



BEETHOVEN'S NINTH

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Saturday, September 24, 2022 · 7:30pm

Grace Presbyterian Church

Peoria Symphony Orchestra - George Stelluto, Conductor
Apollo Chorus of Chicago - Stephen Alltop, Director
Jorge Federico Osorio, Piano

Michelle Areyzaga, Soprano
Naomi Louisa O'Connell, Mezzo-Soprano
Rodrick Dixon, Tenor
Ryan Speedo Green, Bass-Baritone

CONCERTO NO. 5 FOR PIANO AND ORCHESTRA IN E-FLAT MAJOR, OP. 73 ("EMPEROR")

Ludwig van Beethoven
(1770-1827)

Allegro
Adagio un poco mosso
Rondo: Allegro

Jorge Federico Osorio · Piano

INTERMISSION

SYMPHONY NO. 9 IN D MINOR, OP. 125 ("CHORAL")

Ludwig van Beethoven

Allegro ma non troppo, un poco maestoso
Scherzo: Molto vivace
Adagio molto e cantabile
Finale: Presto

Michelle Areyzaga · Soprano
Naomi Louisa O'Connell · Mezzo-Soprano
Rodrick Dixon · Tenor
Ryan Speedo Green · Bass-Baritone
Apollo Chorus of Chicago

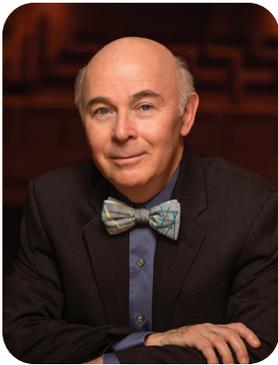
CONCERT SPONSORS & UNDERWRITERS

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This program is partially supported by a grant
from the Illinois Arts Council Agency.

Jorge Federico Osorio · Piano



Recipient of the prestigious Medalla Bellas Artes, the highest honor granted by Mexico's National Institute of Fine Arts, Jorge Federico Osorio has been lauded throughout the world for his superb musicianship, powerful technique, vibrant imagination, and deep passion. He has performed with many of the world's leading ensembles, including the symphony orchestras of Atlanta, Chicago, Cincinnati, Dallas, Detroit, Milwaukee, Philadelphia, Pittsburgh, Seattle and the National Symphony Orchestra of

Mexico; the Israel, Warsaw, and Royal Philharmonics; RTÉ National Symphony Orchestra (Dublin), Sinfonica Nazionale della Rai (Torino), São Paulo Symphony Orchestra (OSESP), Moscow State Orchestra, Orchestre Nationale de France, Philharmonia Orchestra and the Concertgebouw Orchestra. He has collaborated with such distinguished conductors as Rafael Frühbeck de Burgos, James Conlon, Bernard Haitink, Manfred Honeck, Mariss Jansons, Lorin Maazel, Juanjo Mena, Jorge Mester, Carlos Miguel Prieto, Robert Spano, Klaus Tennstedt, and Jaap van Zweden, among many others. His concert tours have taken him to Asia, North, Central, and South America, and Europe, where he has performed in Amsterdam, Berlin, Brussels, Dublin, Düsseldorf, Leipzig, Stuttgart, and Torino.

Osorio has given recitals recently in Los Angeles (The Wallis Annenberg Center for the Performing Arts); Mexico City and Xalapa, Mexico; Aix en Provence, France; Highland Park, Illinois (Ravinia Festival); San José, Costa Rica; and Rio de Janeiro, Brazil. Other recitals during the past few seasons have taken place in Berkeley, California (Cal Performances), Boston, and Chicago, where he has appeared on Symphony Center's distinguished Piano Series on four separate occasions. He has also given two recitals in New York City at Lincoln Center's Alice Tully Hall, both of which were highly acclaimed by Allan Kozinn of *The New York Times*. North American festival appearances have included the Hollywood Bowl, Mainly Mozart, Bard, Newport, Grant Park, and Ravinia, where he performed all five Beethoven Concerti with the Chicago Symphony Orchestra under the direction of Maestro Conlon on two consecutive evenings.

A prolific recording artist, Osorio has documented a wide variety of repertoire, including a solo Brahms CD that Gramophone proclaimed "one of the most distinguished discs of Brahms' piano music in recent years." Orchestral recordings include Beethoven's five Piano Concertos and Choral Fantasy; both Brahms Concertos; and concertos by Chávez, Mozart, Ponce, Rachmaninov, Ravel, Rodrigo, Schumann, Tchaikovsky, and Weinberg. Osorio's acclaimed solo recordings on Cedille Records include *Final Thoughts – The Last Piano Works of Schubert & Brahms*; *Russian Recital* with compositions by Mussorgsky, Prokofiev, and Shostakovich; *Salón Mexicano*, comprising music of Mexican composers Manuel M. Ponce, Felipe Villanueva, Ricardo Castro, and José Rolon;

PEORIA SYMPHONY ORCHESTRA

September 24, 2022

George Stelluto • Conductor

Conductor Podium Endowment

Robert E. Gilmore – Caterpillar Inc.

Directors Charitable Award Program

VIOLIN 1

Marcia Henry Liebenow, Concertmaster

Margaret FioRito

Katie Cousins

Jo Marie Sison

Fiona Brickey

Yu-Kun Hsiang

Viktor Kuru

Rachel Peters

Lisa Merrill

VIOLIN 2

Chenoa Murphy, Guest Principal

The Frederick Family Endowment

Leslie Koons

Rosemary Ardner

Molly Wilson

Hyo-Jung Chun

Faith Burdick

Ana Colakovic

Karen Martin

VIOLA

Erin Rafferty, Guest Principal

Sharon and John Amdall Endowment

Nicholas McKee

Mary Heinemann

Allison Montgomery

Jason Warner

Lowell Koons

Mark Wirbisky

CELLO

Adriana Ransom, Principal

Parker Endowment in memory of H. H. Block

Yunjin Ro

Calvin Armstrong

Biran Goana

Christine Cicha

Richard Hughey

Bianca d'Avila do Prado

BASS

Patrick Aubyrn, Acting Principal

Peoria Symphony Guild and Friends

Endowment In Memory of Norbert Cieslewicz

Kristina Lee

Margaret Briskin

Garold Fowler

Mike White

Michael Van Ryn

Richard Wagon

FLUTE

Justina Chu, Guest Principal

Augusta Foundation Endowment in the name of

E.C. Heidrich

Denise Cooksey

Kimberly Tegg

OBOE

Sam Waring, Guest Principal

Mrs. Thomas Foster Endowment

Jeremy Curtis

CLARINET

Roger Garrett, Principal

Eric Ginsberg

BASSOON

Michael Dicker, Principal

CONTRABASSOON

Grant Gillett

HORN

Amy Krueger, Principal

Mrs. Trenchard French Endowment

Luke Berkley, Assistant Principal

Dawn Clark

Devin Cobleigh-Morrison

Rachel Hockenberry

TRUMPET

Sarah Carrillo, Principal

David Nakazono

TROMBONE

Mark Babbitt, Principal

Ben Carrasquillo

Chris Darwell

TIMPANI

David Collier, Principal

Eugene and Donna Sweeney Endowment

PERCUSSION

Peggy Bonner, Principal

Endowment in memory of Jane and William Reid

and Carolyn Reid Sisney

Kevin Nichols

Ben Stiers

an entire disc devoted to the music of Ponce; a 2-CD set of Debussy and Liszt; and *Piano Español*, a collection of works by Albéniz, Falla, Granados, and Soler that received glowing reviews internationally and marked Osorio as one of the world's great interpreters of Spanish piano music. In addition to Cedille, Osorio's recorded work may be found on the Artek, ASV, CBS, EMI, IMP, and Naxos labels.

An avid chamber music performer, Osorio has served as artistic director of the Brahms Chamber Music Festival in Mexico; performed in a piano trio with violinist Mayumi Fujikawa and cellist Richard Markson; and collaborated with Yo-Yo Ma, Ani Kavafian, Elmar Oliveira, Henryk Szeryng, and the Pacifica and Moscow Quartets. He began studying the piano at the age of five with his mother, Luz María Puente, and later attended the conservatories of Mexico, Paris, and Moscow, where he worked with Bernard Flavyigny, Monique Haas, and Jacob Milstein. He also studied with Nadia Reisenberg and Wilhelm Kempff. Highly revered in his native Mexico, Osorio resides in the Chicagoland area, where he serves on the faculty at Roosevelt University's Chicago College of Performing Arts.

Michelle Areyzaga • Soprano



As a coveted performer with a diverse repertoire, American soprano Michelle Areyzaga is held in high regard by orchestras and opera companies throughout the United States and abroad. Miss Areyzaga was the PSO's 2020-2021 Artist-in-Residence and has appeared on numerous PSO orchestral concerts, chamber music programs, and television broadcasts. She has performed operatic roles with New York City Opera in Telemann's *Orpheus* as well as in their VOX series and has appeared in

leading roles with Chicago Opera Theater, Lyric Opera of Chicago's *In the Neighborhoods* programs, Opera Birmingham, Ravinia Festival, and Orquesta Sinfónica del Estado de México.

Michelle Areyzaga's association with the music of Leonard Bernstein runs deep. She has become well known for her interpretation of his delightful and moving music — from her portrayal of Cunegonde in *Candide* to her participation in varied programs featuring his works, including musical theater and chamber music/recital works. Areyzaga toured the show *Bernstein on Broadway* together with Jamie Bernstein (Leonard's daughter) for six years, performing it with the Cleveland Orchestra, Minnesota Orchestra, the Israel Philharmonic Orchestra, and the Oregon Bach Festival, among many others. Areyzaga is still often heard performing Bernstein, such as her performances in Las Vegas and at Ravinia in conjunction with the composer's centennial celebration.

As an orchestral soloist, she has also appeared with the Richmond Symphony, Toledo Symphony, Colorado Symphony Orchestra, Grant Park Music Festival, Rochester Symphony, Phoenix Symphony Orchestra, Hartford Symphony, San Antonio Symphony, Rhode Island Philharmonic, Wichita Symphony Orchestra, Cheyenne Symphony Orchestra, and North Carolina Symphony, among others. She sang the first Bach B minor Mass in the country of Costa Rica, under the baton of Maestro John Nelson.

Ms. Areyzaga's operatic roles have included Susanna, *Le nozze di Figaro*; title role, *Madama Butterfly*; Cunegonde, *Candide*; Adina, *L'elisir d'amore*; Despina, *Così fan tutte*; Zerlina, *Don Giovanni*; Pamina, *Die Zauberflöte*; Lauretta, *Gianni Schicchi*; both Musetta and Mimì, *La bohème*; and Casilda in *The Gondoliers*.

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**MICHELLE AREYZAGA
WAS THE PSO'S 2020-
2021 ARTIST-IN-RESIDENCE
AND HAS APPEARED ON
NUMEROUS PSO ORCHESTRAL
CONCERTS, CHAMBER MUSIC
PROGRAMS, AND TELEVISION
BROADCASTS.**

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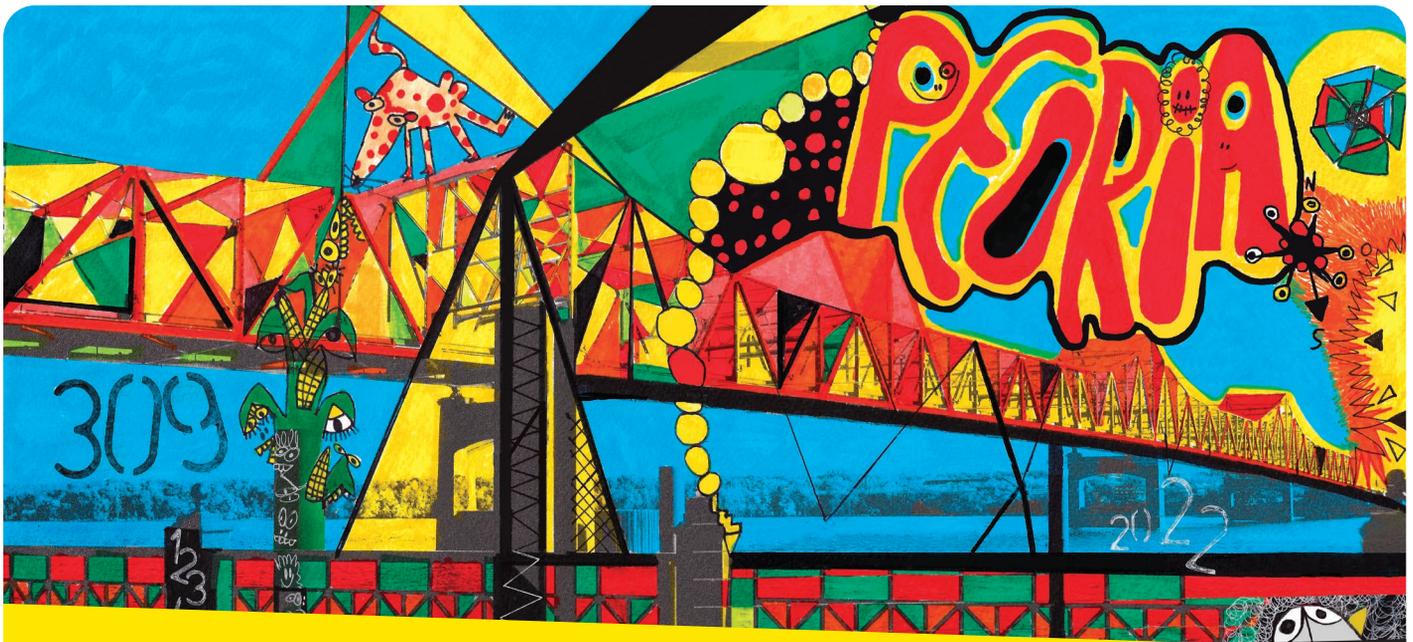
Known as a foremost interpreter of vocal art song and chamber music, Ms. Areyzaga has been a repeat guest of the New York Festival of Song under the direction of Steven Blier and Michael Barrett, the Chamber Music Society of Lincoln Center, the Chicago Ensemble, as well as Chicago's Dame Myra Hess Memorial Concert Series and the Tucson Desert Song Festival. She has collaborated with the Avalon String Quartet, the Cavatina Duo, and the Lincoln Trio, and has been selected to perform world premieres of many new works by American composers.

As a recorded artist, she has performed song cycles by Gwyneth Walker on *The Sun Is Love (Proteus)*. Other recordings include Songs from *Spoon River (Cedille)* by Lita Grier and *The Small Hours*, songs by William Ferris. She has sung numerous times in both live and programmed broadcasts on Chicago's classical music radio station, WFMT. Her latest recording projects include: a solo album titled *Were I With Thee*, featuring words penned by women and set by American composers; Brahms' Requiem with Bella Boce; and *Children of Adam/ Dona Nobis Pacem* with the Richmond Symphony.

Ms. Areyzaga made her European concert debut as soloist in Vaughan Williams' *Mass in G Minor* at England's York Minster Cathedral, Ely Cathedral, and St. Mary's Church in Oxford. In Paris, she received standing ovations as a soloist in the *Lord Nelson Mass* with the orchestra of London's Royal Academy of Music and the St. Charles Singers.

Michelle Areyzaga has been named "Artist of the Year" by Pioneer Press and has been an award recipient from the Julian Autrey Song Foundation, Wm. C. Byrd International Young Artist, Shreveport Opera Singer of the Year, Marguerite McCammon Vocal Competition (Ft. Worth Opera), NATSAA – National Finalist "Outstanding Artist" chosen by Teresa Stratas, Metropolitan Opera National Council (Central Region), Viñas Concurr International and the Concert Artist Guild.

She received her B.A. in Vocal Performance from Roosevelt University with honors and was a member of Ravinia's Steans Institute for Young Artists. In addition, she has been a member of the OperaWorks Summer intensive Program in L.A. and a member of Chicago Opera Theater's Debut Artist Series.



PEORIA ART GUILD
Fine Art Fair

Event Info & Tickets at peoriaartguild.org

SEPT 24-25

Sat 10a - 5p Sun 10a - 4p

Peoria Riverfront

Naomi Louisa O'Connell • Mezzo-Soprano



Hailed by *The New York Times* as “radiant,” Naomi Louisa O’Connell made her professional debut in 2012 starring on the West End in Terrence McNally’s play *Master Class*. Her work encompasses both theatrical and operatic repertoire, ranging from straight place to operas, recitals and cabarets, to sound sculptures and virtual reality performance art.

Sought after for her interpretations of contemporary opera, she recently created the role of Mrs. Van Buren in *Intimate Apparel* at Lincoln Center Theater, a

development of the Metropolitan Opera/LCT commissioning program, which will be released on *PBS Great Performances*. Notable operatic roles include the title role in Monteverdi’s *L’incoronazione di Poppea* (Oper Frankfurt), Cherubino in Mozart’s *Le nozze di Figaro* (Welsh National Opera, Atlanta Opera), Offenbach’s *La Pêrichole* (Garsington Opera), and Mélisande in *Pelléas et Mélisande* — both Maeterlinck’s play and Debussy’s opera — with the Cincinnati Symphony.

Lauded by *The New York Times* as “a natural in the recital format” for her Carnegie Hall debut recital *Witches, Bitches & Women in Britches* at Weill Recital Hall, she performs regularly in concerts internationally, and her recitals have been featured on WQXR and the Met Live Arts Series. A keen performer of chamber music, her nuanced performance of Ravel’s Mallarmé songs at the Marlboro Music Festival was applauded by the *Boston Globe* as “outstanding.”

Previous engagements with the Peoria Symphony Orchestra include Martucci’s song cycle *La canzone dei ricordi* with Maestro George Stelluto, and a Resident Artist Week with pianist Brent Funderburk in 2018. Upcoming performances include the world premiere of Emma O’Halloran’s monodrama *Mary Motorhead* and virtual reality opera *As an nGnách* (Finola Merivale/Jody O’Neill), and engagements with LA Opera, NYC’s Prototype Festival, Hong Kong’s Intimate of Creativity Festival, Irish National Opera and the New York Festival of Song.

Rodrick Dixon • Tenor



Rodrick Dixon possesses a tenor voice of extraordinary range and versatility that has earned him the respect and attention of leading conductors, orchestras, and opera companies.

Notable operatic engagements include Los Angeles Opera in the title role of Zemlinsky’s *Der Zwerg* conducted by James Conlon and as Walther von der Vogelweide in *Tannhäuser*.

At Michigan Opera Theater and Todi Music Festival, Dixon appeared as Tonio in *La Fille Du Regiment*. He also appeared as Lenski in Todi’s production of *Eugene Onegin*. At Portland Opera, he performed the title role of *Les Contes d’Hoffmann*; Prince in Opera Columbus’ premiere of *Vanqui*; Sportin’ Life in Virginia Opera’s *Porgy & Bess*; the Duke in *Rigoletto* for Cincinnati Opera; and Opera Southwest in the title role of Rossini’s *Otello*.

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**BOTH RODRICK DIXON
AND RYAN SPEEDO GREEN
ARE MARKING THEIR
PSO DEBUTS WITH THIS
SEASON'S PERFORMANCE
OF BEETHOVEN'S SYMPHONY
NO. 9.**

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On the concert stage, Dixon is a regular guest of the Cincinnati May Festival, where he has performed Orff's *Carmina Burana*, Stravinsky's *Oedipus Rex*, Janacek's *Glagolitic Mass*, Mahler's *Das Klagende Lied*, Beethoven's *Symphony No. 9*, Rachmaninoff's *The Bells*, Rossini's *Stabat Mater* and Nathaniel Dett's *The Ordering of Moses* in Cincinnati and in New York's Carnegie Hall. Other notable appearances include the Los Angeles Philharmonic in the title role of Stravinsky's *Oedipus Rex*, conducted by Esa-Pekka Salonen and directed by Peter Sellars. He reprised the role in the same production for the Sydney Arts Festival in Australia, directed by Mr. Sellars. His Ravinia Festival credits include *The Bells* and Mahler's *Das Klagende Lied*. For Cleveland Orchestra at Blossom Music Center, Dixon appeared as Sportin' Life in Robert Russell Bennett's suite of music from Gershwin's *Porgy and Bess*, conducted by Robert Porco.

Other debuts include the Atlanta Symphony honoring Martin Luther King Jr. conducted by Robert Spano; the Vail Music Festival as tenor soloist in Beethoven's *Ninth Symphony* conducted by Marin Alsop and *The Longfellow Chorus* documentary based on the composer Samuel Coleridge-Taylor. Mr. Dixon made his Choral Arts Society of Music debut as the Celebrant in Bernstein's *Mass* performed at the Kennedy Center in Washington, DC. He returned to Carnegie Hall with the American Symphony Orchestra as tenor soloist in Delius' *A Mass of Life* and to the Cincinnati May Festival as the featured soloist in a new work by Alvin Singleton. He has also appeared with the Philadelphia Orchestra at the Saratoga Performing Arts Center as a tenor soloist in Beethoven's *Symphony No. 9* and Hannibal Lokumbe's *One Land, One River, One People*. At St. Louis Symphony Orchestra, conducted by David Robertson, and RAI National Symphony in Torino, Italy, conducted by James Conlon, Dixon made his *Der Fliegende Holländer* debut as Erik.

He was the tenor soloist for the Philadelphia Orchestra composer in residence, Hannibal Lokumbe, world premieres of *Healing Tones and One Land, One River, One People*, conducted by Yannick Nézet Séguin. He also performed in Lokumbe's historic work *Crucifixion Resurrection* presented by the orchestra, honoring the nine church members who lost their lives during Bible study in Charleston, SC. Recent notable engagements include the Cincinnati Symphony's Beethoven *Symphony No. 9*, conducted by Louis Langree; the Madison Symphony Janacek's *Glagolitic Mass* conducted by John DeMain; the Colorado Symphony and Sao Paulo State Symphony Orchestra in Brazil performances of *Too Hot to Handel*, conducted by Marin Alsop. Future engagements include tenor soloist appearances in Beethoven's *Missa Solemnis* with the Philadelphia Orchestra, conducted by Yannick Nézet-Séguin; and Florida

Orchestra conducted by Michael Francis. Dixon made his Greensboro Symphony and Richmond Symphony debuts in the *Beethoven Symphony No. 9* and reprises the title role of Zemlinsky's *Der Zwerg* for his Enescu Festival debut in Romania.

Mr. Dixon has appeared with the Atlanta Symphony, Los Angeles Philharmonic, Pittsburgh Symphony, Dayton Philharmonic, Charleston Symphony, West Virginia Symphony, Chicago Symphony Orchestra, Elgin Symphony, and the Concordia Orchestra at Lincoln Center. He appeared with Trilogy Opera and the Colour of Music Festival celebrating African American composers. A gifted recitalist, Dixon earned rave reviews for his Dame Myra Hess Memorial Concert broadcast honoring Roland Hayes on WFMT-FM/Chicago. He has also presented pre-concert recitals at the Cincinnati May Festival; completed a 30-city tour for Community Concerts as well as a duet concert, "Following in the Footsteps," at Hampton University with soprano Alfreda Burke, with whom he has also appeared in duet recitals for the Umbria Music Festival in Italy, Anchorage, Los Angeles, Washington DC, Tennessee, Detroit, Toronto, Dayton, and Chicago.

Mr. Dixon's extensive television credits include *Martha & Snoop's Potluck Dinner Party*, VH1 (2017); Freedom Awards, National Civil Rights Museum (2017); *Noel, Noel Christmas Show*, Fox 13 (2017); Variety Children's Charity TV show honoring CEO Julia Morley of Miss World in London (2016); Miss World Pageant in Washington, DC at the MGM (2016); Ordos, China (2012); *An Evening with Vernon Jordan/HistoryMakers* WETA, PBS (2014); the Variety Children's Charity telethon in Des Moines, Iowa (2012-present); The US Air Force 60th Anniversary Musical Celebration (2007); *Cook, Dixon & Young Vol. 1 PBS Great Performances* (2005); Washington Opera Gala at Constitution Hall (2003); The Mark Twain Awards Honoring Whoopi Goldberg at Kennedy Center (2002); *Three Mo' Tenors PBS Great Performances* (2001); and *My Favorite Broadway: The Love Songs at City Center* (2000). Other TV appearances include *The Tavis Smiley Show* on PBS/NPR (2006); *The Jerry Lewis Telethon* (2002-2003); Marshall Field's Christmas Commercials (2002); TV One's Christmas Specials (2006/07); WGN's *A Christmas Glory* (2003 and 2006); The Tony Awards (1998); NBC's *Today Show*; *Good Morning America*; *The Rosie O'Donnell Show* (2002); and *The Wayne Brady Show*.

Dixon's musical theater and other theatrical concert credits include the original cast of *Ragtime* on Broadway/Chicago/Toronto, *Show Boat* at the Auditorium Theatre, Pops Concerts at Grant Park Music Festival, Chicagoland Pops Orchestra at the Rosemont Theater with Michael Feinstein, The Cincinnati Pops with Erich Kunzel, and annual Christmas concerts of *Too Hot To Handel* at the Detroit Opera House and the Chicago's Auditorium Theatre. The show made its Memphis Orpheum Theatre debut in 2018.

Recordings include (Sony/BMG): *PBS Great Performances Cook, Dixon & Young Volume One* (2005); *Follow That Star Christmas* CD (2003); Liam Lawton's *Sacred Land* (2006); *Rodrick Dixon Live in Concert* (2008), and a Christmas album with the Cincinnati Pops.

Ryan Speedo Green • Bass-Baritone



Grammy Award-winning bass-baritone Ryan Speedo Green has quickly established himself as an artist of international demand at the world's leading opera houses. In the 2020-2021 season, Mr. Green made his house debut as Jake in *Porgy and Bess* with Theatre an der Wien, as well as his house debut with Palm Beach Opera singing Colline in *La bohème* and Sprecher in *Die Zauberflöte*, both directed by James Robinson and conducted by music director David Stern. Mr. Green also made his

debut with Columbus Opera for a digital residency and broadcast of the stage version of his best-selling book, *Sing for Your Life*. Concert engagements include appearing as a featured soloist with San Diego Symphony for the opening of their new outdoor venue, The Shell; an All-Star Concert with Isabel Leonard at Austin Opera, broadcast on Austin PBS; a concert of arias with the Virginia Arts Festival conducted by Virginia Opera music director Adam Turner; Beethoven's *Symphony Number 9* with Tulsa Symphony; and an alumni concert with Wolf Trap Opera. Mr. Green was also the first Artist in Residence for the Texas Opera Alliance, where he held masterclasses and community events for Houston Grand Opera, Dallas Opera, Austin Opera, Forth Worth Opera, and Opera San Antonio.

Mr. Green was scheduled to return to the Metropolitan Opera in the 2020-2021 season for four roles, including Ferrando in *Il trovatore*, Commendatore in a new production of *Don Giovanni*, and Geisterbote in *Die Frau Ohne Schatten* both of which were scheduled to be conducted by music director Yannick Nézet-Seguin and broadcast as part of the Met's *Live in HD series*. Mr. Green was also scheduled to sing his house and role debut as Rocco in Francesca Zambello's production of *Fidelio* with Washington National Opera. Orchestral engagements included a scheduled return to the Mostly Mozart Festival for a staged performance of Mozart's *Requiem*, conducted by Louis Langrée, and Beethoven's *Symphony No. 9* with Marin Alsop at Carnegie Hall as part of a global "Ode to Joy" celebration of the anniversary of the composer's birth.

In the fall of 2016, Little, Brown published *Sing for Your Life* by *New York Times* journalist Daniel Bergner. The book tells the story of Mr. Green's personal and artistic journey — from a trailer park in southeastern Virginia and time spent in Virginia's juvenile facility of last resort to the Met stage. *The New York Times Book Review* called the book "one of the most inspiring stories I've come across in a long time," and the *Washington Post* called it a "vital, compelling and highly recommended book." *Sing for Your Life* has been honored with a number of recognitions including the *New York Times* bestseller and editor's choice, a *Washington Post* Notable Book, and a *Publishers Weekly* Book of the Year.

Highlights of Mr. Green's performances at the Metropolitan Opera include his debut as Jake in James Robinson's new production of the Gershwin's *Porgy and Bess*, which won a Grammy Award, and Colline in the iconic Zeffirelli production of *La bohème*, which the *New York Times* labeled Mr. Green "the real showstopper" and the *New York Observer* marked as his "breakthrough as a star." Additional highlights include the King in *Aida*, Oro in *Semiramide*, Rambo in the premiere of *The Death of Klinghoffer* conducted by David Robertson, the Second Knight in a new production of *Parsifal*, broadcast as part of the Met's *Live in HD program*, the Bonze in *Madama Butterfly*, and the Jailer in *Tosca*. Additional

operatic engagements include Ferrando in *Il trovatore* with Opera de Lille's traveling production, Third King in *Die Liebe der Danae* with the *Salzburg Festival*, his house and role debut as Osmin in the James Robinson production of *Die Entführung aus dem Serail* at Houston Grand Opera, as well as his house and role debut as Escamillo in *Carmen* with Opera San Antonio.

At the Wiener Staatsoper, Mr. Green has been seen as Fasolt in *Das Rheingold*, Don Basilio in *Il Barbiere di Siviglia*, Varlaam in *Boris Godunov*, Ferrando in *Trovatore*, Raimondo in *Lucia di Lammermoor*, and Banquo in *Macbeth*, Sarastro in *Die Zauberflöte*, Der Einarmige in *Die Frau ohne Schatten*, Sparafucile in a new production of *Rigoletto*, Lodovico in *Otello*, Angelotti in *Tosca*, Timur in a new production of *Turandot*, Peneios in *Daphne*, Fouquier-Tinville in *Andrea Chénier*, the Monk in *Don Carlo*, the Pope in *Lady Macbeth of Mtsensk*, and the King in *Aida*. Orchestral appearances include Beethoven's *Ninth Symphony* with Los Angeles Philharmonic, conducted by Gustavo Dudamel at the Hollywood Bowl, the Philadelphia Orchestra, and the Chicago Symphony Orchestra at the Ravinia Festival, the Florida Symphony, and Norwalk Symphony Orchestras.

Additional appearances include his debut with the Mostly Mozart Festival singing Mozart's *Requiem* with Louis Langrée; appearances with Tanglewood Festival for Verdi's *Requiem* with the Tanglewood Music Festival conducted by Andris Nelsons; Walton's *Belshazzar's Feast* with Bramwell Tovey conducting the Boston Symphony Orchestra; his debut with the Brevard Music Festival singing Verdi's *Requiem*; Strauss's *Daphne* with the Cleveland Orchestra conducted by music director Franz Welser-Möst; his debut with the Boston Symphony Orchestra as the Second Soldier in *Salome* under the baton of Andris Nelsons; Mahler's *Symphony No. 8* with the Ravinia Festival conducted by Marin Alsop; an appearance with the Chamber Music Society of Lincoln Center for Bach's *Ich habe genug* with the Orion String Quartet; and Mozart's *Coronation Mass* with the Virginia Symphony.

Recital engagements include his debut at the Ravinia Festival with pianist Adam Nielsen; at the Terrace Theatre at the Kennedy Center as the winner of the Marian Anderson Vocal Award from Washington National Opera; with the George London Foundation at the Morgan Library in New York, accompanied by Ken Noda; with Dayton Opera at the Schuster Performing Arts Center; and a recital and residency at the Torggler Summer Vocal Institute at Christopher Newport University in his native Virginia.

Honors and awards include National Grand Finals winner of the 2011 Metropolitan Opera National Council Auditions, 2014 George London Foundation Award, 2014 Annenberg grant recipient, 2014 Gerda Lissner Foundation First Prize winner, both the Richard and Sara Tucker Grants from the Richard Tucker Foundation, and a finalist in the Palm Beach Opera Competition.



A native of Suffolk, Virginia, Mr. Green received a Master of Music degree from Florida State University, a Bachelor of Music degree from the Hartt School of Music, and was a member of the Metropolitan Opera Lindemann Young Artist Development Program.

Apollo Chorus of Chicago Stephen Alltop, Director

Founded just after the Chicago Fire in 1872, the Apollo Chorus of Chicago is one of the oldest auditioned volunteer choral societies in the United States and the oldest performing arts organization in Illinois. Year after year, critics and audiences alike delight in the artistry and passion of Apollo's performances. Under the direction of Music Director and Conductor Stephen Alltop, the Chorus regularly presents choral masterworks in illustrious Chicago venues such as Symphony Center and the Harris Theater. The 2021-22 season marked the 150th anniversary for the Chorus and included Handel's *Messiah*, Bach's *St. John Passion*, and the Chicago premiere of Stacy Garrop's oratorio, *Terra Nostra*. One of the most active presenters of contemporary choral music in the Midwest, the Apollo Chorus has collaborated with many prominent composers, including Jeff Beal, Jeremy Beck, Eleanor Daley, Keith Hampton, and Eric Whitacre.

Chorus membership includes people from many professions united by a love of choral music and dedication to excellence. Apollo has collaborated with outstanding artists and organizations, including *The Oprah Winfrey Show*, *Josh Groban on Tour*, Ravinia Festival, Chicago Symphony Orchestra, Peninsula Music Festival, Chicago Philharmonic, London Symphony Orchestra, and Louis the Child at Lollapalooza. Recent projects with Chicago Opera Theater include Rachmaninoff's *Aleko*, Joby Talbot's *Everest*, and *The Perfect American* by Philip Glass.

The Apollo Chorus released Handel's *Messiah* on the Clarion label in 2006. Dedicated to reflecting the richness of diverse cultures, recent programs have included works from Latin America, Estonia, Georgia, Africa, Ireland, and many other countries, and such styles as gospel, jazz, samba, Broadway, and film music.

Stephen Alltop • Director



Stephen Alltop serves as Music Director of the Apollo Chorus of Chicago, the Champaign-Urbana Symphony Orchestra, and the Elmhurst Symphony Orchestra. A specialist in oratorio and historical performance practice, he is a member of the conducting and keyboard faculties at the Bienen School of Music at Northwestern University, where he conducts the Alice Millar Chapel Choir and the Baroque Music Ensemble, and offers a variety of courses for singers, instrumentalists and graduate conducting students.

Dr. Alltop has appeared with the Chicago Symphony Orchestra as both a harpsichord and organ soloist. He has performed with the Joffrey Ballet, Melbourne Symphony Orchestra, Minnesota Orchestra, Milwaukee Symphony Orchestra, Music of the Baroque, Omaha Symphony, and the Peninsula Music Festival. He served as coordinator for the Bach Organ Project for Chicago's Classical radio station WFMT in 2014 and the WFMT Bach Keyboard Festival in 2015 and has performed as a keyboard artist across Europe.

Dr. Alltop has guest-conducted orchestras and choruses in the United States, Europe, and South Korea. He has led world premieres of works by John Luther Adams, Jan Bach, Frank Ferko, Fabrizio Festa, Stacy Garrop, Stephen Paulus, Joseph Schwantner, Alan Terricciano, and many others. An advocate for diversity in programming, he has sought to bring attention to under-represented composers in both the

orchestral and choral realm. Dr. Alltop is a passionate communicator about music and speaks to a wide variety of audiences every year. Since 2014, he has given presentations on leadership for various programs in the Kellogg School of Management at Northwestern.

Maestro's Musings

My muse visits me in secret,
Whispering sweet and profound,
Heroic Beethovenian inspirations
A philosophy of musical tones.

To Schiller's Poetry, Beethoven's music,
We humbly employ our talents.
All in an effort for beauty and unity
In hope the world will listen.
For if the world does not,

Not only the music will fall silent.
So let us heed poet and composer,
And sing an Ode to Joy.

—G. Stelluto

ABOUT THE PROGRAM

Written by Michael Allsen ©2022

Welcome to the 125th Season of the Peoria Symphony Orchestra! We open this season with an All-Beethoven program, beginning with his powerful fifth piano concerto, featuring internationally renowned pianist Jorge Federico Osorio. After intermission, we welcome Michelle Areyzaga, soprano; Naomi Louisa O'Connell, mezzo-soprano; Rodrick Dixon, tenor; Ryan Speedo Green, bass-baritone; and the Apollo Chorus of Chicago for Beethoven's ninth symphony. This work is a musical journey — from the mysterious, atmospheric opening, through a massive scherzo and a sublime slow movement. The culmination is Beethoven's enormous choral finale, setting the ecstatic words of Friedrich Schiller's *Ode to Joy*. This celebration of human dignity and freedom is as relevant in 2022 as it was at its first performance in 1824.

Ludwig van Beethoven (1770-1827)

Concerto No. 5 for Piano and Orchestra in E-flat Major, Op. 73 ("Emperor")

This work was composed in 1808. Its first performance was on November 28, 1811, with Friedrich Schneider as a soloist in Leipzig, Germany. Duration 30:00.

Background

In 1809, Beethoven was living in Vienna besieged and eventually occupied by Napoleon's troops. In a letter to his publisher, the composer complained that: "...I have brought forth little that is coherent: almost nothing but a fragment here and there. The entire course of events has affected my body and my soul. I am still unable to enjoy the country life, so indispensable to me; Heaven knows how it will go on... What a destructive, coarse life around me: nothing but drums, cannon, and human misery of all sorts."

Despite the chaos of 1809, Beethoven was able to finish his last and largest piano concerto during that year. By this point, his deafness had advanced to the point that performance with him as a soloist



was impossible, and its first performance was played by Friedrich Schneider in Leipzig. Beethoven's friend Carl Czerny played the Vienna premiere a year later.

Ironically, the fifth piano concerto has come to bear the title of the man responsible for all the misery in Vienna. Beethoven had expressed great admiration for Napoleon Bonaparte just a few years earlier but turned against him in 1803 when Napoleon had himself crowned Emperor. (There is the famous story of Beethoven violently crossing out the original dedication of the “Eroica” symphony, changing the dedication to Napoleon to “the memory of a great man.”) If tradition is to be believed, the designation “Emperor” dates from the first Vienna performance in 1812, when one of Napoleon’s occupying soldiers, overcome by the majesty of the concerto, cried out “*c’est l’empereur!*” The name stuck, though it is certain that Beethoven, whose short-lived admiration for Napoleon had long since passed by that time, would have disapproved of the designation. The fifth concerto was dedicated to Beethoven’s most faithful patron, Archduke Rudolph.

The fifth piano concerto contrasts sharply with the fourth, which Beethoven had completed three years earlier. The two works represent the two sides of what has been called Beethoven’s “heroic” period. The fourth concerto is introspective and brooding, but the fifth is unabashedly dramatic and self-assured. The key of the fifth concerto, E-flat Major, commonly had associations with heroism and grandeur for Beethoven and his contemporaries. Several writers have commented on the “military” nature of the concerto, citing the influence of French music, particularly the so-called “military concerto.” Indeed, the first movement can be heard as a kind of “battle” between the soloist and orchestra, although its mood is

jubilant throughout. If the drums and cannon that surrounded Beethoven in 1809 affected this concerto, the human misery did not.

What You’ll Hear

The first movement (*Allegro*) opens with a dramatic introduction: three orchestral chords which serve as launching pads for short solo cadenzas. The orchestral exposition begins quietly, with a martial theme in the violins and an echo in the woodwinds. There is a long chromatic scale and trill by the soloist, and the piano begins its exposition with a *dolce* treatment of the opening theme. The development begins in the same manner as the exposition — with a chromatic scale and trill — and is concerned almost entirely with the first theme. This lengthy and intense section closes with a long piano flourish and recapitulation of the opening theme by the orchestra and soloist. The recapitulation closes with a relatively brief cadenza written by Beethoven. Cadenzas written by the composer, rather than improvised, were still a new development at this time. Beethoven was obliged to put a note in the score to the pianist, reminding him to “directly attack what is written here.” After this cadenza, the movement ends in a brief and brilliant coda.

The second movement (*Adagio un poco mosso*) begins with a hymn-like melody in the strings. The piano plays a contrasting *cantabile* melody, which closes with a rising series of trills. Together, the soloist and orchestra provide a loosely structured set of variations on the main theme. As the last variation dies away, Beethoven cunningly works his way back to the concerto’s home key, E-flat. After a brief pause, the soloist launches directly into the final movement (*Rondo: Allegro*). Critic Donald Tovey called this “the most spacious and triumphant of concert rondos.” Nothing less would balance the monumental first movement. The noisy and joyous main theme is first presented by solo piano, and

then by a full orchestra. This alternates with contrasting episodes. The end of the movement contains a final surprise. The orchestra is suddenly quiet, leaving only the piano and timpani to play a long *diminuendo*. When the sound has all but died away, the piano suddenly bursts forth with a final showy display, and the movement closes with an orchestral statement of the main theme.

Ludwig van Beethoven

Symphony No. 9 in D minor, Op. 125 (“Choral”)

Early sketches of the symphony date from 1815, though the famous “Ode to Joy” melody is from even earlier. Beethoven began concentrated work on the symphony during the summer of 1823 and completed it in February 1824. The premiere was on May 7, 1824, in Vienna. Duration 65:00.

Background

Nearly a quarter of a century separates Beethoven’s first and ninth symphonies, a period that saw encroaching and eventually total deafness, personal tragedies, musical triumphs, and the composition of Beethoven’s greatest music. There is also a twelve-year gap between the completion of his eighth and ninth symphonies. When we compare *Symphony No. 9* to the abstract works Beethoven wrote at the end of his life, it seems a bit dated. Many elements seem to harken back to the “heroic” style that had occupied him in the opening decade of the 19th century. Much more striking, however, are the new and innovative elements: the extraordinary introduction to the opening movement, the masterful contrapuntal writing, and of course, the massive finale — the first symphonic movement to include vocal soloists and a chorus. This symphony had a profound effect on virtually every 19th-century composer who followed Beethoven, from Berlioz and Wagner to Brahms.

The symphony was not an immediate success, however. Several reviewers wondered openly whether Beethoven’s age and deafness might be beginning to take their toll. Part of this reaction perhaps was the result of poor performance. The musicians hired for the *Akademie* concert on May 7, 1824, had only three rehearsals, and it is obvious they did not have the new symphony under their fingers at the time of the premiere. (One eyewitness account, for example, notes that the string basses had no idea how to play the recitative section in the finale and emitted nothing but a confused rumble at this point.) Beethoven himself did little to help the performance — he insisted on conducting, even though he was completely deaf by this time. Even the most sympathetic observers noted that his wild gestures were completely out of sync with the orchestra. The performance was saved from total disaster by an assistant conductor, Ignaz Umlauf, and the orchestra’s concertmaster. It was this concert that produced one of the most well-known Beethoven legends. At the close of the finale, Beethoven was unaware that the audience was applauding until he was tapped on the shoulder by the mezzo-soprano soloist, Caroline Unger.

We know a great deal about Beethoven’s creative process — with hundreds of pages of musical sketches documenting the evolution of his works. The sketches, written in Beethoven’s nearly illegible handwriting (He was writing for his benefit after all, not for a bunch of 21st-century musicologists!), show that the ninth symphony had a long and complicated evolution. The earliest sketch seems to have been a preliminary version of the scherzo theme Beethoven wrote in the winter of 1815–16. The musical ideas that would be forged into the ninth symphony emerged over the next few years. In his book about the ninth symphony, Nicholas Cook explodes an enduring myth about this process: that Beethoven planned not one, but two symphonies. The

essential plan of the ninth symphony — a four-movement work in D minor with a choral finale — seems to have been complete by 1818, but then Beethoven set it aside for five years. He began serious work in the summer of 1823, completing *Symphony No. 9* in February of 1824.

Schiller’s *An die Freude*

Beethoven seems to have been fascinated for many years with Friedrich Schiller’s poem, *An die Freude* (“To Joy”), written in 1785. The poet and playwright was one of the leading voices of democratic thought in Vienna, and his plays were occasionally banned in the 1790s for their “dangerous” sentiments. Beethoven may have thought about setting *An die Freude* as early as 1796 and may have composed a now-lost setting of the poem in 1798 or 1799. Lines from *An die Freude* appear even earlier — in a cantata Beethoven composed upon the death of Emperor Leopold II in 1790, while selections from the poem also appear in his opera *Fidelio* (1806). In setting *An die Freude* in the ninth, Beethoven freely rearranged and edited Schiller’s poem, focusing on the lines that deal with the winged goddess Joy, and the feelings of brotherhood she inspires. The unforgettable melody used to set Schiller’s poem had a similarly long history. Some scholars have traced the “Joy” melody to as early as 1794, but it reached its nearly final form in Beethoven’s *Choral Fantasy* (1808) and his song *Kleine Blumen, kleine Blätter* (1810).

What You’ll Hear

The opening movement (*Allegro ma non troppo, un poco maestoso*) begins with a famous set of open fifths, tonally ambiguous and suggesting nothing so much as boundless space. Only gradually does it become apparent that this is in D minor, and the main theme is based upon the falling fourths and fifths that spring from the opening harmony. The movement is in sonata form — a virtual requirement for symphonic first movements — but there is nothing typical about the form here. He defies expectations, going to an unusual key throughout. In the end, after some 500 measures of exhaustively working with his thematic material, Beethoven introduces an entirely new theme, a dour figure that brings the movement to a close.

The second movement, almost invariably a slow movement in earlier symphonies, is here a scherzo. Scherzos are typically lightweight, lighthearted (or, in Beethoven’s case, blustery) movements, but the scherzo of the ninth is expanded to match the proportions of the rest of the symphony. The opening section (*Molto vivace*) is a sonata-form movement unto itself: two groups of themes are introduced and thoroughly developed, often in an intensely contrapuntal manner. The trio (*Presto*) features a complete change of character and meter. This section develops a pastoral main theme. The scherzo music makes an abbreviated return, and Beethoven ends with his favorite musical joke (used in most of his scherzos). The trio’s music returns briefly, making it sound as if it will return as well before Beethoven brusquely tosses it aside and ends the movement.

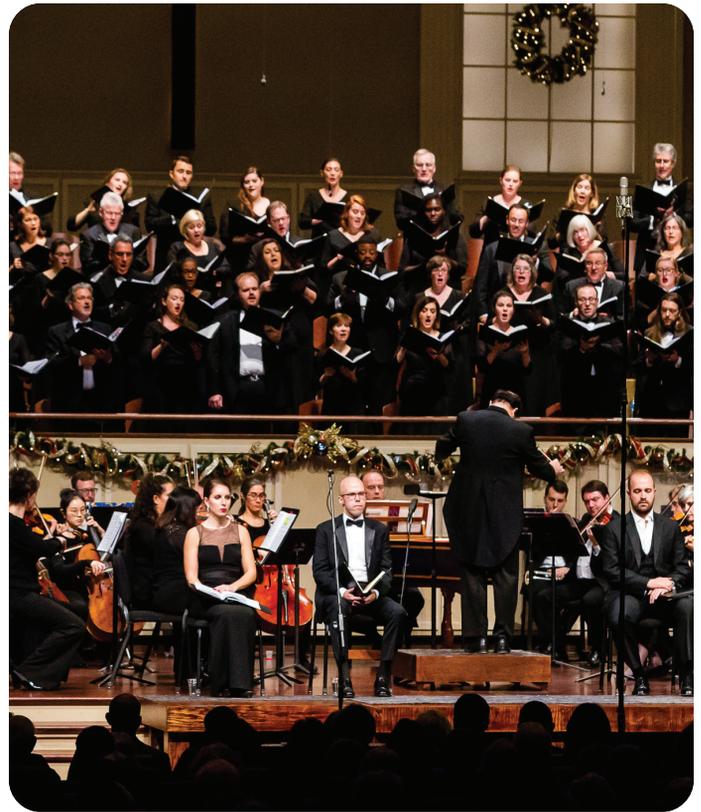
In this symphony, the slow movement comes third (*Adagio molto e cantabile*) — outwardly a simple and direct theme and variations on a lovely, hymn-like melody. However, he has woven together two themes and two sets of variations through the movement. The mood is almost universally sublime until the closing section when a strident fanfare seems to hint at what is to come in the finale.

The enormous and complex choral finale begins with crashing dissonance: Richard Wagner referred to these measures as the “fanfare of terror.” The following passage is something new in this symphony

and has been imitated by many composers since Beethoven. In a wonderfully rhetorical fashion, he presents brief reminiscences of all his main ideas from the three preceding movements, linked by short string bass recitatives. Like a good public speaker, Beethoven sums up his main points before moving on to his conclusion. He hints at the “Joy” theme before presenting it in full in the basses — one of the most satisfying and profound moments of all! The movement presents a series of variations on this theme. After three variations, however, the “fanfare of terror” returns. Beethoven’s masterstroke, used to introduce the voices, is a brief text of his own (“O friends, not these tones...”) that he inserts before beginning *An die Freude*. In a few short measures, this recitative changes the character of the symphony — rejecting all the storm and stress of the previous music and setting the finale onto a joyful course. After the first set of choral variations, Beethoven inserts a droll “Turkish March” that serves as the background to a tenor solo and gradually develops into an orchestral double fugue. One more triumphant statement of the “Joy” theme, and then another startling innovation: a thundering recitative for the full chorus, doubled by trombones. This gives way to a second and even more magnificent double fugue for the chorus and orchestra. The coda is full of irresistible joy: fast-paced orchestral passages alternating with sublime vocal lines.

Interpreting the Ninth

In his book on Beethoven’s string quartets, Joseph Kerman paints a picture of Beethoven during the 1820s: an aging, deaf, and virtually unlovable man “...battering at the communications barrier with every weapon of his knowledge.” If this is true, what does the ninth symphony *mean*? This is a question that scarcely makes sense for most symphonies before this one, but it is precisely this question that is responsible for much of the huge collection of writing about this work. The long transformation from the D minor of the opening movement to the triumphant D Major of the finale seems to beg the question, and interpretations are legion. Romantic writers conjured up elaborate programs for the symphony. In the political upheavals of the 1840s, the words of *An die Freude* were sung as a revolutionary anthem, and today it is sung as the anthem of the European Union. The ninth symphony becomes immensely popular in times of war — during both world wars, each side claimed the ninth symphony (and Beethoven himself) as exclusive property. Richard Wagner saw the ninth symphony as a forerunner of his musical ideas, as Beethoven attempted to reach beyond the Classical style toward the integration of vocal and instrumental music. Some music theorists have gone to



the other extreme, ignoring any interpretation of the text to show the finale as a supreme example of Beethoven’s development technique. In Japan, massive performances of the *Symphony No. 9* (often including choirs numbering in the thousands) have long been a New Year’s Eve tradition, and the symphony is accepted as a symbol of Japanese cultural unity. Victorian English writers found in the words of the finale an affirmation of Christian faith, while during the Cultural Revolution of the 1960s, Chinese Communists interpreted the symphony as Beethoven’s rejection of capitalism and his embrace of class struggle.

This is a piece with broad-enough shoulders to support a host of interpretations, but in the end, it is bigger than any of them. It is not only one of Beethoven’s final artistic statements, but also one of the great works that define our culture. ♦



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BEETHOVEN, SYMPHONY NO. 9

Text by Friedrich Schiller · Translation ed. M. Allsen

BASS

*O Freunde, nicht diese Töne,
sondern laßt uns angenehmere
anstimmen, und freudenvollere.*

*Freude, schöner Götterfunken,
Tochter aus Elysium,
wir betreten, feuertrunken,
Himmlische, dein Heiligtum!*

O friends, not these tones;
instead, let us strike up more
pleasing and joyful ones.

Joy, lovely divine spark,
daughter of Elysium,
drunk with fire, we approach
your sanctuary, O holy one!

BASS AND CHORUS

*Deine Zauber, binden wieder
was die Mode streng getheilt
alle Menschen werden Brüder,
wo die sanfter Flügel weilt.*

Your magic reunites those
whom custom sternly separates;
all men shall be brothers
wherever your gentle wings tarry.

SOLOISTS

*Küsse gab sie uns und Reben,
einen Freund, geprüft im Tod;
wollust ward dem Wurm gegeben,
und der Cherub steht vor Gott.*

She gave us kisses and wine,
and a friend who is proven in death;
even the worm is granted ecstasy,
and the cherub stands before God.

TENOR AND CHORUS

*Froh, wie seine Sonnen fliegen
durch des Himmels prächt'gen Plan.
lauftet, Brüder, eure Bahn.
freudig, wie ein Held zum Siegen.*

Just as gladly as His suns fly
through the mighty paths of heaven,
so, brothers, go on your way
with joy, like a hero going to victory.

CHORUS

*Freude, schöner Götterfunken,
Tochter aus Elysium,
wir betreten, feuertrunken,
Himmlische, dein Heiligtum!*

Joy, lovely divine spark,
daughter of Elysium,
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your sanctuary, O holy one!

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was die Mode streng getheilt,
alle Menschen werden Brüder,
wo die sanfter Flügel weilt.*

our magic reunites those
whom custom sternly separates;
all men shall be brothers
wherever your gentle wings tarry.

*Seid umschlungen, Millionen!
Diesen Kuß der ganzen Welt!
Brüder, über'm Sternennwelt
muß ein lieber Vater wohnen.*

O you millions, let me embrace you!
Let this kiss be for the entire world!
Brothers — a loving Father must
dwell above the tent of stars.

*Ihr stürzt nieder Millionen?
Ahnest du den Schöpfer, Welt?
Such ihn über'm Sternennwelt!
Über Sternen muß er wohnen.*

Do you prostrate yourselves, O millions?
Do you sense your creator, O world?
Seek Him above the tent of stars!
He must dwell above the stars.

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