LUDWIG VAN BEETHOVEN, SYMPHONY NO. 9 IN D MINOR, OP. 125, “CHORAL” (1824)

PROGRAM

Symphony No. 9 in D Minor, op. 125, “Choral” Ludwig van Beethoven

I. Allegro, ma non troppo, un poco maestoso
II. Molto vivace
III. Adagio molto e cantabile—Andante moderato
IV. Finale, Presto—Recitativo “O Freunde, nicht diese Töne” — Allegro assai

Michelle Monroe, Soprano
Katherine Osborne, Mezzo-soprano
Jeffrey Brich, Tenor
John Hines, Bass

Northern Iowa Symphony Orchestra, Rebecca Burkhardt, conductor

UNI Grand Chorus, Amy Kotsonis and John Wiles, directors
University of Northern Iowa’s Orchestra and Choir

NORTHERN IOWA SYMPHONY ORCHESTRA

VIOLIN I
Ross Winter, principal, Bethany Washington, Lydia Pakala, Rachel Pakala, Leticia Gomez, Donovan Klutho, Hannah Howard, Austin Jacobs, Taryn Krommy, Megan Stucky

VIOLIN II
Abigail Moore, principal, Bailey Renfro, Ryan Joss, Lizzy DeJong, Maggie Ierien, McKenzie Carra, Isaac Sund, Jotham Polashek, Isaac Yoder, Astoria Chao, Taylor Hanson

CELLO
Suzanne Bollard, principal, Haley Nicholson, Kelsey Chidley, Emma Sheekler, Abby Ilenfeldt, Amelynn Enriquez, Wesley Montoya, Jamie Hanson, Kyle Geesey, Matt McLeffan, Jonathan Haverdink, Matt Glascott

BASS
Alex Pershounin, principal, Bridget Shoemaker, Andrew Braught, Michael Gedden, Clayton Ryan, Nick Shellenberg, Catherine Christian

FLUTE
Tamara Drury, Mackenzie Duggar

OBOE
Shiqun Ou

PERCUSSION
Seth Chronister, Zoey Cobb, Eric Green

LIBRARIAN
Taryn Krommy

GRADUATE ASSISTANT
Gabriel Forero, Villamizar

CANDIDATE BASSOON
Carla Bellamy, assistant

HORN
Joel Andrews, Dan Charette, Richard Schlueter, Madison Mohr, Ryan Miller, Brittany Schultz

TRUMPET
Colton Whetstone, Samuel Anderson, Jacob Kraber

TROMBONE
Colin Krukow, Michael Stow, Chris Copeland

TIMPANI
Steven Hoopingarner

UNI CHORUS

REHEARSAL PIANISTS
Amelieh Enriquez, Madeleine Hartleip, James Mick, Jordan Walker

Alto

Baritone

TENOR

Tenor

SOPRANO

Alto

Tenor

SOPRANO

Alto

Tenor

TENOR

BASS

*SOPRANO* Guest Performer

+UNI School of Music Faculty

**Guest Performer

*UNI Alumni
John Len Wiles is Associate Professor of Choral Conducting at UNI where he conducts Concert Chorale, the Varsity Men’s Glee Club, and Cantorei. In addition, he teaches graduate and undergraduate students in choral conducting and choral literature and serves as the Artistic Director of the Northern Iowa Bach Cantata Series and vox peregrini. Prior to his appointment at UNI, he was Lecturer and Fellow of Conducting and Ensembles at The University of Texas at Austin. His choirs have toured extensively internationally and can be heard on the CENTAUR and MARK Record Labels. An active clinician, he has worked with colleges, high schools, and middle schools across the United States. He is the recipient of the UNI College of Humanities, Arts and Sciences Dean’s Award for Teaching Excellence, the University of Northern Iowa Book and Supply Outstanding Teaching Award, and The University of Texas Exes Outstanding Teaching Award. His research is published by the Choral Scholar and he has presented his work at the American Choral Directors Association National Convention.

Wiles completed a Doctorate of Musical Arts in Choral Conducting at The University of Texas at Austin. Prior to UT, he received Master of Music, Master of Divinity, and Bachelor of Music degrees at Baylor University.

Conductor Rebecca Burkhardt joined the University of Northern Iowa faculty as Director of Orchestral Activities in 1988. Besides her duties as Music Director of the Northern Iowa Symphony Orchestra she performs as the conductor for the UNI Opera Theatre, and serves as a professor on the music theory and conducting faculties at UNI.

From Dialogue of the Carmelites and Madame Butterfly to Fiddler on the Roof and HAIR, her theater performances encompass the gamut of music-drama and musical comedy. She has appeared as guest conductor with professional, university and high school honor orchestras throughout the nation and internationally in Russia, France, Brazil, Costa Rica and most recently at the Festival of American Music, Sichuan Conservatory, Chengdu, China. Her honors include the Award for Faculty Excellence given by the Iowa Board of Regents, and she served as the National President of the College Orchestra Directors Association.

As a composer she has works in the choral, chamber music and chamber and full orchestra genres. Her musical, A Scotch Verdict, written in collaboration with UNI theatre professor Cynthia Goatley, was presented in a concert performance as a part of Stages, a new musical festival sponsored by Theatre Building Chicago. Her newest musical, Just Ann, another collaboration with Goatley, is based on the life of Texas Governor Ann Richards and was premiered in August 2017. A native of Texas, Dr. Burkhardt earned a Bachelor of Music degree in Horn Performance from Southwestern University (TX), a Master of Music Education degree from the University of North Texas, and her Ph. D. at the University of Texas, Austin. She credits her teachers, Fiora Contino, Murry Sidlin, Henry Charles Smith, Anshel Brusilow and Dan Wolcher for her love of the symphonic and operatic repertory, both new and old.
Amy Kotsonis is Assistant Professor of Choral Ensembles and Music Education at the University of Northern Iowa, where she conducts UNI Singers and the Women’s Chorus. She also teaches conducting and choral methods at UNI, and is the Artistic Director of the Metropolitan Chorale in the Cedar Valley. She has previously served as Assistant Conductor, Director of Workshops, and Satellite School Teacher for the Young People’s Chorus of New York City.

An active clinician, Dr. Kotsonis has directed choral workshops and conducted festivals throughout Florida, the Midwest, New England, and New York City. She is an active member of state and national organizations and has presented at state, national and international conferences. Dr. Kotsonis has served as Artistic Director of Soho Voce and Assistant Conductor of the Soharmoniums in New York City, has previously taught in public schools in New York City and Boston, and serves as conductor and instructor at the Summer Youth Music School at the University of New Hampshire.

Dr. Kotsonis completed a Doctor of Philosophy in Music Education and Choral Conducting at Florida State University, a Master of Arts in Choral Conducting and Music History at the University of New Hampshire, and a Bachelor of Science in Music Education at New York University.

Jeffrey Brich, tenor, has distinguished himself in a broad spectrum of literature, performing with versatility and ease in orchestral, opera and recital venues. His strong creative service to the Cedar Valley and the University of Northern Iowa School of Music is marked by memorable performances with the UNI Lyric Theater, the Faculty Chamber Music Series, Iowa Composer’s Forum, and the Cedar Valley Chamber Music Festival. Professionally, he has performed roughly twenty roles in opera and oratorio, including frequent performances of Handel’s Messiah, Mendelssohn’s Elijah and Mozart’s Requiem, singing with orchestras in Indianapolis, Milwaukee, Peoria, Cedar Rapids, and Mendocino, CA, appearing with the Mendocino Music Festival as a soloist in Beethoven’s Symphony No. 9. As a tenor in residence, Jeffrey has performed with David Aiken Production’s national tour of Amahl and the Night Visitors, and later with the Indianapolis Opera Touring Ensemble. Well known to Iowa audiences, he has appeared often with the Waterloo-Cedar Falls Symphony Orchestra in events ranging from Holiday Pops to the 9/11 Remembrance Concert.

Jeffrey is currently in his 14th year as an instructor of Voice at the University of Northern Iowa. He holds degrees from the University of Iowa (B.M.) and the University of Northern Iowa (M.M.) and has earned several competitive honors. He resides in Cedar Falls, Iowa with his wife, Dr. Jean McDonald.
John Hines, bass, is a Professor of Voice at the University of Northern Iowa. In addition to his university responsibilities he maintains a regional, national and international presence as a concert artist, operatic performer, master class clinician, and competition adjudicator. Most recent performances include a recital “Out of the Depths: Music for Two Basses and Piano” in Flagstaff, Arizona with fellow bass, Dr. Robert Allen Saunders, and pianist, Dr. Jeffrey Peterson, at the University of Northern Arizona (February 2019); excerpts of the role of Wotan in Richard Wagner’s Das Rheingold and Die Walküre with Maestro Jonathan Girard and the University of British Columbia Symphony Orchestra in Vancouver, Canada (February 2018); as well as performances of the requiem masses of Giuseppe Verdi and Wolfgang Amadeus Mozart throughout the Midwest region of the United States. In 2013, Hines made his Carnegie Hall debut as the bass soloist in Haydn’s “Lord Nelson” Mass; in 2012 was a featured soloist on a tour of northern Italy with the Northern Iowa Wind Symphony; and, in 2009 his recital debut with Franz Schubert’s song-cycle Winterreise at the State Academic Capella in Saint Petersburg, Russia. From 2007-2014 Hines presented more than thirty solo performances throughout the Russian Federation, during which time he also served as the American representative on the international panel of jurors for the Boris T. Shtokolov International Vocal Competition. As an adjudicator he also served as a master class clinician, and was as a featured artist in yearly gala concerts with artists from the Mariinsky, Bolshoi, Estonia and Kiev National Theaters – many of which performances were broadcast live over Russian Federal Television and Radio.

Prior to joining the UNI faculty, Hines served on the music faculties of Cornerstone, Taylor, Indiana Wesleyan, Ball State and Pittsburg State Universities respectively. Many of his students have gone on to become prominent primary and secondary vocal music educators, university professors, or have been invited to perform in top young artist programs (i.e. Merola, Houston, Glimmerglass, Wolf Trap, Central City, Chautauqua, Des Moines Metro), and eventual successful singing careers in the US and abroad. Born in North Central Ohio, Dr. Hines earned his Doctor of Musical Arts degree from the Shenandoah University Conservatory of Music, Master of Music degree from Kent State University, and Bachelor of Music in Education degree from Heidelberg University. He also received advanced vocal and operatic training from Indiana University and the American Institute of Music Studies in Graz, Austria. Dr. Hines resides in Cedar Falls with his wife, two children, and dog “Buddy.”
Katherine Osborne, mezzo-soprano, is a native of New Orleans. She has performed operatic roles from the Baroque era to the 20th century, along with performances of lesser-known operas by Haydn, Donizetti, Pauline Viardot-Garcia, and Ronald Perrera. Her performance in Donizetti’s *L’ajo nell’imbarazzo* was hailed by The Washington Post as “outstanding…[she] projected a fiery personality and sang graceful coloratura.” Other opera roles include Maestra delle novizie in Puccini’s *Suor Angelica*, Flora in *La Traviata* (Verdi), Schwertleite in *Die Walküre* (Wagner), and the title roles in *Carmen* (Bizet), *The Rape of Lucretia* (Britten), and *Iolanthe* (Gilbert and Sullivan). For the past several summers, she was a member of the artist faculty at the Härnösand Opera Festival in Sweden, where she was a featured performer in concerts and recitals. In September 2018, Osborne performed recitals at UNI, Coe College, and Iowa State featuring the works of Johannes Brahms and Leonard Bernstein. In April 2018, she participated in the Holocaust Remembrance Concert sponsored by the UNI Center for Holocaust and Genocide Education with Trio 828 and other musicians. This concert, which commemorated the 75th anniversary of the Warsaw Ghetto Uprising, was later broadcast on Iowa Public Radio.

Osborne has served as alto soloist in Handel’s *Messiah*, Gabrielli’s *In Ecclesiis*, Bach’s *Magnificat*, Cantata 80, and Cantata 86, Mozart’s Requiem, and Beethoven’s *Choral Fantasy*. She has been awarded prizes by the Opera Guild of Northern Virginia, Paul Robeson Vocal Competition, National Association of Teachers of Singing, Bel Canto Foundation, and *Overture* to the Cultural Season. Her training includes a doctor of musical arts degree/singing health specialization from The Ohio State University, a master of voice pedagogy degree from Westminster Choir College, a bachelor of music degree from Stetson University, and a 2010 teaching internship sponsored by the National Association of Teachers of Singing (NATS).
Michelle Monroe

Michelle Monroe, soprano, joined the voice faculty at the University of Northern Iowa in the fall of 2016. She earned her Master of Music in Voice Performance from the University of Northern Iowa and her Bachelor of Music Education from Northern State University. She has appeared as soprano soloist in The Messiah (Händel), Ein Deutsches Requiem (Brahms), and Lord Nelson Mass (Haydn) with the Grinnell Oratorio Society; and Theresienmesse (Haydn) with the Waterloo-Cedar Falls Symphony. Her opera repertoire includes Mrs. Gleaton (Susannah), Donna Elvira (Don Giovanni), Die Knusperhexe (Hänsel und Gretel), and Mother (Amahl and the Night Visitors).

Ms. Monroe will be joining Central City Opera as an Apprentice Artist during the summer of 2019. Her other Young Artist Programs include the Johanna Meier Opera Theater Institute, Blooming Voce Summer Opera Workshop, Midwest Institute of Opera, and Music for Singers in Germany. While in Germany, she had the opportunity to perform with the Mittelsächsisches Theater in Freiberg, Germany and to study Hugo Wolf’s Mörike-Lieder.

Having an affinity for American vocal music, Michelle has enjoyed performing Jeremy Beck’s monodrama Black Water, Aaron Copland’s Twelve Poems of Emily Dickinson, and Jake Heggie’s Eve-Song among others. For her performance of Eve-Song in competition, one judge commented, "She truly committed to the emotional arc of the piece, her intonation was clear and beautiful. She... was truly engaging. She was easily the best performer of the evening." Of her performance of Black Water, the composer commented on her voice saying "just glorious...its range, nuance, and beauty - [her] command of dramatic shape and musical details... all just marvelous."

“As both hero and revolutionary prophet, Beethoven's compositions balance tradition and innovation, personal expression and universality, the beautiful and the sublime"
Ludwig van Beethoven (1770-1827) came of age at a special moment in history, when the changing role of art in society—especially music—transformed Western culture and intellectual life. Once considered the poor sister to visual arts and literature, music was now widely recognized as the highest art, the symphony acknowledged as the most perfect manifestation of that art, its profound utterances mediating between God and man. Beethoven was central to this transformation. As Beethoven scholar William Kinderman puts it, “more than any previous composer, Beethoven contributed to a reversal of the perceived relation between artist and society: instead of supplying commodities for use, like a skilled tradesman, the successful artist could now be regarded as an original genius in the Kantian sense, revealing an unsuspected higher order in nature, and giving voice thereby to the unconditioned, or even paradoxically to the infinite of the inexpressible.” Fiercely independent yet tragically afflicted, Beethoven appears as a giant astride the centuries, the undisputed master of the symphony, the sonata and the string quartet. As both hero and revolutionary prophet, his compositions balance tradition and innovation, personal expression and universality, the beautiful and the sublime.

Enlightenment concepts of freedom and progress were central to the political and intellectual environment of Beethoven’s time. Art provided an autonomous space where the artist could throw off the oppressive shackles of state, class, gender and background. In that sense, Beethoven found a kindred spirit in the work of the German poet, playwright and historiographer Friedrich Schiller (1759-1805). Schiller’s most widely recognized contribution to German culture is “An die Freude” (Ode to Joy), an occasional poem written in 1785 and published in his journal Thalia the following year. Like Beethoven, Schiller believed in the glorification of freedom through art. “An die Freude” explores the transforming power of joy through a metaphorical embrace of all mankind, expressing joy political, spiritual, physical, and universal freedom. Perhaps the most famous line, “Alle Menschen werden Brüder” (all men will be brothers), was not part of the original but added in the revision for the published version. The poem received more than 100 different musical settings, including those by Schubert and Tchaikovsky, but it is through the medium of Beethoven’s setting that Schiller’s poem lives on in the popular imagination.

Beethoven’s interest in Schiller’s poem was lifelong. As Kinderman observes, “Already in 1793 Schiller’s friend at Bonn, Bartholomäus Ludwig Fischenich, had written to Charlotte Schiller that Beethoven would set the Ode to Joy ‘strophe by strophe.’ In the end, the project waited more than three decades for its fulfilment, by which time historical events had cast new meaning on the poem.” The composer returned repeatedly to Schiller’s text as he considered various song settings, a choral overture, extracted passages for the finale of his opera Fidelio, until ultimately arriving at the choral finale for the symphony.

Despite Beethoven’s affinity with Schiller’s poem, the path to Ninth Symphony was long and arduous. In the last decade of his life, Beethoven’s compositional output as a whole had slowed considerably, leading some to speculate that the composer was “written out.” Certainly, there were fewer concert performances of Beethoven’s music after 1814, as the changing tastes of the Viennese public shifted away from symphonic works. By 1818, the composer was completely deaf, isolated and alone. A bitter custody battle over his nephew Karl, and Beethoven’s failing health, were not conducive to productivity. But Beethoven’s compositional style had also changed as he set himself new compositional challenges. In contrast to the universal appeal of his heroic middle period works, few could understand the complexity, innovation and interiority of his late style period. The last five piano sonatas, the Diabelli Variations, the magnificent string quartets commissioned by Galitzin, and the Missa Solemnis all point to an artist consumed by a higher calling than immediate audience appeal. More than any other Beethoven symphony, the Ninth had a long gestation period. Although the sketchbooks reveal that fragmentary ideas were percolating in 1817-18, he had written no symphonies at all between 1812 and completion of the Ninth in 1824. The compositional challenge here was great: how to construct a narrative interwoven across four vast movements while incorporating a grand chorus to proclaim Schiller’s text. The introduction of text and voices into a genre which, historically, had been instrumental, flew in the face of tradition. Yet, as musicologist Philip Downs puts it, “the problem of the Ninth lies in Beethoven’s determination to embrace mankind in a bearhug of brotherhood, using an idealistic text to preach the unmistakable message, and a choir of human voices to realize it: here the medium, the choir and the orchestra on stage, literally is the message.”

The premiere of the Ninth Symphony took place at Vienna’s Kärntnertortheater on May 7, 1824, together with the Kyrie, Credo and Agnus Dei from the Missa Solemnis and the overture to Die Weihe des Hauses. Advertisements for the concert noted that Beethoven would serve as “honorary conductor,” however, the orchestra and chorus would be led by the theater’s Kapellmeister, Michel Umlauf. During the performance, Beethoven followed along in his score and beat time, but the players were instructed to ignore him. The quality of the performance was likely not very high because there was nothing approaching a fully professional orchestra in Vienna during Beethoven’s lifetime. According to Clive Brown, “the orchestral scores of Beethoven and his younger contemporaries presented unfamiliar technical and stylistic difficulties for individual
players as well as causing serious problems of ensemble.” Viennoise orchestras were notorious for their lack of adequate rehearsal time, exacerbated by the large proportion of amateurs and dilettanti who filled the ranks and whose places were often taken by substitutes. An orchestra of star players and visiting artists was assembled for the first performance of the Ninth, but they were allotted only two rehearsals. Following standard Viennese practice, the chorus would have been placed in front of the orchestra rather than behind it. Although the concert was not a financial success, contemporary accounts suggest that the Ninth was well-received. According to one critic, “the audience acclaimed him [Beethoven] through standing ovations five times, there were handkerchiefs in the air, hats, raised hands, so that Beethoven, who could not hear the applause, could at least see the ovations.”

Later performances of the Ninth Symphony have marked important occasions in world history. Richard Wagner conducted the Ninth at a ceremony celebrating the laying of the cornerstone for his new opera house, the Festspielhaus, at Bayreuth in 1872. In 1933, Richard Strauss stood atop the podium, conducting the symphony at the first Bayreuth Festival of the Nazi era. A performance by the Nationalist Socialist Party Orchestra at the 1936 Berlin Olympics threatened to cast a dark shadow over the symphony by co-opting Beethoven and his music as agents of Adolf Hitler’s propaganda machine. But the Ninth Symphony resounded in Berlin again, in a much more favorable—and hopeful—light, when Leonard Bernstein conducted the work in 1989 at the Berlin Schauspielhaus, commemorating the fall of the Berlin Wall. Bernstein famously altered Schiller’s text for the occasion, replacing the word “Freude” (joy) with “Freiheit” (freedom). Beethoven’s intent to embrace all of mankind in a giant bear hug is perhaps best exemplified by the performance of the Ninth Symphony at the opening ceremonies of the 1998 Winter Olympics in Nagano, Japan, where a satellite hook-up facilitated the simultaneous global performance by orchestras on five continents.

The Ninth Symphony begins with one of the most unusual musical statements in the history of the genre. Prior to 1820, symphonies typically began with either a strong toonal gesture in the form of loud chords, as in Beethoven’s Third Symphony, or a clear statement of the main theme such as that heard in Beethoven’s Fifth Symphony. In the Ninth, the arrival of the main theme is delayed by a hushed beginning, ambiguity of key, mode and even rhythm, described as “a journey out of the sphere of the audible into that of the audibile.” A crescendo, rhythmic diminution and motivic intensification lead to the outbreak of the powerful principal theme, played fortissimo and in unison by the full orchestra. The movement continues, but the listener is confronted with new methods of exposition as the composer returns to the opening material in a new key. All of the familiar elements of a symphonic exposition are absent here. There are no clearly identifiable, contrasting themes, just fragments of themes that hint at the “Ode to Joy” theme of the finale. The secondary tonal area is B-flat, not the “expected” relative F major (although it foreshadows the tonic of the third movement) and the recapitulation begins with material heard at the outset of the development section. A slow, march-like tune with dotted rhythms gradually emerges, an unmistakable invocation of a funeral march.

The second movement is a vast, demonic scherzo. As Downs contends, it is “an enormous fugato composition combining deftness and lightness with power—an iron hand in a velvet glove.” The fanfare that opens the scherzo mimics the falling fourths and fifths from the first movement. A four-bar theme, virtually identical to Beethoven’s 1815 sketch, forms the fugal exposition. This driving, galloping movement provides a fascinating example of Beethoven’s gift for metrical manipulation, as the theme is shortened to groups of three bars before being thrown in a stringendo il tempo passage across the threshold into the alle breve duple meter of the trio section. Pastoral and somewhat innocent in nature, the trio contrasts strongly with first section, the D major tonal center and simple tunes in the clarinet and oboe hinting at the finale to come.

The slow movement, marked Adagio molto e cantabile, provides a welcome contrast to the drama and intensity of the previous movements. This movement is a double theme and variations, unusual in Beethoven’s output. Alternating between B-flat major and D major, the “expression is one of rapt ecstasy and of utter abstraction in the world of the spirit.” The movement climaxes with a twice-repeated fanfare, before closing with a sense of complete repose.

At the outset of the finale, Beethoven shatters the peace at the end of the previous movement with a violent chord, fortissimo D-F-A- Bb, a terrifying noise that Richard Wagner called Schreckensfanfare (terror fanfare). An aimless, wordless recitative in the cellos and basses leads to a return of materials from each of the previous movements, all recalled and swiftly rejected. The cellos and basses then utter the “Ode to Joy” theme, sotto voce, as if testing its power. Other instruments join in variations, only to be interrupted by the terror fanfare. This, too, is rejected when the baritone soloist proclaims, “O Freunde, nicht diese Töne! Sondern laßt uns angenehmere anstimmen, und freudenvoller!” (O friends, not these sounds! Let us create more pleasant and happier ones!). These are Beethoven’s words, not Schiller’s. The chorus and orchestra respond with enthusiasm. The earlier atmosphere of the scherzo is invoked when a whirlwind of a double fugue takes over, with the “joy” theme as its subject. Beethoven also recalls the tempo and mood of the slow movement, in the magnificent section marked Andante maestoso, a new theme accompanies the text “Seid umschlungen, Millionen! Diesen Kuß der ganzen Welt!” (Be embraced, millions! This kiss is for the whole world!). The finale section of the movement brings together
all of the forces—solioists, chorus, and orchestra—fixated on the idea that “Alle Menschen werden Brüder” in a frenzied, uninhibited rush to the final cadence. In Human, All too Human, Friedrich Nietzsche argued that “At a certain place in Beethoven’s Ninth Symphony, [one] might feel that he is floating free above the earth in a starry dome, with the dream of immortality in his heart; all the stars seem to glimmer around him and the earth seems to sink even deeper downwards.” The Ninth Symphony is so much more than notes on a page; it is an experience all-too-rarely encountered, one to be savored. As Kinderman claims, “it is a great work of synthesis, at once retrospective and futuristic in orientation.” No wonder, then, that over the course of time, the Ninth Symphony has acquired an aura of unparalleled majesty, reverence and awe.

Melinda Boyd, Ph.D.
Associate Professor of Music History

“a journey out of the sphere of the inaudible into that of the audible”

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

Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

Froh, wie seine Sonnen fliegen
Durch des Himmels prächt’gen Plan,
Laufet, Brüder, eure Bahn,

O, beautiful spark of the gods,
Daughter from Elysium,
We enter, drunk with the fire,
O Heavenly One, into thy sanctuary!
Your magic binds again
That which convention strictly divides;
All people become brothers,
Where your gentle wing abides.

Who has succeeded in the great attempt,
To be a friend’s friend,
Whoever has won a lovely woman,
Add to him the jubilation!

Indeed, who calls even one soul
Thiers upon this world!
And whoever has never succeeded, shall rob
himself
Weeping, departs from this union!
All you creatures come drink - joy
Here at nature’s breast.
The just and the unjust
All alike do taste of her gift;
She gave us kisses and the fruit of the vine,
A tried friend to the end.
[Even] the worm has been granted sensuality,
And the cherub stands before God!

Gladly, as their heavenly bodies do fly
On their courses throughout the heavens,
O brothers, you should too run your race,
Freudig, wie ein Held zum Siegen.
Seid umschlungen, Millionen!
Diesen Kuß der ganzen Welt!
Brüder, überm Sternenzelt
Muß ein lieber Vater wohnen.
Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such’ ihn überm Sternenzelt!
Über Sternen muß er wohnen.

Seid umschlungen, Millionen!
Diesen Kuß der ganzen Welt!
Brüder, überm Sternenzelt
Muß ein lieber Vater wohnen.
Seid umschlungen,
Diesen Kuß der ganzen Welt!
Freude, schöner Götterfunken
Tochter aus Elysium,
Freude, schöner Götterfunken, Götterfunken.

Gladly, like the hero going into a conquest.
You millions, I embrace you.
This kiss is for all the world!
Brothers, above the starry canopy
There must dwell a loving Father.
Do you fall in worship, you millions?
World, do you know your creator?
Seek him in the heavens;
Above the stars must He dwell.

You millions, I embrace you.
This kiss is for all the world!
Brothers, above the starry canopy
There must dwell a loving Father.
Be all embraced,
This kiss is for the whole world!
O Joy, beautiful spark of the gods
Daughter from Elysium,
O Joy, beautiful gods, you gods.