



# BEETHOVEN FESTIVAL

by the

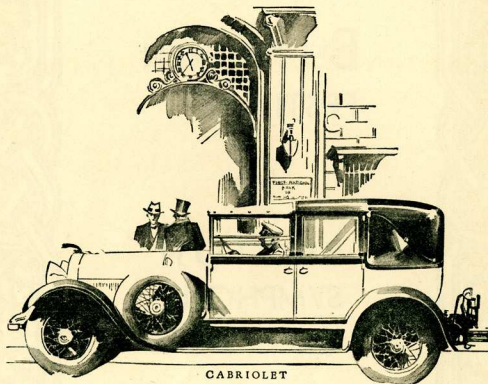
## BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY  
Conductor

CONSTITUTION HALL  
WASHINGTON, D. C.  
DECEMBER 2, 3, 5, 6, 1930

LOCAL MANAGEMENT: MRS. WILSON-GREENE

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## BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTIETH ANNIVERSARY SEASON, 1930-1931

### BEETHOVEN FESTIVAL PROGRAMME

December 2, 3, 5 and 6, 1930

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#### SOLOISTS

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JEANNETTE VREELAND   NEVADA VAN DER VEER  
DAN GRIDLEY   FRASER GANGE  
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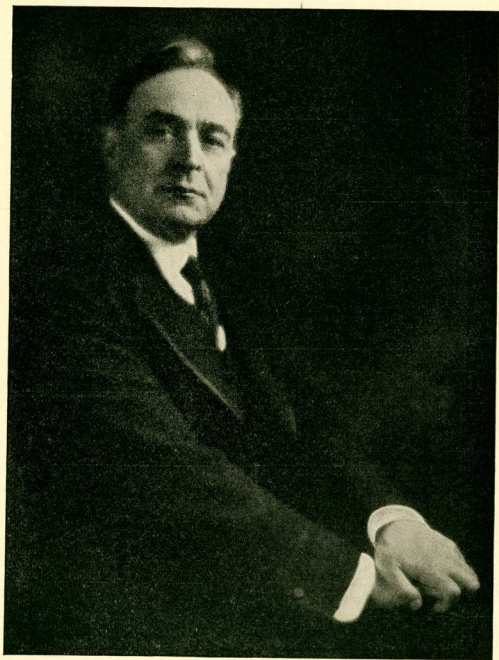
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# BOSTON SYMPHONY ORCHESTRA

Fiftieth Season, 1930-1931

Dr. SERGE KOUSSEVITZKY, Conductor

## PERSONNEL

### VIOLINS

|                                     |                |                |                 |
|-------------------------------------|----------------|----------------|-----------------|
| Burgin, R.<br><i>Concert-master</i> | Cherkassky, P. | Tapley, R.     | Bryant, M.      |
| Theodorowicz, J.                    | Eisler, D.     | Thillios, F.   | Murray, J.      |
| Elcus, G.                           | Hansen, E.     | Mayer, P.      | Beale, M.       |
| Kreinin, B.                         | Pinfield, C.   | Zung, M.       | Del Sordo, R.   |
| Gundersen, R.                       | Lauga, N.      | Diamond, S.    | Stonestreet, L. |
| Kassman, N.                         | Mariotti, V.   | Knudson, C.    | Erkelens, H.    |
| Sauvlet, H.                         | Fedorovsky, P. | Zide, L.       | Messina, S.     |
| Hamilton, V.                        | Leveen, P.     | Gorodetzky, L. | Seiniger, S.    |
|                                     | Leibovici, J.  | Fiedler, B.    |                 |

### VIOLAS

|              |                   |             |              |
|--------------|-------------------|-------------|--------------|
| Lefranc, J.  | Cauhape' J.       | Grover, H.  | Avierino, N. |
| Artieres, L. | Bernard, A.       | Werner, H.  | Gerhardt, S. |
| Fourle, G.   | Van Wynbergen, C. | Fiedler, A. | Deane, C.    |
|              | Jacob, R.         |             |              |

### VIOLONCELLOS

|                |             |                 |               |
|----------------|-------------|-----------------|---------------|
| Bedetti, J.    | Barth, C.   | Droeghmans, H.  | Warnke, J.    |
| Zighera, A.    | Chardon, Y. | Stockbridge, C. | Fabrizio, E.  |
| Langerdoen, J. |             |                 | Marjollet, L. |

### BASSES

|             |            |             |              |
|-------------|------------|-------------|--------------|
| Kunze, M.   | Oliver, F. | Frankel, I. | Dufresne, G. |
| Vondrak, A. | Ludwig, O. | Girard, H.  | Moleux, G.   |
| Lemaire, J. |            |             | Kelley, A.   |

### FLUTES

|             |
|-------------|
| Laurent, G. |
| Bladet, G.  |
| Amerena, P. |

### OBOES

|                |
|----------------|
| Gillet, F.     |
| Devergie, J.   |
| Stanislaus, H. |

### CLARINETS

|                   |
|-------------------|
| Polatschek, V.    |
| Mimart, P.        |
| Arcieri, E.       |
| Allegra, E.       |
| (E-flat Clarinet) |

### BASSOONS

|              |
|--------------|
| Laus, A.     |
| Allard, R.   |
| Panenska, E. |
| Bettoney, F. |

### PICCOLO

|             |
|-------------|
| Battles, A. |
|-------------|

### ENGLISH HORN

|            |
|------------|
| Speyer, L. |
|------------|

### BASS CLARINET

|              |
|--------------|
| Pigassou, G. |
|--------------|

### CONTRA-BASSOON

|            |
|------------|
| Piller, B. |
|------------|

### HORNS

|                |                  |               |             |
|----------------|------------------|---------------|-------------|
| Boettcher, G.  | Van Den Berg, C. | Valkenier, W. | Lannoye, M. |
| Pogrebniak, S. | Lorbeer, H.      | Schindler, G. | Blot, G.    |

### TRUMPETS

|             |
|-------------|
| Mager, G.   |
| Lafosse, M. |
| Grundey, T. |
| Perret, G.  |
| Voisin, R.  |
| Mann, J.    |

### TROMBONES

|              |
|--------------|
| Raichman, J. |
| Hansotte, L. |
| Kenfield, L. |
| Adam, E.     |

### TUBAS

|           |
|-----------|
| Sidow, P. |
| Adam, E.  |

### HARPS

|             |
|-------------|
| Zighera, B. |
| Caughey, E. |

### TIMPANI

|             |
|-------------|
| Ritter, A.  |
| Polster, M. |

### PERCUSSION

|               |
|---------------|
| Sternburg, S. |
| White, L.     |

### ORGAN

|          |
|----------|
| Snow, A. |
|----------|

### CELESTA

|             |
|-------------|
| Fiedler, A. |
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## PROGRAMMES

Tuesday Evening, December 2, at 8:30

Overture to Goethe's "Egmont," Op. 84

Concerto for Pianoforte No. 4, in G major, Op. 58

- I. Allegro moderato
- II. Andante con moto
- III. Rondo vivace

Symphony No. 3 in E flat major, "Eroica," Op. 55

- I. Allegro con brio
- II. Marcia funebre: Adagio assai
- III. Scherzo: Allegro vivace; Trio
- IV. Finale: Allegro molto

Soloist

**MYRA HESS**

Steinway Piano

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Wednesday Evening, December 3, at 8:30

Overture to "Lenore" No. 3, Op. 72

Concerto for Violin in D major, Op. 61

- I. Allegro ma non troppo
- II. Larghetto
- III. Rondo

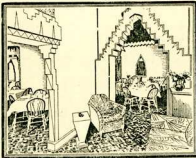
Symphony No. 5 in C minor, Op. 67

- I. Allegro con brio
- II. Andante con moto
- III. Allegro; Trio
- IV. Allegro

Soloist

EFREM ZIMBALIST

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Friday Evening, December 5, at 8:30

Overture to Collin's Tragedy "Coriolanus," Op. 62

Concerto for Pianoforte No. 5 in E flat major, Op. 73

- I. Allegro
- II. Adagio un poco mosso
- III. Rondo: Allegro ma non troppo

Symphony No. 7 in A major, Op. 92

- I. Poco sostenuto; Vivace
- II. Allegretto
- III. Presto; Assai meno presto: Tempo primo
- IV. Allegro con brio

Soloist

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There will be an intermission of ten minutes after the concerto



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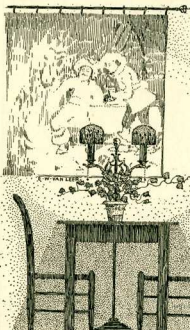
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Saturday Afternoon, December 6, at 3

Symphony No. 1 in C major, Op. 21

- I. Adagio molto; Allegro con brio
- II. Andante cantabile con moto
- III. Menuetto: Allegro molto e vivace; Trio
- IV. Finale: Adagio; Allegro molto e vivace

Symphony No. 9, in D minor, with final chorus on Schiller's Ode to Joy, Op. 125

- I. Allegro, ma non troppo, un poco maestoso
- II. Molto vivace: Presto
- III. Adagio molto e cantabile
- IV. Presto

Allegro assai

Presto

Baritone Recitative

Quartet and Chorus: Allegro assai

Tenor Solo and Chorus: Allegro assai vivace, alla marcia

Chorus: Allegro assai

Chorus: Andante maestoso

Adagio, ma non troppo, ma divoto

Allegro energico, sempre ben marcato

Quartet and Chorus: Allegro ma non tanto; Prestissimo

### Soloists

Jeannette Vreeland, *Soprano*      Dan Gridley, *Tenor*

Nevada Van Der Veer, *Contralto*      Fraser Gange, *Bass*

Intermission of ten minutes after the First Symphony

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## PROGRAMME NOTES

By Philip Hale

### Symphony No. 1, C major, Op. 21 ..... Ludwig van Beethoven

(Born at Bonn, December 16 (?) 1770; died at Vienna, March 26, 1827)

Beethoven arrived at Vienna to make that city his dwelling place in November, 1792. He was best known at that time as a pianist, praised especially for his impromptu playing. (He had visited Vienna in the spring of 1787.) Before 1785, he had made a sketch of a symphony in C minor. In 1909, Professor Fritz Stein, musical director of the University of Jena, announced that he had discovered the complete parts of a symphony in C major, with Beethoven's name, written by a copyist on the second violin and violoncello parts. The significance of these inscriptions was hotly disputed in Germany. Hugo Riemann thought the symphony might be Beethoven's. Others pooh-poohed the idea. One critic went so far as to say that this music was six-eighths Haydn; one-eighth Mozart; one-sixteenth of the later Beethoven and one-sixteenth hinting at a composer still to come, as Schubert. This symphony was performed at Jena on January 17, 1910.

It is probable that Beethoven meditated a symphony in C minor: there are sketches for the first movement. Nottebohm, studying them, came to the conclusion that Beethoven worked on the symphony in 1794 or early in the conclusion that Beethoven worked on this symphony in 1794 or early in 1795. He then abandoned it and composed the one in C major. Whether he used material designed for the abandoned one in C minor, or invented fresh material, this is certain: that the concert at which the Symphony in C major was played for the first time was announced in the *Wiener Zeitung*, March 26, 1800. It should be observed, however, that one of the phrases in the sketches for the earlier symphony bears a close resemblance to the opening phrase of the allegro molto in the finale of the one in C major. There are some who think that Beethoven composed a few symphonies in Bonn.

The symphony in C major, No. 1, probably originated in 1800, sketched at an earlier period and elaborated in 1799.

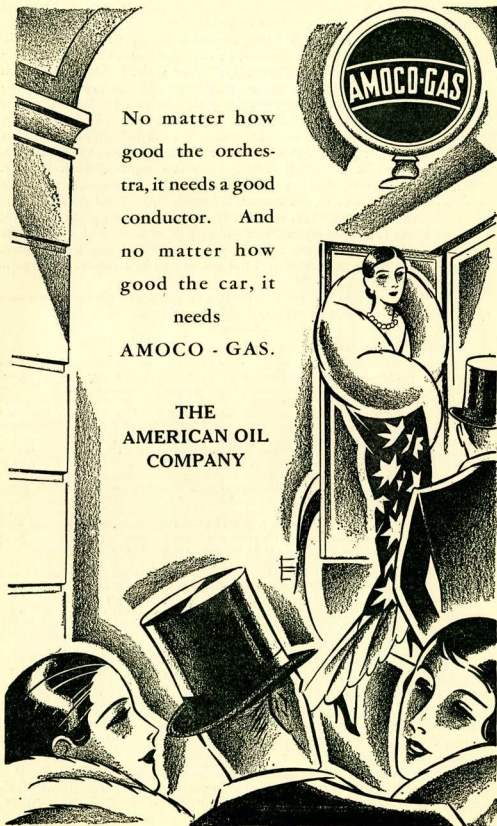
The first performance was at a concert given by Beethoven at the National Court Theatre, "next the Burg," Vienna, of April 2, 1800.

The concert began at 6:30 p. m. The prices of admission were not raised. It was the first concert given in Vienna by Beethoven for his own benefit. A correspondent of the *Allgemeine Musikalische Zeitung* (October 15, 1800) gave curious information concerning the performance. It is not known which concerto Beethoven played; but the correspondent said it contained many beauties, "especially in the first two movements." The septet, he added, was written "with much taste and sentiment." Beethoven improvised in masterly fashion. "At the end a symphony composed by him was performed. It contains much art, and the ideas are abundant and original, but the wind instruments are used far too much; so that the music is more for a band of wind instruments than an orchestra." The performance suffered on account of the conductor, Paul Wranitzky.\* The orchestra men disliked him, and took no pains under his direction. Furthermore, they thought Beethoven's music too difficult. "In accompaniment they did not take the trouble to pay attention to

\*Paul Wranitzky (or Wraniczky), violinist, composer, conductor, was born at Neureisch, in Moravia, in 1756; he died September 28, 1808, as conductor of the German Opera and Court Theatre at Vienna. He was a fertile composer of operas, symphonies, chamber music.

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the solo player; and there was not a trace of delicacy or of yielding to his emotional desires. In the second movement of the symphony they took the matter so easily that there was no spirit, in spite of the conductor, especially in the performance of the wind instruments. . . . What marked effect, then, can even the most excellent compositions make?" The septet gained quickly such popularity that it nettled the composer, who frequently said in after years he could not endure the work. The symphony soon became known throughout Germany. The parts were published in 1801, and dedicated to Baron von Swieten. The score appeared in 1820, and, published by Simrock, was thus entitled: "Ire Grande Simphonie en Ut Majeur (C dur) de Louis van Beethoven. Œuvre XXI. Partition. Prix 9 francs. Bonn et Cologne chez N. Simrock. 1953." Beethoven offered to the publisher Hofmeister the Septet, Op. 30, the Pianoforte Concerto, Op. 19, the Pianoforte Sonata, Op. 22, and the symphony, for seventy ducats, about \$140, and he offered the symphony alone for about \$50. He wrote to the publisher: "You will perhaps be astonished, that I make no difference between a sonata, a septet, and a symphony, but I make none, because I think that a symphony will not sell so well as a sonata, although it should surely be worth more."

This symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

Berlioz wrote concerning it as follows:

"This work is wholly different in form, melodic style, harmonic sobriety, and instrumentation from the compositions of Beethoven that follow it. When the composer wrote it, he was evidently under the sway of Mozartian ideas. These he sometimes enlarged, but he has imitated them ingeniously everywhere. Especially in the first two movements do we find springing up occasionally certain rhythms used by the composer of 'Don Giovanni'; but these occasions are rare and far less striking. The first allegro has for a theme a phrase of six measures, which is not distinguished in itself but becomes interesting through the artistic treatment. An episodic melody follows, but it has little distinction of style. By means of a half-cadence, repeated three or four times, we come to a figure in imitation for wind-instruments; and we are the more surprised to find it here, because it had been so often employed in several overtures to French operas. The andante contains an accompaniment of drums, *piano*, which appears today rather ordinary, yet we recognize in it a hint at striking effects produced later by Beethoven with the aid of his instrument, which is seldom or badly employed as a rule by his predecessors. This movement is full of charm; the theme is graceful and lends itself easily to fugued development, by means of which the composer has succeeded in being ingenious and piquant. The scherzo is the first-born of the family of charming badinages or scherzi, of which Beethoven invented the form, and determined the pace, which he substituted in nearly all of his instrumental works for the minuet of Mozart and Haydn with a pace doubly less rapid and with a wholly different character. This scherzo is of exquisite freshness, lightness, and grace. It is the one truly original thing in this symphony in which the poetic idea, so great and rich in the majority of his succeeding works, is wholly wanting. It is music admirably made, clear, alert, but slightly accentuated, cold, and sometimes mean and shabby, as in the final rondo, which is musically childish. In a word, this is not Beethoven."

This judgment of Berlioz has been vigorously combated by all fetishists that believe in the plenary inspiration of a great composer. Thus Michel Brenet (1882), usually discriminative, found that the introduction begins in a highly original manner. Marx took the trouble to refute the statement of Ulibichev, that the first movement was an imitation of the beginning of Mozart's "Jupiter" Symphony,—a futile task. We find Doctor Professor H. Reimann in 1899 stoutly maintaining the originality of many pages of this symphony. Thus in the introduction the first chord with its resolution is "a genuine innovation by Beethoven." He admits that the chief theme of the allegro con brio with its subsidiary theme and jubilant sequel recalls irresistibly



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Mozart's "Jupiter"; "but the passage *pp* by the close in G major, in which the basses use the subsidiary theme, and in which the oboe introduces a song, is new and surprising, and the manner in which by a crescendo the closing section of the first chapter is developed is wholly Beethovenish!" He is also lost in admiration at the thought of the development itself. He finds the true Beethoven in more than one page of the *andante*. The trio of the *scherzo* is an example of Beethoven's "tone-painting." The introduction of the *finale* is "wholly original, although one may often find echoes of Haydn and Mozart in what follows."

Colombani combated the idea that the symphony is a weak imitation of symphonies by Haydn and Mozart. Ulibichev wrote that Beethoven in order to reveal himself, waited for the minuet. "The rhythmic movement is changed into that of a *scherzo*, after the manner instituted by the composer in his first sonatas." When the symphony was first performed at Leipsic, a critic described it as a "confused explosion of the outrageous effrontery of a young man." At Vienna in 1810, the work was described as "more amiable" than the second symphony.

The first performance in Paris was on February 22, 1807, at a public exhibition of Conservatory pupils. The *Décade Philosophique* said of it: "This symphony by Beethoven is of a very different nature [from one by Haydn that was also performed]. The style is clear, brilliant, lively." Fétis said in the *Revue musicale* of April 16, 1831: "The first symphony of Beethoven was played in Paris about 1808. There were then only a few and young musicians who dared to speak in favor of this 'baroque' music, as it was then called; and yet the difference between that symphony and those written by Beethoven later is great. His genius had not yet frankly revealed its individuality; he was still under the influence of Mozart; there are rays of light in it that disclose what he would be in the future, but he modelled himself after the great man whose works he passionately loved. This symphony and the second in D major were the only ones by Beethoven that were heard in France for twenty years." The First Symphony was not played at a concert of the Société des Concerts du Conservatoire until May 9, 1830. Vincent d'Indy (1911) calls it an "adroit imitation" of Haydn's last symphonies.

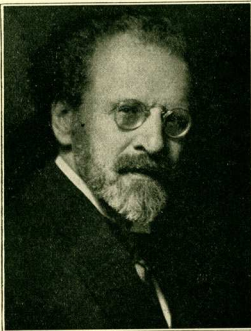
### Symphony in D minor, No. 9, with Final Chorus on Schiller's Ode to Joy, Op. 125 Ludwig van Beethoven

(Born at Bonn, December 16 (?) 1770; died at Vienna, March 26, 1827)

Beethoven made sketches for his Ninth Symphony as early as 1815. The symphony was completed about February, 1824. The idea of adding a chorus to the last movement probably came to him only in the course of his work, for there are sketches of a purely instrumental *finale*,<sup>1</sup> which Nottebohm says were made in June or July, 1823; but Schiller's "Hymn to Joy" had long tempted Beethoven. At Bonn, in 1792, he thought of setting music to it. His *Fantaisie* for piano, orchestra, and chorus (1800), contains the melodic germ that he afterwards used for Schiller's words. Perhaps the "mother melody" may be found in a folk song, "Freu' dich sehr, O meine Seele, and vergiss' all' Noth und Qual." Wasielewski thinks the origin is in a song of Beethoven's, "Kleine Blumen, kleine Blatter," with text by Goethe, while the music was composed in 1810.

<sup>1</sup>These sketches were used for the string quartet, A minor, Op. 132.

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What Paderewski says of  
Stojowski:

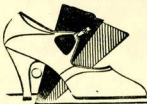
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According to Beethoven's sketchbooks, he was planning two symphonies; one, for England, was to be purely instrumental; the other was the "Sinfonie allemand," either with variations after the chorus when it entered, or without variations; the finale with "Tinkish music"—that is, bass drum, cymbals, and triangle—"and choral song."

In 1817, there was correspondence between the Philharmonic Society of London and Beethoven with reference to the latter's visiting England. He was offered 300 guineas if he would come to London and superintend the production of two symphonies to be composed for the Society. Beethoven asked for 400 guineas; 150 to be paid in advance (one hundred were for traveling expenses). The previous offer was repeated, but Beethoven abandoned his intention of going to London.

At the first performance of the Ninth Symphony in England (March 21, 1825), the programme read: "New Grand Characteristic Sinfonia, MS. with vocal finale, the principal parts to be sung by Madame Caradori, Miss Goodall, Mr. Vaughan, and Mr. Phillips; *composed expressly for this Society.*" There was also a note in which it was said that in 1822 the directors of the Philharmonic had offered Beethoven £50 for a symphony to be delivered at a certain time; the money was advanced, but the symphony was not delivered at the stipulated time; and as it had been performed and published at Vienna before the Society could use it, the remuneration was ample. It should be remembered that the Philharmonic Society, learning of Beethoven's sickness in 1827, sent him £100. Beethoven acknowledged in most grateful terms, eight days before his death, the receipt of the sum given him by these "generous" English-

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men, and spoke of a tenth symphony<sup>2</sup> wholly sketched, also a new overture, that he might send to them. He had written to Ries in 1823 that only his poverty compelled him to write the Ninth Symphony for the Philharmonic; he had sent to it the overture "The Dedication of the House," and he asked Ries to drive as good a bargain as he could for it. He had been vexed because the Philharmonic Society had characterized three overtures delivered for 75 guineas in 1815: "Ruins of Athens," "King Stephen," and "Zur Namensfeier," as "unworthy" of the composer.

After Beethoven's death, the Philharmonic Society reclaimed the gift of £100, but was persuaded to withdraw the claim. A portion of the money was applied to the payment of the funeral expenses.

The first performance of the Ninth Symphony was at the Karthnerthor theatre, Vienna, on May 7, 1824. Musicians and wealthy amateurs organized the concert, for the Gesellschaft der Musikfreunde had refused the undertaking on account of the expense. Beethoven then proposed to give the first performance of the Symphony and the great Mass in Berlin, where Count Bruhl, the Intendant of the Royal theatres there, was favorably inclined. This led the Viennese patrons and musicians to sign a petition, begging Beethoven to spare Vienna the shame. He reflected, and consented. The programme, approved by the police, was as follows: Grand Overture, Op. 124; Three Grand Hymns for solo voices and chorus; Grand Symphony with a finale in which

<sup>2</sup>It was Beethoven's habit to speak of works that were in his mind as sketched or even completed. Whether his notebooks contained sketches for a tenth symphony has been the subject of discussion by Nottebohm and others.—Ed.

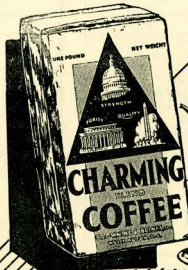
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solo voices and chorus enter, on the text of Schiller's "Ode to Joy." The three "Hymns" were the *Kyrie*, *Credo*, *Agnus Dei*, of the Mass in D. Sedlinsky, the chief of police, acting on the advice of the Archbishop, had forbidden the printing of "Sacred words" on a playbill, and the church authorities were opposed to the performance of missal music in a theatre.

The solo singers were Henriette Sontag, Karolina Unger, Anton Haitzinger, and J. Seipelt. The chorus was composed of amateurs from the *Gesellschaft der Musikfreunde*. Ignaz Schuppanzigh was the concertmaster; Michael Umlauf conducted. Beethoven asked for twenty-four violins, ten violas, twelve violoncellos and double-basses, and a doubling of wind instruments. The rehearsals were laborious. The solo singers had great difficulty in learning their parts. Mmes. Sontag and Unger begged Beethoven to make changes in their music. He was obdurate. Mme. Unger called him to his face "tyrant over all the vocal organs." When he refused to change his music, she said to Mme. Sontag: "Well, then we must go on torturing ourselves in the name of God." The success of the symphony was great, though the performance was imperfect. "There was lack of a homogeneous power, a paucity of nuance, a poor distribution of lights and shades." When the drums alone beat the Scherzo motive, the audience applauded so that a repetition seemed inevitable. (It was of the Scherzo that Rossini, hearing the symphony in Paris, exclaimed, "We could not have written that.") Mme. Unger led Beethoven to the edge of the stage that he might see the crowd waving hats and handkerchiefs. He bowed and was calm. Mme. Grebner, who had sung in the chorus, told Felix Weingartner that Beethoven sat in the middle of the orchestra and followed the score. Thalberg, the pianist, who was in the audience, told A. W. Thayer that

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Beethoven was dressed in a black dress-coat, white neckerchief and waistcoat, black satin small-clothes, black silk stockings, shoes with buckles; but Thalberg was mistaken if Schindler's story is true, for he called on Beethoven just before the concert and said, "O great master, you do not own a black frock-coat! The green one will have to do. The theatre will be dark, and no one will notice it. In a few days the black one will be ready."

The success was unprecedented; the net pecuniary result was a sum equivalent to \$60. Beethoven was angry. Some days after the concert, dining in a restaurant with Schindler and Duport, he accused them of having swindled him, nor would he be persuaded by Schuppanzigh that the charge was absurd, for Beethoven's brother Johann and nephew Karl had watched the cashiers.

There was a second performance in Vienna on May 23, 1824, in the large Hall of the Redoutes. Duport assumed all the expenses and guaranteed Beethoven 500 florins. The programme was not the same, but it included the Symphony, the *Kyrie*, and the overture. The hour, noon, was unfavorable. Duport lost some hundreds of florins. These were the only performances at which Beethoven could be present.

Beethoven had purposed to dedicate the symphony to the Tsar Alexander; he finally dedicated it to Friedrich Wilhelm III, the King of Prussia. The King answered, expressing appreciation, and saying that he had sent to him a diamond ring. The gem turned out to be not a diamond, but a reddish stone valued by the court jeweller at 300 florins in paper money. The indignant Beethoven was inclined to return the ring; but he sold it to the jeweller who had appraised it. Some thought that the "reddish stone" had been substituted for the diamond ring on the way to Vienna.

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The score calls for piccolo, two flutes, two oboes, two clarinets, two bassoons, double-bassoons, four horns, two trumpets, three trombones, kettle-drums, bass drum, cymbals, triangle, and the usual strings.

Though Beethoven had long been fond of Schiller's "Ode to Joy," the Ninth Symphony was not conceived at first as a celebration of joy. In 1818, he had the plan of introducing voices into a symphony "in the ancient modes," but the text was to be relating to some Greek myth, or a pious song.

The Symphony begins, *Allegro ma non troppo*, D minor, 2-4; but the chief theme, though hinted at, does not appear until after sixteen measures. There is a continuous melodic development which may be divided into several distinct periods, but there is no marked contrast in character between what might be called eight separate themes.

The second movement, *Molto vivace*, D minor, 3-4, is a Scherzo, though it is not so called in the score. It is built on three leading themes. The peculiar rhythm of the dotted triplet is maintained either in the melody or in the accompaniment.

The third movement, *Adagio molto e cantabile*, B-flat major, 4-4, has been described as a double theme with variations.

The Finale begins with several orchestral sections, the first *Presto*, D minor, 3-4. There are recitatives for the lower strings. Finally, the baritone enters with this recitative:

O brothers, these sad tones no longer!  
Rather raise we now together our voices,  
And joyful be our song!

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Allegro assai, D major, 4-4. The baritone "with the encouragement of the basses of the choruses at the beginning," sings the first theme. Then follow passages for chorus, quartet, until the tempo changes to Allegro assai vivace alla marcia, B-flat major, 6-8. There are later changes in tempo until the final Prestissimo, "in which the chorus goes stark mad with joy."

The following translation of Schiller's ode is by the late Henry G. Chapman:

Joy, thou spark from flame immortal,  
Daughter of Elysium!  
Drunk with fire, O heav'n-born Goddess,  
We invade thy halidom!  
Let thy magic bring together  
All whom earth-born laws divide;  
All mankind shall be as brothers  
'Neath thy tender winds and wide.

He that's had that best good fortune,  
To his friend a friend to be,  
He that's won a noble woman,  
Let him join our Jubilee!  
Ay, and who a single other  
Soul on earth can call his own;  
But let him who ne'er achieved it  
Steal away in tears alone.

Joy doth every living creature  
Draw from Nature's ample breast;  
All the good and all the evil  
Follow on her roseate quest.  
Kisses doth she give, and vintage,  
Friends who firm in death have stood;  
Joy of life the worm receiveth,  
And the Angels dwell with God!

Glad as burning suns that glorious  
Through the heavenly spaces sway,  
Haste ye brothers, on your way,  
Joyous as a knight victorious.

Love toward countless millions swelling,  
Wafts one kiss to all the world!  
Surely, o'er yon stars unfurl'd,  
Some kind Father has his dwelling!

Fall ye prostrate, O ye millions!  
Dost thy Maker feel, O world?  
Seek Him o'er yon stars unfurl'd,  
O'er the stars rise His pavilions!

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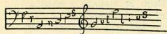
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