

A SEASON OF

# Vistas

Dayton Philharmonic Orchestra

2018-2019 Season Program Book 4



MAR. 22/23 - MASTERWORKS  
**A Brahms Treasury**  
CHAD HOOPES, VIOLIN  
DAYTON PHILHARMONIC  
ORCHESTRA CHORUS  
NEAL GITTLEMAN, CONDUCTOR



SATURDAY, MARCH 30  
ROCKIN' ORCHESTRA  
**Top Twenty Rock Hits  
of All Time**  
JEANS 'N CLASSICS, ROCK ENSEMBLE  
PATRICK REYNOLDS, CONDUCTOR



SATURDAY, APRIL 27  
ROCKIN' ORCHESTRA  
**Sgt. Pepper's Complete**  
CLASSICAL MYSTERY TOUR,  
ROCK ENSEMBLE  
NEAL GITTLEMAN, CONDUCTOR



SUNDAY, APRIL 28  
SUNDAE CLASSICS  
**Sgt. Pepper's: The Classical  
Connections Edition**  
CLASSICAL MYSTERY TOUR,  
ROCK ENSEMBLE | NEAL GITTLEMAN,  
CONDUCTOR AND PRESENTER

Neal Gittleman, Artistic Director and Conductor

## DAYTON *Philharmonic*

DAYTON PERFORMING ARTS ALLIANCE



# Neal's Notes

## Music for Use

### Playlists, Mashups, and Chasing the *Wilde Gans*

Technology has changed the way we listen to music.

This isn't going to be a rant about how new ways of listening are killing classical music. That would be a different "Neal's Notes". (And I think it'll take much more than earbuds to kill our amazing art form!)

I'm going to talk to you about the first half of our March Masterworks program, one of the most unusual things we've ever done: a 60-minute playlist of 17 pieces by Haydn and Brahms, starting with the "German hymn tune" (quotes explained below) on which Brahms based his Variations on a Theme of Haydn and finishing with the variations.

But this isn't a playlist for your smart phone. You'll hear it performed live by your Dayton Philharmonic Orchestra and Chorus.

"Why?", you ask? It started with our guest soloist, the amazing young violinist Chad Hoopes. This will be his fourth DPO solo appearance in the past 8 years. He wowed us when he was a kid. And he's been wowing us ever since.

Chad wanted to play the Brahms Violin Concerto with us. Brahms is my favorite composer. We haven't played the concerto since December 2009. Done!

Things got complicated when I started on the rest of the music. The March 2019 concert is our choral program for this Masterworks season. In addition to the Brahms concerto, we needed something substantial for the chorus. Too soon, though, to bring back Brahms' big choral work, the German Requiem. And the rest of Brahms' chorus-and-orchestra pieces are wonderful, but short.

I started thinking about possible combinations of those short pieces.

I also wanted something substantial for the orchestra to play. But a Brahms symphony would make the program too long. And it was too soon to bring back either of the Brahms overtures.

Then I had an idea... Make the concerto the second half. Close the first half with Brahms' Haydn Variations. Start the concert with the chorus singing the hymn tune on which the variations were based. Put some shorter Brahms choral pieces in between. And something by Haydn. The actual program came together quickly: the chorale, a few short choral and instrumental selections from Haydn's *The Seven Last Words of Christ*, Brahms' dramatic choral piece *Song of Destiny*, his delightful suite of *Liebeslieder Waltzes* for chorus with orchestral accompaniment, and the Haydn Variations.

We'd perform it as a playlist—one piece flowing into the other without interruption. (And, yes, I made a playlist of the pieces and tested it. Sounded great!)

All I had to do was make a chorus-and-orchestra arrangement of the St. Anthony Chorale and we'd be set. Piece of cake.

Nope!

Brahms' Haydn Variations should really be called "Variations on a Theme *Not* of Haydn". Haydn did write a charming woodwind divertimento with a setting of "St. Anthony's Chorale" as its slow movement. The librarian of the Vienna Philharmonic gave that music to Brahms, suggesting that it could be the basis for a set of variations. Brahms did exactly that, and wrote one of the most wonderful pieces of the orchestral repertoire.

Then musicologists upset the apple cart. The theme wasn't really by Haydn!

But Brahms *thought* it was by Haydn, and that's the important thing.

All I had to do was find the hymn. Easy. It's in the Methodist Hymnal. I walked into Grace Methodist one day, asked if I could borrow a hymnal, and there it was: The "Haydn tune". But English words. No problem. Just find a German hymnal and get the original words.

The *Wilde Gans* of this article's title is German for "wild goose". And that's what I was chasing. I found a PDF of an 800-page German hymnal online. I looked at every page. No St. Anthony's Chorale.

So I consulted Rev. Larry Hoffsis, a friend who was bound to know this famous hymn tune. Didn't ring a bell. Larry e-mailed clergy friends in Germany. Of course they knew the tune from Brahms' variations. But they'd never heard the melody sung as a church hymn.

It wasn't just that Haydn didn't write the tune. The St. Anthony's Chorale he supposedly borrowed for his woodwind divertimento simply didn't exist. It was a figment of the Vienna Philharmonic Librarian's imagination!

My playlist still needed the chorale, even if it was a hoax. And I wanted it sung in German. So I turned to my good friend Hannelore Rogers, a native German speaker, music lover, and writer. I told her the whole silly story and asked if she could create authentic-sounding German words to fit "Haydn's" melody.

She did. She caught the wild goose. And on March 22 and 23 you'll hear the *wilde Gans* sing!



# Dayton Philharmonic Orchestra Personnel

## 1ST VIOLINS

Jessica Hung,  
*Concertmaster*  
J. Ralph Corbett  
Chair

Aurelian Oprea,  
*Associate*  
*Concertmaster*  
Huffy Foundation  
Chair

William Manley,  
*Assistant*  
*Concertmaster*  
Sherman  
Standard Register  
Foundation Chair

Elizabeth Hofeldt

Karlton Taylor\*

Zhe Deng

Mikhail Baranovsky

Louis Proske

Katherine Ballester\*

Youjin Na

John Lardinois

Philip Enzweiler

Dona Nouné

Janet George

Audrey Pride\*

## THE PETER

AND PATRICIA

TORVIK 2ND

VIOLIN SECTION

Kirstin Greenlaw,  
*Principal*

Jesse Philips

Chair

Kara Camfield,  
*Assistant Principal*

Ann Lin Baer

Gloria Fiore

Scott Moore

Tom Fetherston

Nick Naegele

Lynn Rohr

Yoshiko Kunimitsu

William Slusser

Yein Jin

David Goist

## VIOLAS

Sheridan Currie,  
*Principal*

F. Dean

Schnacke Chair

Colleen Braid,  
*Assistant Principal*

Karen Johnson

Grace Counts

Finch Chair

Emilio Carlo

Scott Schilling

Lori LaMattina

Mark Reis

Leslie Dragan

Tzu-Hui Hung

Belinda Burge

## CELLOS

Christina Coletta,  
*Acting Principal*

Edward L.

Kohnle Chair

in memory of

Andra Lunde

Padrichelli

Principal Cellist

2003–2018

Jonathan Lee,  
*Acting Assistant*

*Principal*

Lucas Song

Mark Hofeldt

Nadine

Monchecourt

David Huckaby

Isaac Pastor-

Chermak\*

Zoë Moskalew

## BASSES

Deborah Taylor,  
*Principal*

Dayton

Philharmonic

Volunteer Assn./

C. David Horine

Memorial Chair

Jon Pascolini,  
*Assistant Principal*

Donald Compton

Stephen Ullery

Christopher Roberts

James Faulkner

Bleda Elibal

Jack Henning\*

## FLUTES

Rebecca Tryon

Andres, *Principal*

Dayton

Philharmonic

Volunteer Assn.

Chair

Jennifer Northcut

Janet van Graas

## PICCOLO

Janet van Graas

## OBOES

Eileen Whalen,  
*Principal*

Catharine French

Bieser Chair

Connie Ignatiou

Robyn Dixon Costa

## ENGLISH HORN

Robyn Dixon Costa

J. Colby and

Nancy Hastings

King Chair

## CLARINETS

John Kurokawa,  
*Principal*

Rhea Beerman

Peal Chair

Robert Gray

Christopher Rueda

## BASS CLARINET

Christopher Rueda

## BASSOONS

Rachael Young,  
*Principal*

Robert and Elaine

Stein Chair

Kristen Smith

Bonnie Sherman

## CONTRABASSOON

Bonnie Sherman

## FRENCH HORNS

Aaron Brant,  
*Principal*

Frank M. Tait

Memorial Chair

Jessica Pinkham

Todd Fitter

Amy Lassiter

Sean Vore,  
*Assistant Principal*

## TRUMPETS

Charles Pagnard,  
*Principal*

John W. Berry

Family Chair

Alan Siebert

Daniel Lewis

## TROMBONES

Timothy Anderson,  
*Principal*

John Reger

Memorial Chair

Richard Begel

Chad Arnow

Chad Arnow

Chad Arnow

Chad Arnow

## BASS TROMBONE

Chad Arnow

## TUBA

Timothy Northcut,  
*Principal*

Zachary, Rachel

and Natalie

Denka Chair

## TIMPANI

Donald Donnett,  
*Principal*

Rosenthal Family

Chair in Memory

of Miriam

Rosenthal

## PERCUSSION

Michael LaMattina,  
*Principal*

Miriam Rosenthal

Chair

Jeffrey Luft

Richard A. and

Mary T. Whitney

Chair

Gerald Noble

## KEYBOARD

Joshua Nemith,  
*Principal*

Demirjian Family

Chair

## HARP

Leslie Stratton,  
*Principal*

Daisy Talbott

Greene Chair

\*Leave of Absence

Neal Gittleman

*Artistic Director*

and *Conductor*

Patrick Reynolds

*Associate*

*Conductor and*

*Conductor, DPYO*

Hank Dahlman

*Chorus Director*

Jane Varella

*Personnel*

*Manager*

Eric Knorr

*Orchestra*

*Librarian*

Elizabeth Hofeldt

*Youth Strings*

*Orchestra Director*

Kara Camfield

*Junior Strings*

*Orchestra Director*

## Meet Your Orchestra Up Close and “Personnel”

This issue features three of our principal players in the brass section of the orchestra.



**Tim Anderson** is Principal Trombone in his 22<sup>nd</sup> season with the DPO. Tim earned a Bachelor of Music in Education from the University of South Carolina and a master's degree from the New England Conservatory. He also studied at the University of Cincinnati's College-Conservatory of Music (CCM), where he now teaches. He was a member of the

Carillon Brass for 20 years and has performed with many other orchestras in the region. He is a member of the Elysian Trombone Consort, specializing in new music for trombone. He has also recorded two compact discs of solo trombone music written especially for him.



**Aaron Brant** has been Principal Horn with the DPO since the 2010–2011 season, after serving the prior year as Acting Principal. He began trumpet lessons before the fifth grade but when school started chose the horn because of its “magnificent sound” and more individualized instruction. Prior to his being named Principal Horn, Aaron was Principal

Horn of the South Bend Symphony and Third Horn with the Ann Arbor Symphony. He is a 2002 graduate of CCM, where he earned a degree in Music Performance. He also earned a Graduate Performance Diploma from the Peabody Institute of John Hopkins University in 2004. He has served as Principal Horn of the Cincinnati Chamber Orchestra since 2012 and is a substitute horn musician with the Cincinnati Symphony Orchestra, including guest Associate Principal Horn in 2018. Aaron also is a substitute extra with several other orchestras in an eight-state region. He also serves as an Artist in Residence of the Bay View Music Festival. His day job is as an Adjunct Instructor of Horn at the University of Dayton since 2012 and Wright State University since 2017. Aaron also

has been actively involved in DPAA's Education Programs, including *Q the Music* and SPARK, and since 2011, he has been a member of DPO's Educational Brass Quintet. He and his wife, Kim, have four sons.



**Charles (Charlie) Pagnard** has been Principal Trumpet since joining the Orchestra in 1981. He earned a Bachelor of Music Education Degree from Bowling Green State University in 1970 and a Master of Music Performance from the Eastman School of Music in 1977. Charlie has also done DMA degree course work at CCM. He became a

faculty member at Cedarville University in 1977 and is now Professor Emeritus. During his tenure at Cedarville, he was conductor of the Symphonic Band, the University Orchestra and the Cedarville Brass Choir in addition to teaching Applied Music courses. He led the 20-member Cedarville Brass Choir on extensive tours of Israel, Hungary, Italy, France, Switzerland and Greece. This ensemble released a recording with Integra Music entitled *At the Last Trumpet*, on which he is both soloist and conductor. He is a frequent substitute with the Cincinnati Symphony and Cincinnati Pops Orchestras and also plays First Trumpet in the Carillon Brass. For 24 years, Charlie was Pastor for Music and Worship at Washington Heights Baptist Church. He and his wife have two sons, Charles G. and Christian. Both are fine trumpet players with Charles G. playing primarily for his church in Lebanon, Ohio, while Chris is a member of the United States Air Force Band in Washington, D.C. Charles G.'s family includes triplets, all of whom also play the trumpet. So father, sons, and the triplets have performed as a trumpet sextet at Charlie's church on more than one occasion.

Contributed by Dick DeLon, DPAA Honorary Trustee

DAYTON PERFORMING ARTS ALLIANCE  
Premier Health  
**MASTERWORKS SERIES**  
Dayton Philharmonic Orchestra  
Neal Gittleman, Artistic Director and Conductor

Friday  
**Mar. 22,**  
**2019**  
**8:00 PM**  
Schuster Center

**A Brahms Treasury**  
Chad Hoopes, violin soloist  
Dayton Philharmonic Orchestra Chorus  
and Chamber Choir; Hank Dahlman, director

Saturday  
**Mar. 23,**  
**2019**  
**8:00 PM**  
Schuster Center

Note: All selections on the first half of the concert will be performed without pause.

**Traditional**

**St. Anthony's Chorale**

**Franz Joseph Haydn**  
(1732-1809)

**From *The Seven Last Words of Christ***

- Introduction
- 1. Father, forgive them
- Interlude
- 7. Father, into your hands
- Earthquake

**Johannes Brahms**  
(1833-1897)

***Song of Destiny***

***Liebeslieder Waltzes***

- 1. Speak, Maiden, whom I love too much...
- 2. Against the stone the stream rushes...
- 3. Like the evening's lovely red...
- 4. A small, pretty bird took flight...
- 5. The green hops vine...
- 6. I feel a poison gnawing at my heart...
- 7. No, there's just no getting along with people...
- 8. When your eyes look at me...
- 9. On the banks of the Danube, there stands a house...

*Dayton Philharmonic Chorus*

*Microphones on stage are for recording purposes only.*

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Johannes Brahms  
(1833–1897)

Variations on a Theme by Haydn

– INTERMISSION –

Johannes Brahms

Violin Concerto

- I. Allegro non troppo
- II. Adagio
- III. Allegro giocoso, ma non troppo vivace –  
Poco più presto

*Mr. Hoopes*

*Microphones on stage are for recording purposes only.*

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# Chad Hoopes

## Biography

Acclaimed by critics worldwide for his exceptional talent and magnificent tone, American violinist Chad Hoopes has remained an impressive, consistent, and versatile performer with many of the world's leading orchestras since winning First Prize at the Young Artists Division of the Yehudi Menuhin International Violin Competition.

Hoopes is a 2017 recipient of Lincoln Center's Avery Fischer Career Grant. Former winners include Kirill Gerstein, Yuja Wang, Leila Josefowicz, Joshua Bell and Hilary Hahn.

Highlights of past and present seasons include performances with The Philadelphia Orchestra, Orchestre de Paris, Konzerthausorchester Berlin, Vancouver Symphony Orchestra, Orchestre National du Capitole de Toulouse for the premiere of Qigang Chen's concerto "La joie de la souffrance." He has performed with leading orchestras including the San Francisco, Pittsburgh, Houston and National Symphony, as well as Minnesota Orchestra, Colorado Music Festival Orchestra, and the National Arts Centre Orchestra. Hoopes frequently performs with the Chamber Music Society of Lincoln Center. Additionally, he has performed recitals at the Ravinia Festival, Tonhalle Zürich, the Louvre, and at Lincoln Center's Great Performers series in New York City.

His debut recording with the MDR Leipzig Radio Symphony Orchestra under Kristjan Järvi featured the Mendelssohn and Adams concertos and was released in 2014 on the French label Naïve. The recording was enthusiastically received by both press and public. His recording of Bernstein's Violin Sonata with pianist Wayne Marshall will be released this autumn.

Hoopes is a frequent guest artist at the Menuhin Festival in Gstaad, Switzerland, the Rheingau Festival, and at Festspiele Mecklenburg-Vorpommern, where he was named the winner of the prestigious Audience Award. He served as Munich Symphony Orchestra's first Artist in Residence, a position created specifically for him after his highly acclaimed debut with the orchestra.

Born in Florida, Hoopes began his violin studies at the age of three in Minneapolis and continued his training at the Cleveland Institute of Music under David Cerone and Joel Smirnoff. He additionally studied at the Kronberg Academy with Professor Ana Chumachenco, who remains his mentor.

*Photo credit: Lisa-Marie Mazzucco*





# Hank Dahlman, chorus director

## Biography

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Hank Dahlman is Director of CELIA, the Ohio Center of Excellence for Collaborative Education, Leadership & Innovation in the Arts, a unit of the College of Liberal Arts, based at Wright State University. He is also Director of Choral Studies at Wright State, where he serves as the conductor of the WSU Collegiate Chorale. In 2015, Dr. Dahlman was appointed to the rank of University Professor, the university's highest rank, held by only three faculty members at any one time.

As the founding Director of CELIA, Dr. Dahlman oversees an extensive statewide center of excellence that promotes multidisciplinary studies and community engagement in the arts, humanities, and social sciences. CELIA acts in three major ways to improve the quality of life at Wright State and in our region. First, CELIA encourages ongoing programs and special projects by sponsoring innovative collaborations between WSU arts programs and external partners. Additionally, CELIA fosters a vibrant community of leadership and scholarship in the arts and humanities on the WSU campus through its innovative CELIA Fellows program. Finally, CELIA's Distinguished Visiting Artist Series brings nationally and internationally renowned artists on campus for guest lectures, exhibits and performances.

Wright State choirs under Dr. Dahlman's direction tour regularly in the U.S. and abroad, have been invited to sing for conferences of the American Choral Directors Association (ACDA) and other professional organizations, and competed at the Champions Level of the 2012 World Choir Games. Choirs directed by Dr. Dahlman have also appeared on stage with such notable and varied performers as Anonymous 4, Leon Bates, Simon Carrington, Marvin Hamlisch, Keith Lockhart, and Kenny Rogers. He has prepared world or regional premieres of new works by such composers as William Bolcom, Robert Xavier Rodriguez, Steven Winteregg, James McCray, and Robert Yeager. Dr. Dahlman's ensembles have also prepared demonstration recordings of new choral works for nationally

known music publishers and have frequently appeared with the Dayton Philharmonic Orchestra, including performances of the Britten *War Requiem*, the Brahms Requiem, the Bernstein *MASS*, the Stravinsky *Mass*, and numerous Bach motets and cantatas. WSU choirs under his direction have sung in some of the world's most prestigious venues, including St. Peter's Basilica in Rome, St. Stephan's Cathedral in Vienna, the Salzburg Cathedral, the National Cathedral, St. Patrick's Cathedral in New York, Carnegie Hall, and Lincoln Center.

Director of the Dayton Philharmonic Orchestra Chorus, Dr. Dahlman has served as a guest conductor with the Dayton Philharmonic Orchestra, and founded the Dayton Philharmonic Chamber Choir in 2000. Dr. Dahlman conducted the Dayton Philharmonic Orchestra Chorus in performance with professional orchestras such as the Czech Chamber Philharmonic in Prague and at the Salzburg Cathedral celebrating Mozart's 250<sup>th</sup> birthday in 2006. He conducted in his Carnegie Hall debut in 2008 and in June 2010 conducted the DPOC and other choirs in performance at Avery Fisher Hall in New York's Lincoln Center. Recent professional conducting engagements have included the Mozart *Requiem* and Handel's *Messiah* with the Dayton Philharmonic Orchestra. Dr. Dahlman will return in December to conduct Handel's *Messiah* with the Dayton Philharmonic Orchestra and Chamber Choir.

Dr. Dahlman appears as a guest conductor, presenter, or adjudicator at festivals and conferences at the international, national, and regional levels. His *Choral Pronunciation Guide to Carl Orff's Carmina Burana* has been called an industry standard and is used by universities, professional orchestras, and choruses on five continents.

Most importantly, Hank is the fortunate husband of Cindy, and the proud father of two wonderful children, James and Amanda, and their great spouses.

# Traditional

## *St. Anthony Chorale*

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*Instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, timpani, percussion, strings*

**This is the first time this work has been performed by the Dayton Philharmonic Orchestra.**

Happenstance brought the little *St. Anthony Chorale* before Johannes Brahms. However, although the *Chorale* was small—even tiny—it became the inspiration for one of Brahms's grandest compositions, the *Variations on a Theme by Joseph Haydn*.

In 1870, the music historian and scholar C. F. Pohl began work on a biography of the renowned eighteenth-century composer Joseph Haydn. During his research Pohl came upon a manuscript containing six *Divertimentos*, all apparently composed by Haydn. Pohl found one of those pieces, the *Divertimento in B flat*, to be particularly attractive, and he made his own copy of the piece. Pohl was friends with Brahms and knew that the composer was fascinated by older music, especially music from German-speaking lands. Pohl's judgment of his friend's predilections was sound; Brahms on seeing the piece promptly made his own copy of the *Divertimento*. It was this particular piece that would serve as the theme for the *Haydn Variations*.

But was the *Divertimento in B flat* actually by Haydn? Pohl's attribution of the *Divertimento* was for some time considered unproblematic. As late as 1957, while undertaking his complete catalog of Haydn's works, the Dutch scholar Anthony van Hoboken included the work in that catalog, convinced that the *Divertimento* was a product of the master composer's pen.

Despite Hoboken's reputation for scrupulous scholarship, this attribution was not uncontroversial. Shortly after Hoboken published his catalog, another preeminent Haydn scholar, H. C. Robbins Landon, argued that the work was not at all by Haydn. In an article in *The Musical*

*Times*, Robbins Landon argued that the whole set of *divertimentos* was "spurious and that not one note was by Haydn." He went on to argue that the real author was one of Haydn's students, "perhaps Pleyel," a reference to the Austro-French composer Ignaz Pleyel, who had studied for several years with the older master.

It is certainly possible that Pleyel had written the work. His studies with Haydn meant that he could have assimilated enough of his teacher's style to pull off a plausible imitation or to simply sound like him. But there is more evidence against Pleyel's authorship of the *St. Anthony Chorale* than for him. The band scholars Stoneham, Gillaspie, and Clark argue that there is not the "remotest stylistic similarity to Pleyel's contemporary authentic *divertimentos* . . ." They argue instead that the *Divertimento* was written by someone who knew Haydn's music, perhaps a student of the master, perhaps a lesser-known composer who wished to try their hand at the master's style.

Whatever the provenance of the *Chorale*, Brahms was inspired by not just its tune and harmony but also its orchestration. In the original version, Haydn (or whoever the real composer may have been) set the piece for an ensemble of two oboes, two horns, two bassoons, and a "serpent," this last instrument a bass-register woodwind so called because of its curved and winding shape. This orchestration is typical of what eighteenth-century musicians would have called *Harmoniemusik*, a term, according to music scholar Roger Hellyer, "applied to the wind bands (*Harmonien*) of the European aristocracy and the music written for them." In writing the theme for his Haydn variations, Brahms keeps this orchestration, more or less, but replaces the increasingly outmoded serpent with a contrabassoon and augments the orchestration with low strings.

– Dennis Loranger, Lecturer in Music,  
Wright State University



# Joseph Haydn

from *The Seven Last Words of Christ*

*Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, timpani, strings*

**This is the first time this work has been performed by the Dayton Philharmonic Orchestra.**

Joseph Haydn is principally remembered as a composer of instrumental music. His famous set of string quartets written in 1781, the set of quartets making up his Opus 33, were touted by him as being composed “in an entirely new, special manner,” an assessment that has, more or less, stood the test of time. Haydn is also famously characterized as “the father of the symphony.” However inexact this characterization may be, there is some truth in it nevertheless. In his own lifetime he made a significant contribution to the symphonic literature—over 100 symphonies are credited to him—and he arguably made the symphony an important form of public expression.

Yet Haydn was also a significant composer of vocal music. As music historian James Webster points out, at least half of Haydn’s works were written for voice. Many of these were operas, a genre Haydn is not generally remembered for. In addition to secular vocal works, Haydn wrote a number of Masses. One of the first of his completed works was a mass.

*The Seven Last Words of Christ* is a composition that lies somewhere between his instrumental and religious music. The work was commissioned for performance in the cathedral of Cadiz and would serve as a kind of voiceless Passion, depicting the last hours of Christ on the cross. The seven words of the title might be more accurately described as “sentences,” since those “words” are the last things the Evangelists record Jesus as saying.

The actual piece consisted of what Haydn called “Sonatas . . . composed on, and appropriate to, the Words that Christ our Saviour spoke on the Cross.” In the original performance, the priest would pronounce, from the pulpit, one of the words, an utterance that would be followed by the performance of the appropriate sonata. Haydn was particularly proud of his settings, saying that each of the words was “. . . expressed only by instrumental music, but in such a way that it creates the most profound impression on even the most inexperienced listener.”

– Dennis Loranger, Lecturer in Music, Wright State University

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*Ballet Opera Philharmonic*

2019-2020  
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# Johannes Brahms

## *Song of Destiny*

*Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani, strings*

**This is the first time this work has been performed by the Dayton Philharmonic Orchestra.**

Like Joseph Haydn, Johannes Brahms was renowned for his orchestral works and his instrumental chamber music. But also like Haydn, he was a important composer of vocal music, music for solo voice as well as several significant works for for orchestra and chorus.

The most famous of these choral works is probably *A German Requiem*, composed in the late 1860s. Brahms' *Song of Destiny* is another very highly regarded work for orchestra and chorus, but it offers a much more subtle consolation than that of *A German Requiem*. The text of the *Song* is taken from the epistolary novel *Hyperion*, written by Friedrich Hölderlin in the late 1790s. Hölderlin was an important German poet and philosopher who tried to meld together the Romanticism of his time with the Classicism of ancient Greece, a project he realized was perhaps futile but worth pursuing anyway. The *Song of Destiny*, taken from the conclusion of *Hyperion*, reflects Hölderlin's ambivalence about his own project. He wrote the poem in three stanzas: the first two depict the effortless enlightenment of the gods, who possess the tranquility to comprehend reality with "silent eternal clarity," while the last stanza contrasts that clarity with the discordant uncertainty of humanity, which is dashed about "like a stream from rock to rock."

Brahms opens his setting of the *Song of Destiny* with a slow, elegiac orchestral introduction. He then sets the first two stanzas, the stanzas depicting the gods' enlightenment, with themes from the orchestral introduction and develops those theme in a placid and lyrical fashion.

Brahms sets the last stanza, in which Hölderlin depicts humanity's travails, in a much more agitated style. The tonality is minor, the orchestra and chorus move much more quickly, and the flow of music is broken up with raucous blasts of dissonance and precarious leaps of syncopation. The tumult comes to an uneasy conclusion with the timpani tapping out a steady beat that leads back into a recapitulation of the orchestral introduction, now even more intensely lyrical.

Critics have wondered about Brahms' orchestral conclusion. Does it provide a satisfactory resolution of the tumult that preceded it, or is Brahms simply glossing over the tragedy of the human condition depicted in Hölderlin's final stanza? As listeners we will no doubt come to our own conclusion, but perhaps we can hear Brahms as using music, a human expression, to point beyond the merely verbal to something truer, to a place where we too might find the calm clarity the gods possess.

– Dennis Loranger, Lecturer in Music,  
Wright State University



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# Johannes Brahms

## *Liebesslieder Waltzes*

*Instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, timpani, strings*

**This is the first time this work has been performed by the Dayton Philharmonic Orchestra.**

Johannes Brahms loved to compose for vocal ensembles. Besides important works for chorus and orchestra, including *A German Requiem* and *The Song of Destiny*, he wrote a number of pieces for both solo performers and vocal ensembles.

The *Liebesslieder Waltzes*, written and published in the late 1860s, are a collection of such vocal ensemble pieces. Brahms originally wrote the Waltzes for vocal quartet, accompanied by piano four hands, but the pieces were so successful that Brahms rearranged them in several versions, including one for chorus and orchestra.

All of the pieces in the collection have immediately accessible melodies. The British musicologist Eric Sams credited this accessibility to Brahms' being "steeped" in what is sometimes referred to as the *volkstümliches Kunstlied* ("folksy art song") tradition, songs that seem to effortlessly belong to our musical culture, that sound as though we have always heard them.

The accessibility of the melodies notwithstanding, the *Liebesslieder Waltzes* are also well wrought musically. The tunes of the waltzes are all supported by sophisticated contrapuntal writing in the other voices—the bass in particular—but this sophistication is so well-crafted and discreet that we might not even notice it consciously, but rather feel it as a sense of thoughtful and ordered construction.

Brahms loved poetry and was sensitive to poetic meaning, although some critics drub him for setting inferior lyrics. The lyrics of the *Liebesslieder Waltzes* may be such creatures. Brahms took them from a collection of poems written by the German author Georg Friedrich Daumer. Music historian Walter Frisch dismisses Daumer as a "minor versifier, fashionable in his time," implying that Brahms' poetic sensibilities were less perceptive than his musical intuitions. But maybe Frisch is too hard on both Daumer and Brahms. Certainly Daumer's poetry is nothing profound, but then neither is the average waltz. Perhaps both the romantic lyric and the elegant waltz are a suitable match, two forms capable of being wedded by Brahms to effect his own artistic magic.

— Dennis Loranger, Lecturer in Music,  
Wright State University

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# Johannes Brahms

## *Variations on a Theme by Haydn*

*Instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, timpani, percussion, strings*

**This work was last performed by the Dayton Philharmonic Orchestra in March 2012 with Neal Gittleman conducting.**

Brahms' *Variations on a Theme by Haydn* were written at a point in his career when he was still struggling under the sometimes baleful influence of Beethoven. It was 1873 and although he was almost forty years old with a very respectable body of music to his credit, he had yet to write a symphony. Brahms had, to an unusual degree, focused on the music of the past, and sometimes that historical perspective could be oppressive. With the *Variations*, however, Brahms seemed to work out some way around his creative impasse.

Brahms began working on the *Variations* after he came across a little vocal number by Haydn, a chorale supposedly directed to Saint Anthony. The religious element of the Haydn piece seems absent from Brahms' inspiration, since he later claimed to be ignorant of the chorale's lyrics. And, oddly enough, given the prominence of Haydn's name in the title, that composer may have only contributed the harmonization of the tune. But despite doubts about the work's provenance and its message, something about the song captured Brahms' imagination, and he set about writing the *Variations* right after he had completed his first two string quartets. He wrote the work in two arrangements, one for two pianos and another for full orchestra; he often performed the former version with a pianist friend.

Brahms follows the statement of the theme with eight variations, each with its own very distinct character and each showing how his compositional skills had grown to match those of his precursor compositional models. His growing mastery of orchestral writing is particularly evident in his arrangements of each of the variations, but Brahms continually incorporates a polyphonic texture into his music, combining different melodies together simultaneously and making them work effectively.

The last movement is a well-wrought piece of writing, showing off both Brahms' compositional skills and his assimilation of music-historical precedents. The movement is a passacaglia, a form—prevalent in the Baroque era—in which a bass line is repeated continually while variations are played over them. Music historians generally acknowledge that Brahms was referring to such compositions in the finale to the Haydn *Variations*. And, given that Haydn had also provided the germ from which the work arose, the *Variations* brings together two important musical and, not incidentally, German ancestors in a beautiful way.

– Dennis Loranger, Lecturer in Music,  
Wright State University

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# Johannes Brahms

## Violin Concerto

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*Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, strings*

**This work was last performed by the Dayton Philharmonic Orchestra in December 2009 with soloist Frank Almond and with Kazem Abdullah conducting.**

Brahms' Violin Concerto (Op. 77) was written during his forties, when his compositional prowess was at its height and when his focus on orchestral literature was the sharpest. He had finished his *Variations on a Theme of Haydn* in 1873 and followed that masterpiece with his first and second symphonies, completed in 1876 and 1877 respectively. His violin concerto falls in this era as well, being published in 1879.

Brahms had begun working on the piece in 1878. He was partly motivated by a wish to provide his good friend and virtuoso violinist Joseph Joachim with a suitably attractive piece to add to the latter's repertory. Brahms was, at least apparently, concerned about his own skills as a writer for the violin, since he recruited Joachim's aid in the composition of the piece, consulting particularly on fingerings and bowing marks. But Brahms' concerns were perhaps only diplomatic, since, although Joachim made numerous emendations to the solo violin part and the composer carefully considered the violinist's suggestions, Brahms finally discarded most of Joachim's suggestions.

The second movement adagio is a particularly striking example of Brahms' "symphonic" approach to the concerto, in which the soloist is very much playing *with* the orchestra, as opposed to being out in front of it. The movement opens with a lovely melody in the oboe, and only after this tune has run its course does the violinist come in to play variations on the oboe's tune. This apparent subordination of the soloist could raise hackles among some performers. The superb nineteenth-century virtuoso violinist Pablo Sarasate was once asked if he would learn Brahms' concerto. Sarasate reportedly replied, "Do you think I could stoop so low as to listen, violin in hand, to the oboe playing the only proper tune in the whole work?"

Most critics agree that Brahms' violin concerto, while presenting formidable challenges to the performer, is not a virtuoso showcase, but instead a work where the soloist and orchestra share equally in the making of music. Given Joachim's success as a performer, this sensibility must have been shared by a substantial portion of the concertgoing public as well.

Unfortunately, that share of the public, or any other public, did not take immediately to the concerto, despite Joachim's own tireless efforts to promote it. Only in the early part of the twentieth century did the work begin to take on the reputation it now has: one of the most important pieces in the violinist's repertory.

– Dennis Loranger, Lecturer in Music,  
Wright State University

# Dayton Philharmonic Orchestra Chorus

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Christina Smith, Assistant Director  
Amanda Roberts, Accompanist  
Amy Vaubel, Chorus Manager

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Kayla Beasley  
Andrea Bublitz\*  
Lillian Chambliss\*  
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Suzanne Dickey\*  
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Rhea Smith\*  
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Susan Thomas  
Jennifer Ward

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Stephanie Bange\*  
Rebecca Betts  
Beverly G. Brown  
Susan Bryan  
Beverly Dean\*  
Doretta Donovan  
Dee Earl\*  
Fantasia Fairchild  
Sallie Fisher\*  
Michele J. Foley  
Jaclyn Foster\*  
Linda Keith\*  
Rachel Jisuk Kim  
Sharon Kohnle\*  
Sharon A. Norton\*  
Sarah Oliver\*  
Susan Steinke  
Peg Stockton  
Cinda Stukins  
Carolyn Sweezy  
Amy Vaubel\*  
Fran Walker  
Barbara Weber  
Susan Welsh  
Sharon Williamson  
Carolyn Wilson  
Pamella Yri\*

## **TENOR**

Alfred Bertleff  
Dean P. Brown\*  
Charles M. Garland\*  
Frank Gentner\*  
Dewayne A. Grooms  
Jonathan C. Hauberg\*  
Gary C. Johnson\*  
Brad Kallenberg\*  
Casey William King\*  
Gregory Marx  
Thomas Severyn\*  
Anthony K. Snell  
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## **BASS**

Mark Corcoran\*  
Alexander Fernandez\*  
Michael Foley\*  
Steve Hamilton\*  
David Kravets\*  
Dale Leach  
D. Stuart Lohrum\*  
Daniel Marshall  
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George Schmitt  
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Chamber Choir



# Texts and Translations

## Traditional: St. Anthony Chorale

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Lobet den Herrn, Lobet Gott, alle Lande!  
Dein Volk, o Herr, wir preisen Dich,  
Herr der Heerschaaren.  
Wunder Tage, Jubel Tage, Gnaden Tage  
voller Licht  
zeigen Deine Güte, Dein Erbarmen, Deine Kraft.  
Dein Volk, o Herr, preist Dich in Ewigkeit!

Praise the Lord, Praise God, all ye Lands!  
Your people, o Lord, praise You,  
Lord of hosts.  
Days of wonder days of jubilation, days of grace  
full of light  
show Your goodness, Your mercy, Your power.  
Your people, o Lord, praise You for all eternity.

[German lyrics by Hannelore N. Rogers]

## Haydn: From *The Seven Last Words of Christ*

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### Introduction

1. Vater, vergib ihnen,  
denn sie wissen nicht was sie tun.

Father, forgive them,  
for they know not what they do.

### Interlude

7. Vater, in deine Hände  
empfehle ich meinen Geist.

Father, into your hands  
I commend my spirit.

### Earthquake

Er ist nicht mehr.  
Der Erde Tiefen schallen wieder:  
Er ist nicht mehr.  
Erzitter, Golgotha, erzitter!  
Er starb auf deinen Höhen.  
O Sonne, fleuch  
Und leuchte diesem Tage nicht!  
Zerreiße, Land, worauf die Mörder stehen.  
Ihr Gräber, tut euch auf,  
Ihr Väter, steigt ans Licht!  
Das Erdreich, das euch deckt,  
Ist ganz mit Blut befleckt.

He is no more.  
The depths of the earth resound:  
He is no more.  
Tremble, Golgotha, tremble!  
He died upon your summit.  
O, sun, begone  
and light this day no more!  
Be rent, land, on which the murderers stand.  
Graves, open up,  
fathers, rise up into the light!  
The earth which covers you  
is all stained with blood.

Translation ©Gery Bramall

## Brahms: *Song of Destiny*

---

Ihr wandelt droben im Licht  
Auf weichem Boden selige Genien!  
Glänzende Götterlüfte  
Rühren Euch leicht,  
Wie die Finger der Künstlerin  
Heilige Saiten.

Schicksallos, wie der Schlafende  
Säugling, atmen die Himmlischen;  
Keusch bewahrt,  
In bescheidener Knospe  
Blühet ewig  
Ihnen der Geist,  
Und die seligen Augen  
Blicken in stiller  
Ewiger Klarheit

Doch uns ist gegeben  
Auf keiner Stätte zu ruh'n;  
Es schwinden, es fallen  
Die leidenden Menschen  
Blindlings von einer  
Stunde zur andern,  
Wie Wasser von Klippe  
Zu Klippe geworfen  
Jahrlang in's Ungewisse hinab.

Translation ©Edwin Evans

Ye wander gladly in light  
Through goodly mansions, dwellers in Spiritland!  
Luminous heaven-breezes  
Touching you soft,  
Like as fingers when skillfully  
Wakening harp-strings.

Fearlessly, like the slumbering  
Infant, abide the Beatified;  
Pure retained,  
Like unopened blossoms,  
Flowering ever,  
Joyful their soul  
And their heavenly vision  
Gifted with placid  
Never-ceasing clearness.

To us is given  
No restful haven to find;  
They falter, they perish,  
Poor suffering mortals  
Blindly as moment  
Follows to moment,  
Like water from mountain  
to mountain impelled,  
Destined to disappearance below.

## Brahms: From *Liebeslieder Waltzes*

---

1. Rede, Mädchen, allzu liebes,  
das mir in die Brust, die kühle,  
hat geschleudert mit dem Blicke,  
diese wilden Glutgefühle!  
Willst du nicht dein Herz erweichen,  
willst du eine Überfromme,  
rasten ohne traute Wonne,  
oder willst du, dass ich komme?  
Rasten ohne traute Wonne,  
nicht so bitter will ich büßen,  
komme nur, du schwarzes Auge,  
willst du dass ich komme wenn die  
Sterne grüssen?

2. Am Gesteine rauscht die Flut,  
heftig angetrieben:  
Wer da nicht zu seufzen weiß,  
lernt es unterm Lieben.

3. Wie des Abends schöne Röte  
möcht ich arme Dirne glühn  
einem, einem zu Gefallen  
sonder Ende Wonne sprühn

Speak, maiden, whom I love all too much,  
who hurled into my once aloof heart,  
with only one glance,  
these wild, ardent feelings!  
Will you not soften your heart?  
Do you wish to be chaste  
and remain without sweet bliss,  
or do you want me to come to you?  
To remain without sweet bliss -  
I would never make such a bitter penance.  
So come, dark eyes,  
come when the stars greet you.

Against the stones the stream rushes,  
powerfully driven:  
those who do not know to sigh there,  
will learn it when they fall in love.

Like the evening's lovely red,  
would I, a poor maiden, like to glow,  
to please one, one boy -  
and to then radiate bliss forever.

## Brahms: From *Liebeslieder Waltzes*

---

4. Ein kleiner hübscher Vogel nahm den Flug  
zum Garten hin, da gab es Obst genug.  
Wenn ich ein hübscher, kleiner Vogel wär,  
ich säumte nicht, ick täte so wie der.  
Leimruten Arglist, lauert an dem Ort,  
der arme Vogel konnte nicht mehr fort.  
Nicht fort, nicht fort.  
Wenn ich ein hübscher, kleiner Vogel wär  
ich säumte nicht, ich täte nicht wie der.  
Der Vogel kam in eine schöne Hand,  
da tat es ihm, dem Glücklichen nicht and.  
Wenn ich ein hübscher, kleiner Vogel wär,  
ich säumte nicht, ich täte so wie der.

5. Die grüne Hopfenranke, sie schlängelt  
auf der Erde hin.  
Die junge, schöne Dirne, so traurig ist ihr Sinn!

Du höre, grüne Ranke! Was hebst du dich  
nicht himmelwärts?  
Du höre, schöne Dirne! Was ist so schwer  
dein Herz?  
Wie hobe sich die Ranke, der keine  
Stütze Kraft verleiht  
Wie wäre die Dirne fröhlich, wenn ihr der  
Liebste weit?

6. Nagen am Herzen föhl ich ein Gift mir.  
Kann sich ein Mädchen,  
ohne zu fröhnen zärtlichem Hang,  
fassen ein ganzes wonneberaubtes  
Leben entlang?

7. Nein, es ist nicht auszukommen  
mit den Leuten;  
alles wissen sie so giftig auszudeuten.  
Bin ich heiter, hegen soll ich lose Triebe,  
bin ich still, so heissts ich wäre irr aus Liebe.  
Nein, es ist nicht auszukommen mit den Leuten;  
alles wissen sie so giftig auszudeuten.

8. Wenn so lind dein Auge mir und so  
lieblich schauet,  
jede letzte Trübe flieht, welche mich umgrauet.  
Dieser Liebe schöne Glut, lass sie nie verstieben!  
Nimmer wird, wie ich so treu dich ein  
Andrer lieben.

9. Am Donaustrande, da steht ein Haus  
da schaut ein rosiges Mädchen aus.  
Das Mädchen ist wohl gut gehegt,  
zehn eiserne Riegel sind vor die Türe gelegt.  
Zehn eiserne Riegel das ist ein Spass,  
die spreng ich als wären sie nur vom Glas.  
Am Donaustrande, da steht ein Haus,  
da schaut ein rosiges Mädchen aus.

A small, pretty bird took flight  
into the garden - there was fruit enough there.  
If I were a pretty, small bird,  
I would not hesitate - I would do just as he did.  
Malicious lime-twigs lurked in that place;  
the poor bird could not escape.  
If I were a pretty, small bird,  
I would have hesitated,  
I would not have done that.  
The bird came into a pretty girl's hand,  
and it caused him no pain, the lucky thing.  
If I were a pretty, small bird,  
I would not hesitate - I would do just as he did.

The green hops vine, it winds along the ground.

The young, fair maiden - so mournful  
are her thoughts!  
You - listen, green vine! Why do you not raise  
yourself heavenwards?  
You - listen, fair maiden! Why is your heart  
so heavy?  
How can the vine raise itself when no support  
lends it strength?  
How can the maiden be merry when her  
sweetheart is far away?

I feel a poison gnawing at my heart.  
Is it possible for a maiden  
not to give in to her tender inclinations  
and live her entire life robbed of bliss?

No, there's just no getting along with people;  
they always make such poisonous  
interpretations of everything.  
If I'm merry, they say I cherish loose urges;  
if I'm quiet, they say I am crazed with love.  
No, there's just no getting along with people;  
they always make such poisonous  
interpretations of everything.

When your eyes look at me so gently  
and lovingly,  
you chase away every last anxiety that troubles  
my life.  
The lovely glow of this love - do not let  
it disappear!  
No one else will ever love you as faithfully as I.

On the banks of the Danube, there stands  
a house,  
and looking out of it is a rosy maiden.  
The maiden is very well-protected:  
ten iron bolts have been placed on the door.  
But ten iron bolts are but a joke;  
I will snap them as if they were only glass.  
On the banks of the Danube, there stands  
a house,  
and looking out of it is a rosy maiden.