwebt," from the opera "Parsival"

Der Glaube lebt,
Die Taube schwebt,
Des Heilands holder Bote,
Der für euch fließt,
Des Weines geniesst
Und nehmt vom Lebensbrote,
Selig im Glauben und Liebe.

NOTE: Richard Wagner was a pupil of the school of the Holy Cross of Dresden from 1822-1827, he composed the choral parts in "Rienzi" and "Parsival" to be sung by his old Choir of the Holy Cross of Dresden.

Intermission

PART II.

6. Madrigale

(a) "Innsbruck, ich muss dich lassen".....Heinrich Isaac (before 1450-1517)

Innsbruck, ich muss dich lassen
Ich fahr dahin mein Strassen
In fremde Land dahin;
Mein Freud ist mir genommen,
Die ich nit weiss bekommen,
Wo ich im Elend bin.

Gross Leid muss ich ertragen
Dass ich allein tu klagen
Den Liebsten Buhlen mein.
Ach Lieb, nun lass mich Armen
Im Herzen dein Erbarmen,
Dass ich muss ferne sein.

Mein Trost ob allen Weiben
Dein tu ich ewig bleiben,
Staet, treu in Ehren fromm,
Nun muss dich Gott bewahren
In aller Tugendsparen
Bis dass ich wiederkomm.

(b) "Echo".....Orlando di Lasso (1530-1594)

O la, o che bon' eccho!
Pigliamoci, piacere!
Ha ha ha,
Ridiamo tutti,
O bon compagno!
che voi tu?
Vorria che tu cantassi
una canzona.
Perchè? Perchè si?
Perchè no?
Perchè non voglio.

Perchè non voi?
Perchè non mi piace.
Taci, dico; taci tu!
O gran poltron!
Signor si!
Orsù non piu?
Andiamo!
Addio bon eccho!
Rest' in pace!
Basta!

- 7. (a) LindenbaumSchubert
- (b) Eifersucht und StolzSchubert
- (c) FeldeinsamkeitBrahms
- (d) BotschaftBrahms

MADAME ELISABETH RETHBERG
Accompanied by MR. COENRAD v. BOS, Pianist

8. Compositions representing the era of German romanticism.

- (a) "Die Forelle" (choir a capella).....*Franz Schubert* (1797-1828)

In einem Bächlein helle
da schoss in froher Eil
die launische Forelle
vorüber wie ein Pfeil.
Ich stand an dem Gestade
und sah in süßer Ruh
des muntern Fischleins Bade
im klaren Bächlein zu.
Ein Fischer mit der Rute
wohl an dem Ufer stand
und sah's mit kaltem Blute,
wie sich das Fischlein wand.

Solang dem Wasser Helle,
so dacht ich, nicht gebricht,
so fängt er die Forelle
mit seiner Angel nicht.
Doch endlich ward dem Diebe
die Zeit zu lang, er macht
das Bächlein tückisch trübe,
und eh' ich es gedacht,
so zuckte seine Rute,
das Fischlein zappelt dran,
und ich mit regem Blute
sah die Betrogne an.

- (b) "Die Nachtigall," (4-8 part comp.).....*Felix Mendelssohn-Bartboldy*
(1809-1847)

Die Nachtigall, sie war entfernt,
der Frühling lockt sie wieder;
was Neues hat sie nicht gelernt,
singt alte, liebe Lieder.

(Goethe)

- (c) "Immer, wenn der Märzwind weht," for boys' choir (3 part comp.)
Arnold Mendelssohn (1855-1933)

Immer, wenn der Märzwind weht,
spielen kleine Mädchen Ball;
rote Schürzen, blaue Schürzen,
blonde Zöpfe, braune Zöpfe,
zwischen grauen Häusermauern,
die der letzte Sonnstrahl streift;
bunte Bälle, graue Bälle
schleudern kleine rote Hände,
bunte Bälle, graue Bälle
fangen blaue Händchen auf.

Hei! wie blau der Ostwind färbt!
Heisa! wie die Bälle fliegen!
Klitsch! Klatsch! Klitsch! Klatsch!
La la la la la la la la.
Fernher wie aus Märchengärten,
weht ein Duft,
streicht um blond' und braune Zöpfe,
wärmt die rot und blauen Hände,
weht um graue Häusermauern:
Veilchen!

(Therese Koestlin)

9. German Folksongs:

- (a) "Es waren zwei Königskinder".....*Rendition by Siegfried Ochs*

Es waren zwei Königskinder,
die hatten einander so lieb;
sie konnten beisammen nicht kommen,
das Wasser war viel zu tief.
"Ach Schätzchen, könntest du schwimmen
so schwimm doch herüber zu mir!
Drei Kerzen will ich anzünden,
und die soll'n leuchten zu dir."
Das hört ein falsches Nönnchen,
die tat, als wenn sie schlief;
sie tät die Kerzlein auslöschten,
der Jüngling ertrank so tief.

Sie fasst ihn in ihre Arme,
und küsst seinen roten Mund:
"Ach Mündlein, könntest du sprechen,
so wär mein jung Herze gesund!"
Sie schwang sich um ihren Mantel
und sprang wohl in die See:
"Gut' Nacht, mein Vater und Mutter,
ihr seht mich nimmermehr."
Da hört man Glocken läuten,
da hört man Jammer und Not,
Hier liegen zwei Königskinder,
die sind alle beide tot.

- (b) "Schöner Frühling, komm doch wieder"

Schöner Frühling, komm doch wieder
Lieber Frühling, komm doch bald.
Bring uns Blumen, Laub und Lieder,
Schmücke wieder Feld und Wald. La la.
Auf die Berge möcht ich wieder,
möchte sehn ein grünes Tal,

möcht in Gras und Blumen liegen
und mich freun am Sonnenstrahl. La la.
Möchte hören die Schalmeyen
und der Herden Glockenklang,
möchte freun mich im Freien
an der Vögel süßem Klang. La la.

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It is doubly gratifying that the Dresden Kreuzchor should make an American tour in the interest of international good will and the exchange of musical appreciation and enjoyment and yet not forget another noble task: that of helping those in need, by donating the proceeds of their first concert on American soil to the German-American Conference Relief Fund. Indeed, a most happy combination of fruitful endeavor!

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