

Friendship

CONCERT

FOR COMMEMORATION
OF THE 130TH ANNIVERSARY
OF US-KOREA DIPLOMATIC RELATIONS

The 130th Anniversary

Sunday, Sept. 30, 2012, 4:30 PM
Kresge Auditorium at MIT

HOSTED BY
CONSULATE GENERAL OF THE REPUBLIC OF KOREA IN BOSTON

ORGANIZED BY
BOSTON KOREAN CHORUS

주보스턴총영사관은 우리 국민과 동포 여러분을 친절과 정성으로 모시겠습니다

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필요하신 일이 있으신 분은 언제든지 저희 총영사관으로
연락을 주시거나 방문해 주시면 최선을 다해 도와드리겠습니다.

근무시간

월요일 : 09:00-20:00(민원실 3시간 연장근무)

화요일-금요일 : 09:00-17:00

주요 민원업무

여권, 비자, 국적, 공증, 병역, MA주 운전면허 교환

주소 및 연락처

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제18대 대통령 선거 재외선거 업무

재외선거 신고·신청 접수기간 : 2012년 7월22일~10월20일

재외선거 투표기간 : 2012년 12월5일~10일(6일간)

투표시간 : 오전 8시~오후 5시

재외선거 투표장소 : 보스턴총영사관 중앙로비

※ 투표기간중 주차장 무료이용



주보스턴총영사관

Welcome

Dear ladies and gentlemen,

It is a great pleasure and privilege to host this special Korea-US Friendship Concert in commemoration of the 130th anniversary of Korea-US diplomatic relations. I would also like to extend my sincere gratitude to the Boston Korean Chorus for organizing this concert, and to all others who helped to make this meaningful event possible.

During the 130 years following the beginning of diplomatic ties between our two countries, we have strengthened our cooperation and coordination on various bilateral, regional, and global issues. With the entry into force of the Korea-US Free Trade Agreement this March, the Korea-US relationship has become a truly comprehensive strategic alliance. Our alliance is now at its best ever, and it is my firm belief that our relations will continue to evolve even further in the future.



In addition to the Boston Korean Chorus, this concert features several choruses and an orchestra, composed of more than 200 musicians from both Korea and the US, and I have no doubt that you will find their performance of various musical pieces today very enjoyable.

I hope that today's concert will contribute to the strengthening of cultural exchange between Korea and the US, and I look forward to your continued

support for the lasting friendship between our two countries and peoples.

Thank you.

Kangho Park, Consul General
Consulate General of the Republic of Korea in Boston

Greetings



First of all, I am really honored to be a part of this memorable event. In May 22nd of 1882, Korea and United States started diplomatic relationship, and since then our relationship has been developed over 130 years in many ways. In Korea, the Friend means a person we

know and stay close for long time. Korea and United States have been stayed together and share their happiness and sadness together. We also had several conflicts of interest and differences of opinion but we have established a rock solid relationship that we called Friendship".

For these apparent reasons, the relationship between Korean and United State ought to be called "True Friendship". We have been sharing our mutual respect, reciprocity and affection to each other and it solidify our relationship stronger than ever. I have no doubt that we will have glorious and humble friendship that will not only be beneficial to Korea and United States but also crucial to maintain world peace. Let us remember this moment and let us proclaim as loud as we can that "We are Friends".

As president of the Korean Society of New England, I congratulate everyone participating in this event and I sincerely hope that we can contribute our valuable effort to build better and bright future for the United State and Korea.

Thank you!

The Korean Society of New England
President Han sun Yu

Congratulations

For the last 130 years, Korea and the US have had a strong alliance, working together for freedom and democracy in Asia. The US has been of great help in Korea's own advancement in the modern era, including in the areas of education, culture, and industrialization.

Effective this year is the US-Korea Free Trade Agreement (also called the 'KORUS FTA'), which will facilitate trade between the two countries and enhance their trade partnership. In more recent years, the two countries have been helping each other to achieve humankind's common purpose and aim: freedom and peace around the world. That the friendship between the two countries has lasted for 130 years is something to treasure in each country's history. We hope that the friendship and the cooperation between the countries will continue long into our future. Today in this place, as these musicians have gathered together for this concert, we hope that we can communicate our hearts to you.

한국의 항구도시 인천에는 자유공원이라는 1888년에 만들어진 한국최초의 서구식 공원이 있습니다. 이곳에는 130년동안 이어온 한미 두나라의 관계를 조감할수 있는 두가지 상징물이 있습니다. 하나는 1882년 5월22일에 체결된 한미통상조약을 기리는 기



념탑이 하늘 높이 솟아있습니다. 한국이 외국과 외교관계를 맺고 세운 기념탑은 이것이 유일한 것입니다. 또 하나의 상징물은 인천항을 바라보고 서있는 더글러스 맥아더 장군의 동상입니다. 1957년에 유엔군 사령관으로 인천 상륙작전을 성공시켜 한국을 공산주의 침략으로부터방어한 전공을 기리는 동상으로, 한국에 있는 유일한 외국인 동상입니다.

왜 미국과 미국인들은 한국인들에게 이렇게도 특별한 존재일까요? 한미 양국은 지난 130년 동안 아시아에서 침략자와 공산주의에 대항해 함께 싸워온 혈맹의 관계를 이어오고 있습니다.

또한 미국은 한국의 교육, 문화, 산업진흥을 포함한 근대화에 크나큰 도움을 준 나라입니다. 금년부터는 자유무역협정(FTA)이 발효되어 호혜통상이 확장되면서 양국은 동반자의 관계로 격상되었습니다. 이제 두나라는 자유와 평화를 기원하는 인류공동의 이상과 목표를 달성하기 위하여 세계 곳곳에서 공동의 보조를 취하고 있습니다. 지난 130년간 두나라간의 독특한 관계는 세계인류역사에 그 예를 찾아보기 어려운 선린의 관계를 이어오고 있는것 입니다.

우리는 앞으로도 계속 양국간에 우정과 협력이 끝없이 이어지기를 갈망하고 있습니다. 오늘 한국과 미국의 음악인들이 함께하는 한미 문화교류의 축제를 맞이하여 우리 모두가 가슴으로 양국간의 우정을 공감하고 공유하는 소통의 장이 되기를 기원합니다.

보스톤 한인합창단 이사 김은한

민주평통 보스톤협의회 Boston Democracy Assoc.



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About the Performers



Jung Rae Kang is a graduate of Indiana University at Bloomington and Seoul National University in Korea. In addition to many solo recitals and concert appearances, he has performed major roles in "Lortzing's Opernprobe", Haydn's "La Vera Costanza", Mozart's "Magic Flute", and Puccini's "La Rondine". He has also appeared as tenor soloist for the oratorios of Handel's "Messiah", Mendelssohn's "St. Paul", and Bach's "St.

Matthew Passion and St. John Passion". In 2009 and 2011 he performed at the Boston Korean Spring Concerts hosted by Seoul National University New England Alumni Association. His teaching experience at college and university level includes Sungshin Woman's University, Seoul Jangsin University & Theological Seminary, Sejong University, Paichai University, and Korean Baptist Theological University in Korea. He is current Music Director of St. John's Korean United Methodist Church.



Shinja Choi, a lyric soprano, has won competitions at the YWCA Studio Club of New York, Oratorio Society of New York, Puccini Foundation, Opera Index, Belvedere competition in Austria, Shizuoka competition in Japan and DongA competition in Korea.

A native of Seoul, Korea, Ms. Choi has performed many operas and major concerts with orchestras around the world, including Korea, Japan, USA, Bulgaria, Austria, Switzerland and Germany. Ms. Choi earned a Bachelor

of Music degree at Ewha Womans University in Seoul and Master of Music degree at Manhattan School of Music in New York. She has taught voice at Ewha Womans University and Korea National University of Art in Seoul, Korea.

Ms. Choi's recent appearances have included a Benefit Concert for her son's School Fundraiser in Boston and a performance for patients at the VA Medical Center in Maine. She is interested in learning about the human experience in various life conditions through her music.

Wesley Thomas did his undergraduate studies at The Boston Conservatory where he studied voice with Soprano Elisabeth Phinney. Wesley has covered leading roles with the Boston Lyric Opera, as well as singing leading roles with several other companies. Recently he sang Ford in "Falstaff", Jago in "Otello", Chucky/Adam in "Jerry Springer: The Opera", Scarpia in "Tosca", & Matthias in "Truth" (based on the autobiography of Sojourner Truth). Mr. Thomas reprised the role of Jago with Rocky Mountain Opera Company last month in Colorado Springs. He will be singing pieces from The John Cage Songbook at the Isabella Stewart Gardner Museum in December.



Michelle Trainor has been hailed by The Boston Phoenix for her "powerful singing and dramatic delivery." Ms. Trainor's roles include *Tosca*, *Contessa*, *Turandot*, *Mimi*, *Santuzza*, *Fiordiligi* and *Suor Angelica*. Michelle was the First Place Winner of the *New Jersey Verismo Opera*, *Peter Elvins Competition Winner*, *New England Regional NATSAA Winner*, *NATSAA National Finalist* and *Winner of the Berton Coffin Award*. She is equally at



home with concert repertoire. Ms. Trainor has performed works such as Mozart's *Requiem*, *Mass in C Minor*, *Solemn Vespers* and his *Missa Brevis in B Flat* as well as *Mahler's 8th Symphony*. In 2011, Michelle joined the *Boston Ballet* in their production of *A Midsummer Night's Dream* as the soprano soloist as well as roles in *Macbeth*, *The Inspector* and *Hansel and Gretel* with *Boston Lyric Opera*. She joined *Nashua Symphony and Chorus* again as the soprano soloist in *Vaughn Williams' A Sea Symphony* and was a frequent performer in *Boston Lyric Opera's Signature Series* at the *Boston Museum of Fine Arts*. Michelle was the 2011 winner of *Boston Lyric Opera's Shrestinian Award for Excellence* and took the stage for a second time at the *Landmarks Orchestra Concert* at *Hatch Shell* in Boston. She will return as an *Emerging Artist* with *Boston Lyric Opera* singing *Hagar's Lament/Clemency* (Schubert/MacMillan) next season.

Michelle will also be making her Carnegie Hall debut as a soloist in *Mahler's Eighth Symphony* with Canterbury Choral Society this fall.

Conductor **William C. Cutter**, Director of Choral Program. M.M., D.M.A., Composition, Boston University School for the Arts. His major teachers included David Del Tredici and Bernard Rands. He has held academic posts at Boston University, The University of Lowell, and the Walnut Hill School. currently director of choral activities at MIT and the Director of Choral Studies at the Boston Conservatory where he teaches graduate conducting and is the Artistic Director of the Boston Conservatory Summer Vocal/Choral Intensive Program for high school singers. Cutter served as the chorus master for the Boston Lyric Opera Company for seven seasons and is also assistant to John Oliver for the Tanglewood Festival Chorus where he has prepared the chorus for recording sessions and TV tapings for Keith Lockhart, John Williams and the Boston Pops. He has been guest conductor of the New England Conservatory Chamber Singers and the Chorus Pro Musica of Boston. In August of 2010, Cutter prepared the Montreal Symphony Chorus for a performance of Haydn's "Creation" for Maestro Kent Nagano and the Montreal Symphony. Later that same month, he prepared the women of the Tanglewood Festival Chorus for a performance of Holst's "The Planets" for Maestro David Zinman at Tanglewood with the Boston Symphony. As a professional tenor, he has sung with Boston's premiere choral ensembles including the Handel and Haydn Society, The Cantata Singers, Boston Baroque, and Emmanuel Music. His music is published by E.C. Schirmer, Lawson and Gould, Roger Dean Publishing and Alfred Educational Publishers.



Violinist and conductor **Jin Wook Park** is a conductor of Boston Korean Chorus and the founder and music director of Haffner Sinfonietta. He has performed both as a violin soloist, and as a member of numerous orchestras in

Korea and the United States. He moved to Boston to pursue his Master of Music at the Boston Conservatory with a full scholarship student. An active chamber musician, in 1994 he was invited by the Jamaican government to perform a recital in Kingston.

Also an accomplished violin teacher, he served as a teaching

assistant at the Aspen Music Festival under Kurt Sasmannshaus, a noted violin pedagogue at the Cincinnati College-Conservatory of Music.

Mr. Park received his Bachelor of Music from Busan National University, and has studied at Boston University, working towards a Doctor of Musical Arts in Performance.

Anne Watson Born is the Music Director of the Nashoba Valley Chorale, a 70-voice chorus based in Littleton, MA. (This season they will perform *Elijah* in January and the *Mozart Requiem* in April, both performances with orchestra.) She is also the Director of Music Ministry at the First Unitarian Society in Newton, where she manages a music program which includes a 30-voice choir, an intergenerational orchestra, various chamber ensembles, a folk/rock band, a family choir, and whatever else happens to pop up. The FUSN choir performs at least one major work per year; recent works include: Vaughan Williams' *Dona Nobis Pacem*, the Faure Requiem, Bernstein's *Chichester Psalms*, and the premiere of Carson Cooman's *A Difficult Miracle*. She has been a faculty member at Roxbury Community College and at Bristol Community College. At the latter she is also the Composer and Sound Designer for the BCC Theatre Rep company; shows that she has designed include: *The Bacchae*, *King Stag*, and *Alice in Wonderland*. In addition she has music-directed *Threepenny Opera*, *Marat/Sade*, and *Charlie and the Chocolate Factory* (which is a heck of a combination). She lives in Brookline with her husband, daughter, and two obstreperous dogs.



Keeyoung Kim (Composer/Conductor) Born in South Korea, Kim was educated in Hanyang University. He came to the U.S. in 1995 to continue his study at Boston University and studied composition in deeper level with Lukas Foss and Theodore Antoniou. Since he moved to the United States, he has been composing mostly choral music with orchestra commissioned by various major professional choirs and orchestras such as Korean Symphony, Suwon Civic Orchestra, Changwon Civic Orchestra, National Chorus of Korea, Seoul Civic Choir, Suwon Civic Chorale, and Ulsan Civic Choir. His works have been performed at the Seoul Art Center, Oregon Bach Festival, Oak Crest Hall in Washington D.C., and Jordan Hall in NEC. Kim's works are chiefly consisted of more than 50 pieces of sacred choral music



and extended orchestrated works such as 'Hymn of World Cup Korea-Japan 2002,' 'Symphonic Cantata: Rise & Shine,' 'Petite Requiem,' 'Cantata: *Song of Woisol*,' 'Cantata: *Green Letter*,' and 'Cantata: *Spring in My Hometown*.' Recently, he composed a new style of 20-minute-long choral music, 'Festival Gloria,' commissioned by Sungjung Cultural Foundation and it was premiered in November 2011 at Seoul Art Center with well-known Korean singers and Suwon Civic Orchestra conducted by Dae-Jin Kim. Kim is one of the most leading classic composers especially in the choral music field. Critics have dubbed his music as, "the most touching, delicate and unique," "the most inspiring orchestration," and "reviving the History of Korean Cantata." Kim is now serving at First Korean Church in Cambridge as a music director since 2007. Kim's music is published extensively by Musica Sacra in the U.S. and also Joongang Art and Jubilate Music Publications in Korea.

Pianist Eun Hee Seok has made numerous appearances in solo recitals and accompanied performance with chorus and chamber groups throughout her career.

As a collaborating artist, Ms. Seok has served as a church

accompanist since at the age of ten and has shown brilliant performance as an accompanist at the Daegu Opera Corporation, the Boas Chorus, Kyungpook Art High School Chorus, and The 2nd Corp Army Church Chorus. Ms. Seok was selected as an appointed accompanist at the Voice Department in University of Hartford. She participated in a commercial recording titled "Korean Lyric Songs". Currently Ms. Seok is a conductor of Korean Hope Church of Boston choir and this is her 4th year with the Boston Korean Chorus.



Ms. Seok was winner at several concerto competitions as well as solo competitions and participated in numerous festivals and master classes in Korea, Spain and U.S. She earned a Graduate Professional Diploma from the University of Hartford, a Master of Music from New England Conservatory and Doctor of Musical Arts at the Boston University.

Chorus and Orchestra

THE MIT CONCERT CHOIR

The MIT Concert Choir is a choral group, open by audition to both graduate and undergraduate students, and to members of the MIT community. The Concert Choir works to create an environment where student singers can learn, perform, and contribute to the MIT musical community. By bringing together singers in a social, academic, and performance atmosphere, we hope to expose the MIT community to a wide range of choral music literature and history.

As MIT's large student chorus, the Concert Choir performs major works from the standard repertoire each semester, as well as a variety of shorter and lesser-known pieces. The Choir has a rich history originating with the all-male Glee Club in 1884 and continuing with the MIT Choral Society from 1923 until the formation of the Concert Choir under John Oliver in 1989. William Cutter, who came to MIT in 1990 as John Oliver's assistant and rehearsal pianist, assumed the direction of MIT's choral program upon Mr. Oliver's departure in 1996.

In recent years, the Concert Choir has toured in Budapest, Vienna, and Lausanne, and performed in numerous collaborations with the smaller MIT Chamber Chorus, the MIT Symphony Orchestra, the MIT Wind Ensemble, the choirs of Brown, Tufts and Brandeis Universities, and the orchestras of Tufts University and Wellesley College. In 2002, the MIT Concert Choir was invited to perform with the Boston Pops under Keith Lockhart for MIT's Tech Night at the Pops. Often featuring the finest guest soloists along with student soloists, the student singers of the group regularly expose the MIT community to a wide range of choral music literature.

BOSTON KOREAN CHORUS

Founded in 2008, the Boston Korean Chorus is a chamber choir consisting of 30 members, with 30 supporting board members. The primary goal of BKC is to make engaging performances of choral music and Korean culture widely available to audiences in the Greater Boston area.

BKC has performed subscription concerts annually, as well as numerous concerts for the Korean-American community. In May 2012, The Chorus organized a Benefit Concert with MIT Chamber Chorus as a tribute to the musical traditions of both Korea and New England, donating all proceeds to World Vision and sending "Hope and Harmony" to children in Africa devastated by famine.

As a bridge between the Korean and American communities, the Boston Korean Chorus is excited and eager to bring inspiring and passionate music making to Greater Boston.

NASHOBA VALLY CHORAL

Nashoba Valley Chorale, an SATB regional chorus, is based in Littleton, Massachusetts. Our members come from towns in the heart of the Nashoba Valley as well as all over the metro-west area of Boston and southern New Hampshire.

We perform serious (but not necessarily solemn) music of many styles and periods under the artistic leadership of conductor Anne Watson Born. We present two major programs each year, and we love to reach out to our community by participating in local community events and choral festivals. From Bach and Beethoven to Brahms and Britten, from Vivaldi to Verdi to Vaughan Williams - as well as English madrigals, French chansons, African American spirituals, and jazz

standards - we have fun and we love making great music together!

The First Unitarian Society of Newton (FUSN)

The First Unitarian Society of Newton (FUSN) is a lively, liberal congregation of about 350 adult members and 200 children. The society, as a member of the Unitarian Universalist Association of Congregations (UUAC), strives to build a community that is spiritually nurturing, culturally diverse, and socially responsible.

FUSN's Sanctuary Choir complements Sunday worship services with a wide range of vibrant and engaging choral music, chosen to deepen and inform the sermons; supports congregational hymn-singing and "instant choir" participation; and joyfully encourages FUSN's ministry of connection to community and to the world, through the shared leadership of song.

The First Korean Church in Cambridge Choir (The FKCC Choir)

The First Korean Church in Cambridge (Rev. Tae Hwan Kim) was established in October of 1978. The aims of the Ministry of FKCC are to unify the spirit of Christ in the tradition of the Korean Church. This leads to the formation of a faithful, evangelistic community, the participation of the community in working to restore the glory of God, the devotion of the Ministry to God and to the production of the outstanding individuals in the purpose of serving the Home Country and the world.

The vision of the FKCC Choir & Orchestra (Keeyoung Kim, Music Director/ Yoonah Oh, Piano) organized by the Church is to focus on the growth of the Church and the expansion of Christianity in the world. The FKCC Choir and Orchestra have annual concerts that are inspired by the successful 30th Anniversary Concert performed in 2008. Their annual concert dedicates their musical gifts to the Ministry of the Church, the Greater Boston community and the Korean society, and is unmatched in their musical talents.

Numerous repertoires from the past concerts are 'Choral Fantasy, Op. 80' by Beethoven, 'Gloria' and 'Te Deum' by John Rutter, 'Carnival of the Animals' by Saint-Saens, and 'Petite Requiem,' 'Variations on a Theme of Happy Birthday To You,' and 'Korean Folksong Festival,' by Keeyoung Kim, and Jazz Worship & Spirituals, Gospel Hymns, Contemporary Church Anthems. The goal of each repertoire for each concert is for the audience to enjoy the music in various genres so that they witness the faith and love of God from the performance.

Haffner Sinfonietta

Founded in 2008, the Haffner Sinfonietta is a chamber orchestra comprised of young professional musicians from the Greater Boston area. Founder and Music Director Jinwook Park first envisioned the orchestra as a way of transforming the classical music tradition into an educational experience accessible to all. The primary mission of the Haffner Sinfonietta is to make engaging orchestra performances widely available -- inside the concert hall and out.

HAFFNER SINFONIETTA

First Violin

Hannah Choi *concertmaster*
Zenas Hsu
Hyunji Kim
Shinhye Kim
Harry Chang
Nicole Parks
Jeremias Sergiani Verlaquez
Mu Chen Hsien

Second Violin

Li-Mei Liang *principal*
Adina Tsai
Yura Hyun
Samantha Bennett
Jorge Soto
Kenneth Mok

Viola

Laura Manco *principal*
Grace Park
Zoe Kemmerling
Jinsun Hong
Kyu Kim
Hyerin Choi
Miyong Park

Cello

Agnes Kim *principal*
Youngsook Lee
Hyunji Kwon
Ignacy Grzelazka

Jiwon Suh
Yumi Bae

Bass

Luke Sutherland *principal*
Lin Chang
Johann Schuster

Piccolo

Brandy Blarkely

Flute

TJ Wilble
Bethanne Walker

Oboe

Courtney Miller
Izumi Sakamoto

English Horn

Amy Gollins

Clarinet

Bokyung Byun
David Dziardziel

Bassoon

Ryan Fessinger
Luke Varland

Contra Bassoon

Shelly Mohr

Horn

Vanessa Gardner
Yoni Kahn
Liz Axtell
Sarah Sutherland

Trumpet

Taylor Graham
Thapana Uparanukraw

Trombone

Jeremy Loudon
Joseph Walsh
Adam Rainey

Tuba

Kevin Bock

Timpani

Brian Maloney

Percussion

Nate Tucker
Brandon Ilaw
Tyler Flynt

Harp

Amanda Romano

PROGRAM

Overture to William Tell Rossini (1792-1868)

Choral suite 'Spring in My Hometown' Keeyoung Kim(1963~)

I Spring Waltz & Spring In My Hometown (고향의 봄)

II A Rainbow Pink Flower (석죽)

III The Song Of a Scops Owl (소쩍새)

Gia Heejin An, Soprano solo

IV How Far is My Mom? (어디만큼 오시나?)

V Frogs in the Rice Fields (개구리)

VI The Winter Ducks (겨울 물오리)

Chorus from Verdi's Opera Verdi (1813-1901)

Chorus of the Hebrew slaves (Nabucco)

Triumphal scene (Aida)

Intermission

Intermezzo from Cavalleria Rusticana Mascagni (1863-1945)

Symphony no.9 in D major, op.125 4th movement Beethoven (1770-1827)

Soprano: Michelle Trainor

Alto: Shinja Choi

Tenor: Jungrae Kang

Bass: Wesley Ray Thomas

Recitative: (Presto – Allegro ma non troppo – Vivace – Adagio cantabile – Allegro assai – Presto: *O Freunde*) – Allegro molto assai: *Freude, schöner Götterfunken* – Alla marcia – Allegro assai vivace: *Froh, wie seine Sonnen* – Andante maestoso: *Seid umschlungen, Millionen!* – Adagio ma non troppo, ma divoto: *Ihr, stürzt nieder* – Allegro energico, sempre ben marcato: (*Freude, schöner Götterfunken – Seid umschlungen, Millionen!*) – Allegro ma non

Program Note

Overture to William Tell

Gioachino Rossini (1792-1868)

An Italian composer known primarily for his operas, Rossini (alongside contemporaries Bellini and Donizetti), transformed the genre during his lifetime. The four-act *William Tell*, produced by the Paris Opéra in 1829, was the last opera he wrote. The libretto, adapted from a Schiller play (1804) describes a Swiss patriot who rebelled against an Austrian governor, an appropriate subject given the nationalistic struggles of the era. With a running time of over four hours, the opera is rarely performed in its entirety, but the overture has become a beloved standard of the orchestral repertoire. The overture is divided into four sections, which have their own titles: “At Dawn” depicts sunrise in the countryside; “The Storm” is reminiscent of the fourth movement of Beethoven’s Sixth Symphony; “The Calm” features a Swiss cowherd’s call—played by the English horn; and “Finale” is a galloping allegro. The latter section has been used famously as the theme for the television show *The Lone Ranger*, and portions of the piece are also heard in the film *A Clockwork Orange*.

Choral Suite: “Spring in my hometown” No. 1

Keeyoung Kim (1963–)

The Lyrics of the *Cantata ‘Spring in My Hometown’* is written by a great master in Korean Children’s literature, Wonsoo Lee. Commissioned by Changwon Civic Art in 2011, it is 90-minutes-long cantata for soprano, tenor, baritone, and choir and orchestra consisted of 7 movements. Changwon city which is the poet’s hometown established the Changwon Civic Art created by its regional choir and the orchestra as a merge of Masan and Jinhae Civic Choir and orchestra. The complete version of this cantata is to be premiered in Seoul Art Center in next spring, 2013.

The *Choral Suite ‘Spring in My Hometown’* performing tonight is the first suite excerpts from two suites of its complete *Cantata ‘Spring of My Hometown’* and it contains its clarity more to compare with the other one. Kim’s composition has brightened up and articulated even more quality of the tone color for each stanza of the poem in a great respect of the poet’s intention for this work. Kim’s dedication on this work is even more delicately painted for each word and creates the unity of lyrics and melodies, especially from his unique orchestrations.

Chorus of the Hebrew Slaves from Nabucco

Giuseppe Verdi (1813-1901)

Verdi was the foremost Italian composer in the latter part of the 19th century. He wrote 26 operas, of which *Nabucco* (1842), a four-act work based on the biblical story of Nebuchadnezzar, was his first major success. The Chorus of the Hebrew Slaves (*Va, pensiero*) takes place at the end of Act Three, portraying the longing of the Jewish people for their homeland.

Triumphal March from Aida

Giuseppe Verdi (1813-1901)

Written in 1871, *Aida* is a four act opera, set in Ancient Egypt. The plot centers on Radamès, a military commander, and two women: Aida, the enslaved Ethiopian princess; and Amneris, the Pharaoh’s daughter. The Triumphal March takes place in the second act, as Radamès leads the Egyptian army into the city after defeating the Ethiopians.

Intermezzo from Cavalleria Rusticana

Pietro Mascagni (1863-1945)

The Italian composer and conductor Mascagni is known for his operas, especially his masterpiece, *Cavalleria Rusticana* (*Rustic Chivalry*). A one act opera written in 1890, it is often performed alongside Ruggero Leoncavallo’s *I Pagliacci* (*The Clowns*). Both works are examples of *Verismo* meaning “realism”, a tradition which paralleled the literary movement. The plot involves a tragic love story in a 19th century Sicilian village. The memorably lyrical *Intermezzo* takes place while the villagers are in church on Easter Sunday, depicting the empty village square.

Symphony No. 9 in D minor, Op. 125, Movement 4

Ludwig van Beethoven (1770-1827)

Beethoven revolutionized the course of music by assimilating the language of his time (especially Haydn and Mozart), and gradually developing his own personal voice. Premiered in Vienna in 1824, the Ninth was Beethoven’s last completed symphony, and the first to incorporate a choral finale. To incorporate this innovation, the form of the fourth movement is unusual a tumultuous introduction; review and rejection of the themes from the previous three movements; and finally the acceptance of the “joy” theme heard from the choir and orchestra combined. The text is sung by vocal soloists and choir, and is based on Schiller’s poem “Ode an die Freude”, or “Ode to Joy”, which emphasizes universal fellowship through joy.

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OhSook Kwon
DongEun Lee
MyongNan Lee
Soolhn Chang
Unyoung Jang
(AeYoung Lee)
(MyungSoon In)
JungSun Lee
Esther Chung

(Gina Kim)
SooHun Cho
YoungMee Lee
Boyoung Yun
Insook Suh
Ga Kyung Do

Altos

HyeWon Kim
YooKyung Kim

Jain Jung
(DukJa Yang)
Moonhee Yi
Okhee Hong
Myungwon Kwak

Tenor

JungIl Moon
JaeHyung Yi
KwanOk Moon

ChunKi Kim
Won S. Park
Ilchan Ko
Jaesung Song

Bass

Ganju Choi
SeongYeon Chang

FKCC Choir**Sopranos**

Jung Min Kim
Ji Yeon Kim
Jeehae Park
Gia Heejin An
Soyeon Lee,
Jin Hee Kim
JeeHye Kang

Altos

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Sungshin Kim
Won Kyung Kim
Eun Young Kim
Ji Young Park,
Hye Sun Park
Rahee Seo
Jeesun Yoo
Kayoung Lee
Yea Jin Huh

Tenors

Wooje Kim
Joshua Lee
Hyungmoo Lee
Cholsoon Jang
Sam Cho
Dukjo Hwang
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Tori Finney
Kate Rudolph
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Noele Norris
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Alex Sailsman
Paula Jacobs
Lyne Tchapmi
Catherine Olsson
Marianne Gosciniak
Manishika Agaskar
Anne Yujung Lee
Elizabeth Qian
EunYoung (Alice) Choi
Sheela Devadas
Elizabeth Attaway
Allison Christian
Hazel Zengeni
Nicole Glabinski
Maggie Reagan
Ceres Lee
Elana Ben-Akiva

Christina Eilar
Purnima Balakrishnan
Katherine Fang
Veronica Chu
Di Liu
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Lily Chen
Theodora Kunicki
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Diana Yuri Lee
Samantha Hartzell
Pratiksha Thaker

Tenors

Justin Mazzola Paluska
Victor Morales
Bhaskar Balaji
Deniz Oktay
Aquil Fannis
Stephan Boyer
Harry Richman
Jae Jin Kim
Alex Oliva

Tim joubert

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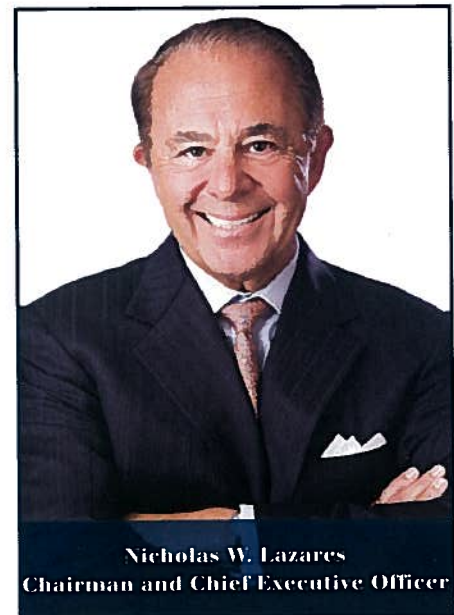
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Choral Suite 'Spring in My Hometown' No.1

KeeYoung Kim

The first opening piece, 'Spring Waltz and Spring in My Hometown', in Kim's new tune for woodwind instruments is friendly illustrated for the sound of birds' singing and also his genuine artistic compositional figures are pleasantly delivered by mixing the components of Western music with its Korean traditional melodies and rhythms in perfect balance.

The second piece, 'Sukjook' is described as a rainbow-pink-flower's florid blooming as the fruit of overcoming the long term winter. And this expression is reflecting the boundless joy of historical Korean's Independence from the 36 years of Japanese Occupation Period.

From the third piece, 'The Song of a Scops Owl' is materialized to express a brother's sentimental emotions towards his missing younger sister from the Korean War and symbolized the sound of birds' crying for his lost sister calling him endlessly.

The fourth piece, 'How far is My Mom?' is to picture the farcical conversations of the children waiting for their mother soon to be returning from downtown.

'Frogs in the Rice Fields,' the fifth piece, is cleverly painted the sounds of boisterous noise of frogs in the rice fields with the traditional rhythms of Korean folk music driven by the Korean's spiritual excitement through this movement.

The sixth piece, 'The Winter Ducks' is written in poet's later years with the condition of his physical illness. His choice of adopting the vigorous spiritual energy that the winter ducks possess tells us how he was desperate to be recovered from his illness.

1. 봄의 왈츠 & 고향의 봄

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그립습니다

2. 석죽

눈더미 얼음판 바로 그 밑에
네가 살아 있었구나 어린 석죽아
긴 겨울 지내면서 멀리간 해를
얼마나 기다렸니 추워떨었니?

어린 석죽 작은 풀잎아
이제는 비 속에서 꽃이 피겠네
어린 석죽 작은 풀잎아
빠알간 꽃 예쁜 꽃 네맘 같은 꽃

햇님이 이제야 네 곁에 와서
얼음박힌 네 손을 녹여주신다
뜨거운 사랑에 네 몸이 녹아
앞사귀에 파랗게 핏기가 돈다

1. Spring Waltz & Spring in My Hometown

Hometown where I lived is a village full of
blossoming flowers
Peach blossom, apricot blossom, and little azalea
The town is ablaze with glaring colors, in full
blossom
I miss the time I played in the blossoming field

Village of flowers and birds, my hometown
When it breezes from the southern blue field
Weeping willow at the side of a stream of town
dances
I miss the time I played in the blossoming field

Hometown where I lived is a village full of
blossoming flowers
Peach blossom, apricot blossom, and little azalea
The town is ablaze with glaring colors, in full
blossom
I miss the time I played in the blossoming field

2. A Rainbow-Pink-Flower

Right underneath the snowdrift and ice,
You have survived, a little rainbow-pink flower
How long have you waited on the sun that was
away for the long winter?
Or have you been shivering from the cold?

Oh a little rainbow-pink flower with small
leaves, you will soon bloom in the rain
Oh a little rainbow-pink with small leaves, red
flower, pretty flower, flower like your heart

The sun finally has come to you, melting your
ice-cold hands
The passionate love melts your body; the leaves
exuberantly come into life

Oh a little rainbow-pink flower with small
leaves, you will soon bloom in the rain
Oh a little rainbow-pink flower with small
leaves, red flower, pretty flower, flower like
your heart

A flower like your heart

5. 개구리

무논의 개구리 무논의 개구리
낮에는 점잖게 눈만 깜빡이면서
제각기 모른척 하고있어도
밤만 되면 이논 저논
서로 이름 부르네 서로 이름 부르네
합창을 하네

개골개골 짹 짹
개골개골 짹 짹
합창을 하네

별은 총총 먼 집엔 등불
어둠속엔 달맞이꽃도 웃고 있지
목이 짹 짹 때 까지 동무 이름 부르네
날 샅 때 까지 잠도 안 자네
서로 이름 부르네 서로 이름 부르네
합창을 하네

개골개골 짹 짹
개골개골 짹 짹
합창을 하네

6. 겨울 물오리

얼음 어는 강물이 춥지도않니?
동 동동 떠다니는 물오리들아

얼음장 위에서도 맨발로 노는
아장아장 물오리 귀여운새야

나도 이젠 찬 바람 무섭지않다
오리들아 이 강에서 같이 살자

5. Frogs in the Rice Fields

Frogs in the rice fields
Frogs in the rice fields
While they just blink their eyes quietly, during
the day, pretending not to know each other,
when night falls, here and there, they call each
other's names, croaking in chorus

Ribbit-ribbit rib rib
Ribbit-ribbit rib rib

Croaking in chorus

Stars twinkling, lights flickering, and even
evening primrose smiling in the dark
Frogs call their friends' names until they are
hoarse; until the day breaks, they won't go to
sleep
They call each other's names, croaking in chorus

Ribbit-ribbit rib rib
Ribbit-ribbit rib rib

Croaking in chorus

6. The Winter Ducks

Aren't you freezing in this ice-cold river, you
winter ducks?
Aren't you freezing in this ice-cold river, you
winter ducks?
Playing barefoot on the ice, you cute, waddling
winter ducks
I am too no longer afraid of the cold wind; let's
live in this river together, winter ducks

Symphony No. 9 in D minor, Op. 125

O Freunde, nicht diese Töne!
Sondern laßt uns angenehmere anstimmen,
und freudenvollere.

Freude! (men's chorus: Freude!)

Freude! (chorus again: Freude!)

Freude, schöner Götterfunken*
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligum!
Deine Zauber binden wieder
Was die Mode streng geteilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Wem der große Wurf gelungen,
Eines Freundes Freund zu sein;

Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja, wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund!

Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.
Vor Gott!

Oh friends, not these tones!
Rather, let us raise our voices in more pleasing
And more joyful sounds!

Joy! (Joy!)

Joy! (Joy!)

Joy, beautiful spark of the gods*
Daughter of Elysium,
We enter, drunk with fire,
Heavenly one, your sanctuary!
Your magic reunites
What custom strictly divided.
All men become brothers,
Where your gentle wing rests.

Whoever has had the great fortune
To be a friend's friend,

Whoever has won a devoted wife,
Join in our jubilation!
Indeed, whoever can call even one soul
His own on this earth!
And whoever was never able to, must creep
Tearfully away from this band!

Joy all creatures drink
At the breasts of nature;
All good, all bad
Follow her trail of roses.
Kisses she gave us, and vines,
A friend, proved to the end;
Pleasure was given to the worm,
And the cherub stands before God.
Before God!

Choral Suite 'Spring in My Hometown' No.1

KeeYoung Kim

The first opening piece, 'Spring Waltz and Spring in My Hometown', in Kim's new tune for woodwind instruments is friendly illustrated for the sound of birds' singing and also his genuine artistic compositional figures are pleasantly delivered by mixing the components of Western music with its Korean traditional melodies and rhythms in perfect balance.

The second piece, 'Sukjook' is described as a rainbow-pink-flower's florid blooming as the fruit of overcoming the long term winter. And this expression is reflecting the boundless joy of historical Korean's Independence from the 36 years of Japanese Occupation Period.

From the third piece, 'The Song of a Scops Owl' is materialized to express a brother's sentimental emotions towards his missing younger sister from the Korean War and symbolized the sound of birds' crying for his lost sister calling him endlessly.

The fourth piece, 'How far is My Mom?' is to picture the farcical conversations of the children waiting for their mother soon to be returning from downtown.

'Frogs in the Rice Fields,' the fifth piece, is cleverly painted the sounds of boisterous noise of frogs in the rice fields with the traditional rhythms of Korean folk music driven by the Korean's spiritual excitement through this movement.

The sixth piece, 'The Winter Ducks' is written in poet's later years with the condition of his physical illness. His choice of adopting the vigorous spiritual energy that the winter ducks possess tells us how he was desperate to be recovered from his illness.

1. 봄의 왈츠 & 고향의 봄

나의 살던 고향은 꽃피는 산골
복숭아꽃 살구꽃 아기 진달래
울긋불긋 꽃대궐 차리인 동네
그 속에서 놀던 때가 그립습니다

꽃동네 새 동네 나의 옛 고향
파란들 남쪽에서 바람이 불면
넷가의 수양버들 춤추는 동네
그 속에서 살던 때가 그립습니다

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울긋불긋 꽃대궐 차리인 동네
그 속에서 놀던 때가 그립습니다
그립습니다

2. 석죽

눈더미 얼음판 바로 그 밑에
네가 살아 있었구나 어린 석죽아
긴 겨울 지내면서 멀리간 해를
얼마나 기다렸니 추워떨었니?

어린 석죽 작은 풀잎아
이제는 비 속에서 꽃이 피겠네
어린 석죽 작은 풀잎아
빠알간 꽃 예쁜 꽃 네맘 같은 꽃

햇님이 이제야 네 곁에 와서
얼음박힌 네 손을 녹여주신다
뜨거운 사랑에 네 몸이 녹아
앞사귀에 파랗게 핏기가 돈다

1. Spring Waltz & Spring in My Hometown

Hometown where I lived is a village full of
blossoming flowers
Peach blossom, apricot blossom, and little azalea
The town is ablaze with glaring colors, in full
blossom
I miss the time I played in the blossoming field

Village of flowers and birds, my hometown
When it breezes from the southern blue field
Weeping willow at the side of a stream of town
dances
I miss the time I played in the blossoming field

Hometown where I lived is a village full of
blossoming flowers
Peach blossom, apricot blossom, and little azalea
The town is ablaze with glaring colors, in full
blossom
I miss the time I played in the blossoming field

2. A Rainbow-Pink-Flower

Right underneath the snowdrift and ice,
You have survived, a little rainbow-pink flower
How long have you waited on the sun that was
away for the long winter?
Or have you been shivering from the cold?

Oh a little rainbow-pink flower with small
leaves, you will soon bloom in the rain
Oh a little rainbow-pink with small leaves, red
flower, pretty flower, flower like your heart

The sun finally has come to you, melting your
ice-cold hands
The passionate love melts your body; the leaves
exuberantly come into life

Oh a little rainbow-pink flower with small
leaves, you will soon bloom in the rain
Oh a little rainbow-pink flower with small
leaves, red flower, pretty flower, flower like
your heart

A flower like your heart

3. 소쩍새

자다 깨어 들으면 어느 산에서
소쩍 다소쩍 우는 새소리
듣다 못해 가만히 나가봤더니
으스럼 달밤 보리풀 냄새

소리소리 피나게 부르건마는
대답이나 해줄이 어디나있나
가없다 생각하니 우는 소리도
오빠 오빠 오빠야로 들려집니다

잃어버린 내 동생이 죽었다며는
어찌나 오빠 오빠 우는 저 소리

자다 깨어 들으면 어느 산에서
소쩍 다소쩍 우는 새소리
가없다 생각하니 우는 소리도
오빠 오빠 오빠야로 들려집니다

잃어버린 내 동생이 죽었다며는
어찌나 오빠 오빠 우는 저 소리

4. 어디만큼 오시나

엄지 아가, 어머니는 어디만큼 오시나
읍내저자 다 보시고 신작로에 오시지

둘째 아가, 어머니는 어디만큼 오시나
아기 신발 사 가지고, 고개 넘어 오시지

셋째 아가, 어머니는 어디만큼 오시나
예쁜 아기 젖 주려고 언덕길에 오시지

넷째 아가, 어머니는 어디만큼 오시나
아기보려 종종 걸음 다리 건너 오시지

꼬마 아가, 어머니는 어디만큼 오시나
동구밖에 다 오셨다 엄마 마중나가자
마중나가자

3. The Song of a Scops Owl

In the night of broken sleep,
I hear a scops owl howling hoot hoot
After a while hearing the sound,
I go outside and smell hay for barley
I cry out your name, and there is no one who
would respond

Letting my heart go out to the howling sound
that echoes me back as brother brother
Perhaps my long-lost sister has passed away,
The scops owl cries brother brother

In the night of broken sleep,
I hear a scops owl howling hoot hoot
Letting my heart go out to the howling sound
that echoes me back as brother brother

Perhaps my long-lost sister has passed away,
The scops owl cries brother brother

Perhaps my long-lost sister has passed away,
The scops owl cries brother brother

4. How far is My Mom?

The first child wonders how far has mom come?
After looking around the market in town, she is
taking the new road to home

The second child wonders how far has mom come?
After buying the baby's new pair of shoes, she is
climbing uphill to home

The third child wonders how far has mom come?
To feed the pretty baby, she is going over the hill to
home

The fourth child wonders how far has mom come?
To see the baby, she is crossing the bridge to home
with short and quick steps

The youngest child wonders how far has mom come?
She is about to enter the village; let's go to meet her

Let's go to meet her

5. 개구리

무논의 개구리 무논의 개구리
낮에는 점잖게 눈만 깜빡이면서
제각기 모른척 하고있어도
밤만 되면 이논 저논
서로 이름 부르네 서로 이름 부르네
합창을 하네

개골개골 퍽 퍽
개골개골 퍽 퍽
합창을 하네

별은 총총 먼 집엔 등불
어둠속엔 달맞이꽃도 웃고 있지
목이 퍽 설 때 까지 동무 이름 부르네
날 썰 때 까지 잠도 안 자네
서로 이름 부르네 서로 이름 부르네
합창을 하네

개골개골 퍽 퍽
개골개골 퍽 퍽
합창을 하네

6. 겨울 물오리

얼음 어는 강물이 춥지도않니?
동 동동 떠다니는 물오리들아

얼음장 위에서도 맨발로 노는
아장아장 물오리 귀여운새야

나도 이제 찬 바람 무섭지않다
오리들아 이 강에서 같이 살자

5. Frogs in the Rice Fields

Frogs in the rice fields
Frogs in the rice fields
While they just blink their eyes quietly, during
the day, pretending not to know each other,
when night falls, here and there, they call each
other's names, croaking in chorus

Ribbit-ribbit rib rib
Ribbit-ribbit rib rib

Croaking in chorus

Stars twinkling, lights flickering, and even
evening primrose smiling in the dark
Frogs call their friends' names until they are
hoarse; until the day breaks, they won't go to
sleep
They call each other's names, croaking in chorus

Ribbit-ribbit rib rib
Ribbit-ribbit rib rib

Croaking in chorus

6. The Winter Ducks

Aren't you freezing in this ice-cold river, you
winter ducks?

Aren't you freezing in this ice-cold river, you
winter ducks?

Playing barefoot on the ice, you cute, waddling
winter ducks

I am too no longer afraid of the cold wind; let's
live in this river together, winter ducks

Chorus of the Hebrew Slaves from Nabucco

Va, pensiero, sull'ali dorate;
va, ti posa sui clivi, sui colli,
ove olezzano tepide e molli
l'aure dolci del suolo natal!

Del Giordano le rive saluta,
di Sionne le torri atterrate...
Oh mia patria sì bella e perduta!
Oh membranza sì cara e fatal!

Arpa d'or dei fatidici vati,
perché muta dal salice pendi?
Le memorie nel petto raccendi,
ci favella del tempo che fu!

O simile di Sòlima ai fati
traggi un suono di crudo lamento,
o t'ispiri il Signore un concerto
che ne infonda al patire virtù.

Triumphal March from Aida

Gloria all'Egitto, ad Iside
che il sacro suol protegge!
Al Re che il Delta regge
Inni festosi alziam
Gloria! Gloria! Gloria!
Gloria al Re!
Inni alziam
Inni festosi alziam

S'intrecci il loto al lauro
sul crin dei vincitori!
Nembo gentil di fiori
stenda sull'armi un vel.
Danziam, fanciulle egizie,
le mistiche carole,
come d'intorno al sole
danzano gli astri in ciel!

Vieni, o guerriero vindice,
vieni a gioir con noi;
sul passo degli eroi
i lauri, i fior versiam!
Gloria all'Egitto, gloria!
Gloria all'Egitto, gloria!
Grazie rendete agli Dei

Fly, thought, on wings of gold;
go settle upon the slopes and the hills,
where, soft and mild, the sweet airs
of our native land smell fragrant!

Greet the banks of the Jordan
and Zion's toppled towers...
Oh, my country so beautiful and lost!
Oh, remembrance so dear and so fatal!

Golden harp of the prophetic seers,
why dost thou hang mute upon the willow?
Rekindle our bosom's memories,
and speak to us of times gone by!

Mindful of the fate of Jerusalem,
give forth a sound of crude lamentation,
or may the Lord inspire you a harmony of voices
which may instill virtue to suffering.

Glory to Egypt, mother land,
Isis, our great defender!
O King, who reigns in splendour,
O King, who reigns in splendour
anthems of praise we sing!
Glory! Glory to our king,
Praise we'll sing
Glad hymns of praise to thee we'll sing!

A lotus garland fair
among the victors laurel twining,
We'll spread a carpet shining
bright with the blossoms of spring.
We'll dance, Egyptian maidens,
in honour of our great one;
Stars circling round the sun
who dutiful tribute bring.

Glory and praise,
great conqueror;
honour and salutation!
laurels and flowers we bring!
Glory to Egypt, glory
Thank all the gods,

Symphony No. 9 in D minor, Op. 125

O Freunde, nicht diese Töne!
Sondern laßt uns angenehmere anstimmen,
und freudenvollere.
Freude! (men's chorus: Freude!)
Freude! (chorus again: Freude!)

Freude, schöner Götterfunken*
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum!
Deine Zauber binden wieder
Was die Mode streng geteilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Wem der große Wurf gelungen,
Eines Freundes Freund zu sein;

Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja, wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund!

Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.
Vor Gott!

Oh friends, not these tones!
Rather, let us raise our voices in more pleasing
And more joyful sounds!
Joy! (Joy!)
Joy! (Joy!)

Joy, beautiful spark of the gods*
Daughter of Elysium,
We enter, drunk with fire,
Heavenly one, your sanctuary!
Your magic reunites
What custom strictly divided.
All men become brothers,
Where your gentle wing rests.

Whoever has had the great fortune
To be a friend's friend,

Whoever has won a devoted wife,
Join in our jubilation!
Indeed, whoever can call even one soul
His own on this earth!
And whoever was never able to, must creep
Tearfully away from this band!

Joy all creatures drink
At the breasts of nature;
All good, all bad
Follow her trail of roses.
Kisses she gave us, and vines,
A friend, proved to the end;
Pleasure was given to the worm,
And the cherub stands before God.
Before God!

Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen.

Seid umschlungen, Millionen!
Diesen Kuß der ganzen Welt!
Brüder, über'm Sternenzelt
Muss ein lieber Vater wohnen.
Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn über'm Sternenzelt!
Über Sternen muss er wohnen.

Finale repeats the words:
Seid umschlungen, Millionen!
Diesen Kuß der ganzen Welt!
Brüder, über'm Sternenzelt
Muss ein lieber Vater wohnen.
Seid umschlungen,
Diesen Kuß der ganzen Welt!
Freude, schöner Götterfunken
Tochter aus Elysium,
Freude, schöner Götterfunken
Götterfunken!

Glad, as His suns fly
Through the Heaven's glorious design,
Run, brothers, your path,
Joyful, as a hero to victory.

Be embraced, millions!
This kiss for the whole world!
Brothers, above the starry canopy
Must a loving Father dwell.
Do you bow down, millions?
Do you sense the Creator, world?
Seek Him beyond the starry canopy!
Beyond the stars must He dwell.

Finale repeats the words:
Be embraced, you millions!
This kiss for the whole world!
Brothers, beyond the star-canopy
Must a loving Father dwell.
Be embraced,
This kiss for the whole world!
Joy, beautiful spark of the gods,
Daughter of Elysium,
Joy, beautiful spark of the gods
Spark of the gods!