innovative musical syntax has influenced virtually every Western composer, particularly Mendelssohn, Brahms, Wagner, Bruckner, and Mahler, since its first performance on May 7, 1824, at a concert in the Kärntnertor Theater in Vienna. Performances of the Ninth Symphony have also marked epochal public occasions: in 1896, students played its finale through loudspeakers in Tiananmen Square to inspire courage, and Leonard Bernstein led a performance in Berlin to celebrate the Wall's falling, substituting the word Frelsheit (freedom) for freude (joy).

Before he left Bonn in 1819, Beethoven seems to have been thinking of music for Schiller's "Ode to Joy" ("An die Freude"), which, because of its expression of utopian ideals and its delightful praise of "joy", had been an inspiration to the composer since his earliest years. In 1810, the outline of the chief melody appeared in the Fantasia for piano, orchestra, and choir (Op. 80), in which a poignancy of praise music forms the foundation of a brilliant choral finale. Beethoven worked on the Ninth Symphony from 1822 to 1824, after he had become almost completely deaf and could hear his music only in his head, and through it, the melody to which he finally set portions of Schiller's poem became one of the best-known and most-dearly-loved of all time, a symbol of humanity's desire for universal joy and fraternity.

The symphony is structured in the traditional four-movement design of earlier symphonies, but in size, scope, complexity, and difficulty it goes far beyond all previous examples of the genre, and stretches the symphonic framework nearly to the breaking point. It was first performed employing about 24 singers for each of the four choral parts, and the large orchestra includes strings, woodwinds (flutes, piccolos, oboes, clarinets, bassoons, and double bassoons), brass (trumpets, trombones, trumphets), timpani, and percussion. Some see in this symphony Beethoven's continuing struggle to find his "day of joy," if he did not succeed in finding it for himself, perhaps he led others to some joy of their own. The work is, in any event, the magnificent culmination of his career as the symphonist whose works form the bridge between the Classical and Romantic style periods. It shines as the prime example of his belief that music expresses, and is to be understood through, the human condition.

The first two movements of the work, with their persistent, powerful, and persuasive dotted rhythms, evince tension and conflict. The mystery and emptiness of the first movement's opening chord seem to evoke desolation and despair, and the darkness is deepened by the descending minor melodic figures in the movement's first musical theme. But the mood lightens a little in the rest of the movement: its second theme is in the brighter B-flat major, and occasional melodic hints seem to anticipate the finale. A rapid, bell-ringer musical chase, which Beethoven spoke of in a sketch as "merry sport," opens the second movement, also in d minor. This is followed by a gentler trio section in the major, in which melodic foretastes of the finale again appear.

The slow, contemplative third movement is also built on two contrasting themes, the first in B-flat and serene, song-like, and the second in D and somewhat faster. The slow first theme is decorated with increasingly complex musical pattern-work in its two variations and lengthy coda. Prior to each of the variations, the second, somewhat faster-moving theme appears first in D and then in G, providing tonal contrast.

The gigantic choral finale of the symphony, which has caused the most comment and controversy, begins with a furious orchestral exposition, followed by a "rejection" of the material of the first three movements, the themes of which are quoted in turn. The "Freude" ("joy") theme is then presented and given three variations before an even more dissonant outburst signals the entry of the voices. A solo baritone sings, "O Friends, not these sound! Rather, let us turn to sounds more pleasant and joyful," and soloist and chorus then join in the "Freude" theme. This is worked into a huge musical structure in which the four soloists, chorus, and orchestra combine in a virtual "symphony within a symphony," with a grand "opening movement" in D, an almost dance-like "Turkish March" section in B-flat and G major, a stately "slow movement" in G, and a "finale" that combines the "Freude" and "Seid unschlägiger" ("be embattled") themes.

Many of the symphony's early critics, especially in England, found the final choral movement completely incomprehensible and incoherent, but the work enjoyed a sensational reception. When the composer, who by this time was completely deaf, appeared to direct the performance, he received five rounds of applause; since Viennese concert etiquette prescribed three rounds only for royalty, Beethoven's acclaim caused the police to attempt to curtail the overly-enthusiastic outbursts. Though Beethoven presided from a conducting stand in front of the performers, the real direction of the performance was in the hands of the Kappelmeister, who had instructed the performers to pay no heed to Beethoven's gestures, and of the orchestra's leader. At the end of the performance the applause was thunderous; realizing that the composer could not hear the ovation, the singer Caroline Unger took him by the hand and turned him to face the audience. Following the concert, Beethoven fainted. He later made his way to the home of Anton Schindler, his friend and first biographer, and there, too exhausted to eat or drink, he fell asleep fully clothed and remained so till morning. The unkempt man with broad shoulders and a mass of unruly hair, who was poorly-educated and ill-mannered, who clashed with himself and the world, did what his one-time hero, Napoleon, had tried but failed to do: Beethoven, through his musical talent and tenacity, conquered the world.
OS · SCS
Orchestra Seattle IVERS Seattle Chamber Singers
George Shangrow, Founder and Music Director
28th Season

PROGRAM
Sunday, September 29, 1996, 7:00pm
First United Methodist Church
Seattle, Washington

Coronation Anthem No. 2 “The King Shall Rejoice”
George Frideric Handel (1685-1759)

The King shall rejoice
Exceeding glad shall he be
Glory and worship
Alleluia!

Coronation Anthem No. 1 “Zadok the Priest”
George Frideric Handel (1685-1759)

Zadok the Priest
And all the people
Amen, Alleluia!

INTERMISSION

Symphony No. 9 in d minor, Op. 125 “Choral”
Ludwig van Beethoven (1770-1827)

Allegro ma non troppo, un poco maestoso
Molto vivace
Adagio molto e cantabile
Presto - allegro assai
Presto - rezitativo
Allegro assai vivace alla marcia
Allegro ma non tanto

Carol Sams, soprano
Hanne Latefoged-Dollase, alto
Stephen Wall, tenor
Brian Box, bass

O S · SCS gratefully acknowledges the support of the Washington State Arts Commission, the King County Arts Commission, the Seattle Arts Commission, Corporate Council for the Arts, Seafirst Bank, the Boeing Company, Microsoft Corporation, Davis Wright Tremaine, and Classic KING-PM 98.1.
<p>**Orchestra Seattle**</p>

**Violins**
Leah Bartell
Susan Dunn Ovens
Sue Herring
Dajana Hobon-Akrapovic
Maria Hunt
Elizabeth Robertson
Deb Kirkland, concertmaster
Fritz Klein
Pam Kummert
Eileen Lasch
Avron Malatzy
Darielle McCutcheon
Gregor Nilache
Stephanie Ryder
Druska Salisbury-Milan
Sondra Shink
Janet Showalter
Didi Woods

**Violas**
Bryn Cannon, principal
Saundra Humphrey
Alice Leighton
Shari Peterson
Tim Prior
Sharon Tveten

**Cellos**
Evelyn Albrecht
Rosemary Berner
Arlayne Eisenman

**Oboes**
Charles Fuller
Julie Reed, principal
Valerie Ross
Karen Thomson
Matthew Wyant

**Basses**
Glen Casper
Kerry Fowler
Josephine Hansen, principal
Heather Hoskins
Jay Wilson

**Flutes**
Kate Alverson, principal
Sarah Beastringhwaite

**Piccolo**
Kirsten James McNamara

**Clarinets**
Gary Oules, principal
Cindy Renander

**French Horns**
Barney Blough
Don Creve
William Hunsicott, principal
David McBride

**Trombones**
Matthew Dalton, principal
Gordon Ullmann
Matthew Walsh

**Contra Bassoon**
Alan Futterman

**Tuba**
Oscar Locatelli

**Organ**
Robert Kechley

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**Seattle Chamber Singers**

**Soprano**
Patty Adams
Jennifer Adams
Barb Anderson
Sue Cobb
Crissa Cagini
Kyla DeRemer
Dana Durasso
Cinda Freese
Loreleto Knowles
Jill Kreakmo
Mary Leber
Nancy Lewis
Andra Mileta
Caroline Pachaud
Liesel Van Cleef

**Alto**
LaLa Adams
Sharon Apgew
Margaret Alsup
Cheryl Blackburn
Jane Blackwell
Wendy Borton
Suzi Meane
Laurie Medill
Nedra Slauson
Adrienne Thomas

**Tenor**
Ralph Cobb
Kim Cooney
Jon Lange
Tom Nesbitt
David Zapolsky

**Bass**
Tad Cook
Andrew Danichik
Doug Durasso
Dick Etherington
Peter Henry
Rob Kline
John Stenseth
Richard Wyckoff

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Text

Handel's Coronation Anthems

Zadok the Priest, and Nathan, the Prophet, anointed Solomon King. And all the people rejoice, and said: God save the King, long live the King, may the King live for ever! 

Amen, Alleluja!

(after 1 Kings 1:39-40)

The King shall rejoice in thy strength, oh Lord! Exceeding glad shall he be of thy salvation. Glory and worship hast thou poured upon him. Thou hast prevented him with the blessings of goodness, and hast set a crown of pure gold upon his head. 

Alleluja!

(Psalms 21:1, 5, 3)

Beethoven's Ninth ("Choral") Symphony: Ode to Joy

O Freunde, nicht diese Töne! Sonder laß uns angenehmere anstimmte und freudenvoller!

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


Freude, schöner Götterfunken, Tochter aus Elysium, Wir betreten feuer-trunken, Himmlische, dein Heiligtum 

Sied umschlungen, Millionen, Diesen Kuß der ganzen Welt! Ihr stürzet nieder, Millionen! Ahnest du den Schöpfer, Welt? Such' ihn über'm Sternenzelt Überm Brüder! 

Muss ein lieber Vater wohnen.

Freude, Tochter aus Elysium, Deine Zauber binden wieder, Was die Mode streng geteilt; Alle Menschen werden Brüder, Wo dein sanfter Flügel weilt.

Sied umschlungen, Millionen, Diesen Kuß der ganzen Welt! Brüder, über'm Sternenzelt Muss ein lieber Vater wohnen. Freude, schöner Götterfunken, Tochter aus Elysium.

Joy, thou source of light immortal, Daughter of Elysium, Touched with fire, to the portal Of thy radiant shrine we come. Thy pure magic frees all others Held in Custom's rigid rings; Men throughout the world are brothers In the haven of thy wings.

Millions, myriads, rise and gather! Share this universal kiss! Brothers, in a heaven of bliss Smiles the world's all-loving Father. Do the millions, His creation, Know Him and His works of love? Seek Him! In the heights above Is His starry habitation!

Joy, thou source of light immortal, Daughter of Elysium, Touched with fire, to the portal Of thy radiant shrine we come.

Millions, myriads, rise and gather! Share this universal kiss! Do the millions, His creation, Know Him and His works of love? Seek Him in the heights above. Brothers! Brother! In the heights above Is His starry habitation!

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Millions, myriads, rise and gather! Share this universal kiss! Brothers, in a heaven of bliss Smiles the world's all-loving Father. Joy, thou source of light immortal, Daughter of Elysium.

O friends, friends, not these sounds! Let us sing something more pleasant, more full of gladness. Joy, let us praise thee!

Joy, thou source of light immortal, Daughter of Elysium, Touched with fire, to the portal Of thy radiant shrine we come. Thy pure magic frees all others Held in Custom's rigid rings; Men throughout the world are brothers In the haven of thy wings.

He who knows the pride and pleasure Of a friendship firm and strong, He who has a wife to treasure, Let him swell our mighty song. If there is a single being Who can call a heart his own, And denies it — then, unseeing, Let him go and weep alone.

Joy is drunk by all God's creatures Straight from earth's abundant breast; Good and bad, all things are nature's, And with blameless joy are blessed. Joy gives love and wine; her gladness Makes the universe her zone, From the worm that feels spring's madnes To the angel near God's throne.

Glad, as when the sure run glorious Through the deep and dazzling skies, Brothers, run with shining eyes — Heroes, happy and victorious.
Handel's Coronation Anthems

Zadok the Priest, and Nathan, the Prophet, anointed Solomon King.
And all the people rejoiced, and said:
God save the King, long live the King, may the King live for ever!
Amen, Alleluja!

(after 1 Kings 1:39-40)

The King shall rejoice in thy strength, oh Lord!
Exceeding glad shall be of thy salvation.
Glory and worship hast thou laid upon him.
Thou hast prevented him with the blessings of goodness,
and hast set a crown of pure gold upon his head.
Alleluja!

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O Freunde, nicht diese Töne!
Sonder laß uns angenehme
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Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuer-trunken,
Himmelsche, dein Heiligtum!
Deine Zaubernbinden 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 Web errungen,
Müsche seinen Jubel ein!
Ja, wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehe
Weinend sich aus diesem Bund.

Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen,
Folgen ihrer Rosenwurz.
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,
Laulet, Brüder, eure Bahn;
Freudig, wie ein Held zum Siegen.

Joy, thou source of light immortal,
Daughter of Elysium,
Touched with fire, to the portal
Of thy radiant shrine we come.
Thy pure magic frees all others
Held in Custom's rigid rings;
Men throughout the world are brothers
In the haven of thy wings.

Millions, myriads, rise and gather!
Share this universal kiss!
Brothers, in a heaven of bliss
Smiles the world's all-loving Father.
Do the millions, His creation,
Know Him and His works of love?
Seek Him! In the heights above
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Glad, as when the sure run glorious
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skies,
Brothers, run with shining eyes—
Heroes, happy and victorious.
Program Notes

Handel is the greatest composer that ever lived. I wonder why he wasn't burned at the stake by the Catholics?" said Ludwig van Beethoven near the end of his life. Handel, one of the best-known and highly-esteemed of all composers, was revered during his lifetime and his influence has remained beloved today, chiefly because of his oratorio, Messiah, one of the most frequented performed of all musical works.

Born Georg Friedrich Händel in Halle, Germany, on February 23, 1685, to George, a surgeon, and his second wife, Dorothea, the daughter of a prebendarian in church. As a young musician he played harpsichord, organ, and violin, and oboe. Handel traveled, studied, and composed in the very cosmopolitan Italy of the early 1700s, where his work was considered successful.

In 1710, Handel journeyed to London, where he also found success as a composer of opera in the Italian style. Handel was employed by the Elector of Hanover as Director of Music, but he spent so much time enjoying his musical activities in London that his employer began to notice and question his extended stays in England. The Elector of Hanover also happened to be the great-grandson of James I of England, and when Queen Anne died in 1714, the Elector of Hanover succeeded her as George I of England. Thus, Handel's German employer also happened to be the great-grandson of James I of England, and when Queen Anne died in 1714, the Elector of Hanover succeeded her as George I of England. Thus, Handel's German employer also happened to be the great-grandson of James I of England, and when Queen Anne died in 1714, the Elector of Hanover succeeded her as George I of England.

Four months later, however, the king died and was succeeded by George II. For the coronation of King George II, Handel composed Zadok the Priest (Psalm 118:23), which is still sung at every coronation today. For the performance of this piece, Handel was selected as the composer of the national anthem for England, and he subsequently composed a number of oratorios, including Messiah, in 1741.

The four movements of Messiah, The Lord Shall Rejoice, for four- and five-part choruses and orchestra, were performed during the crowning of the king. If less popular than Zadok the Priest, it is an equally fine example of Handel's early English style, and one of Handel's great admirers, described it. In the elegant first movement, written in D major and in 4/4 time, the chorus rejoices with the new king. The second movement contrasts with the first in key (A major), meter (3/4), and instrumentation (trumpets and drums are silent). It reflects the joyfulness of its text, "And with our gladsome Alleluias, " in its dance-like dotted rhythms. The third movement begins with a brief and lofty setting of "Glory to the new King," and the final movement is a setting of "Amen," in four-part D major and 4/4 time, and most closely resembles the monumentality of Zadok.

The central section of the third movement is in the key of B minor, and Handel's use of this key in this movement is the key of B minor, and Handel's use of this key in this movement is one of the principal motifs of Messiah. In the following year, Handel composed the Opera of his life, 1120 measures in All that remains short of the Messiah for the opening of the New Church in Rome. At the time, Handel was the most successful composer in Europe, and his music was performed throughout the continent. In 1741, Handel composed Messiah, which was performed in London in 1742. The work was an instant success and has remained popular ever since, being performed annually on Easter Sunday.

Handel was paid the compliment of imitation by Mozart and Haydn, but of all the great Viennese classical composers, Ludwig van Beethoven, who remains perhaps THE symbol of classical music to both musical and musical life as we know it, has been largely written about as a "Harmonious Blacksmith" as an examination piece for the post of second court organist at the age of 13, and in 1786, he composed some sonatas for piano and cello on "On the conquering hero comes" from Handel's oratorio, Judas Maccabaeus. Thirty years later, only months before his death during a violent thunderstorm on March 26, 1828, Beethoven wrote, "In future I shall write in the manner of my grand master Handel annually only an oratorio or a concert for some string or wind instrument." Both Handel and Beethoven were German-born musicians who expressed deep love for humanity, but who remained unacknowledged; both ranked high among the most popular, attracting key and admiring of all composers, though their lives, fortunes, and temperaments were quite different: Handel was sociable, ename, sophisticated, generally healthy, and relatively long-lived, while Beethoven was emotionally tempestuous and socially inept and eccentric, suffered continually from various illnesses, and died in poverty.

Beethoven's influence on European music was profound. His music continues to inspire and challenge listeners today. His works have been performed and recorded extensively, and his legacy lives on in the many compositions that bear his name. Despite his solitary nature, Beethoven's music continues to touch the hearts of people around the world, and his contributions to music continue to be celebrated and admired.

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Handel is the greatest composer that ever lived. I would like to have been buried at his tomb," said Ludwig van Beethoven near the end of his life. Handel, one of the best-known and highly-esteemed of all composers, was revered during his lifetime and his music continues to be performed today. His music is deeply rooted in the Baroque period and is characterized by its grandeur and expressiveness.

In 1710, Handel journeyed to London, where he also found success as a composer of opera in the Italian style. Handel was employed by the Elector of Hanover as Director of Music, but he spent so much time enjoying his musical activities in London that his employer began to notice and question his extended stays in England. The Elector of Hanover also happened to be the great-grandson of James I of England, and when Queen Anne died in 1714, the Elector of Hanover succeeded her as George I of England. Thus, Handel's German employment ended in London, and Handel was able to avoid discipline for his truancy from the Hanoverian court. Moreover, he composed a great deal of oratorio music during this period. This is the time when Handel composed Messiah.

Staging the libretto: "Handel's "Messiah" is a remarkable example of how a composer can create a masterwork out of a libretto that, on its own, is not particularly inspiring. The music of Messiah is based on the biblical text of the Book of Isaiah, which contains prophecies of the coming of the Messiah. Handel's music transforms these prophecies into a radiant and uplifting experience for the listener. The work is divided into four parts, each of which focuses on a different aspect of the Messiah's mission. The Parting of the Red Sea, for example, is a powerful depiction of the power of God and the importance of faith. The work is filled with a sense of hope and redemption, and it continues to be performed around the world today.

Handel was paid the compliment of imitation by Mozart and Haydn, but he predicted that he would be the last great composer of Handel's stature. He wrote: "I am convinced that Handel's work is of such a nature that it cannot be improved upon." However, the work of Handel continues to inspire and influence composers and musicians around the world today.
innovative musical syntax has influenced virtually every Western composer, particularly Mendelssohn, Brahms, Wagner, Berlioz, and Mahler, since its first performance on May 7, 1824, at a concert in the Kärntnertor Theatre in Vienna. Performances of the Ninth Symphony have also marked epochal public occasions: in 1899, students played its finale through loudspeakers in Tamanen Square to inspire courage, and Leonard Bernstein led a performance in Berlin to celebrate the Wall's raising, substituting the word Freiheit (freedom) for freude (joy).

Before he left Bonn in 1792, Beethoven seems to have been thinking of music for Schiller's "Ode to Joy" ("An die Freude"), which, because of its expression of utopian ideals and its delightful praise of "joy", had been an inspiration to the composer since his earliest years. In 1810, the outline of the chief melody appeared in the Fantasia for piano, orchestra, and choir (Op. 80), in which a poem in praise of music forms the foundation of a brilliant choral finale. Beethoven worked on the Ninth Symphony from 1822 to 1824, after he had become almost completely deaf and could hear his music only in his head, and through it, the melody to which he finally set portions of Schiller's poem became one of the best-known and most-darly-loved of all time, a symbol of humanity's desire for universal joy and fraternity.

The symphony is structured in the traditional four-movement design of earlier symphonies, but in size, scope, complexity, and difficulty it goes far beyond all previous examples of the genre, and stretches the symphonic framework nearly to the breaking point. It was first performed employing about 24 singers for each of the four choral parts, and the large orchestra includes strings, woodwinds (flutes, piccolos, oboes, clarinets, bassoons, and double bassoons), brass (horns, trumpets, trombones), timpani, and percussion. Some see in this symphony Beethoven's continuing struggle to find his "day of joy," if he did not succeed in finding it for himself, perhaps he led others to some joy of their own. The work is, in any event, the magnum opus of his career as the symphonist whose works form the bridge between the Classical and Romantic style periods. It shines as the prime example of his belief that music expresses, and is to be understood through, the emotions.

The two movements of the work, with their persistent, powerful, and persuasive dotted rhythm, evince tension and conflict. The mystery and emptiness of the first movement's opening chord seem to evoke desolation and despair, and the darkness is deepened by the descending minor melodic figures in the movement's first musical theme. But the mood lightens a little in the rest of the movement: its second theme is in the brighter B-flat major, and occasional melodic hints seem to anticipate the finale. A rapid, halter-skelter musical chase, which Beethoven spoke of in a sketch as "mero sport," opens the second movement, also in d minor. This is followed by a gentler trio section in the major, in which melodic foretastes of the finale again appear.

The slow, contemplative third movement is also built on two contrasting themes, the first in B-flat and serenely song-like, and the second in D and somewhat faster. The slow first theme is decorated with increasingly complex musical pattern-work in its two variations and lengthy coda. Prior to each of the variations, the second, somewhat faster-moving theme appears, first in D and then in G, providing tonal contrast.

The gigantic choral finale of the symphony, which has caused the most comment and controversy, begins with a furious orchestral exposition, followed by a "rejection" of the material of the first three movements, the themes of which are quoted in turn. The "Freude" ("Joy") theme is then presented and given three variations before an even more dissonant outburst signals the entry of the voices. A solo baritone sings, "O Freunde, nicht diese Sünden!" Rather, let us turn to sounds more pleasant and joyful," and soloists and chorus then join in the "Freude" theme. This is worked into a huge musical structure in which four soloists, chorus, and orchestra combine in a virtual "symphony within a symphony," with a grand "opening movement" in D, an almost dance-like "Turkish March" section in E-flat and 6/8 time, a stately "slow movement" in G, and a "finale" that combines the "Freude" and "Seid unschuldig!" ("Be prepared") themes.

Many of the symphony's early critics, especially in England, found the final choral movement completely incomprehensible and incoherent, but the work enjoyed a sensational reception. When the composer, who by this time was completely deaf, appeared to direct the performance, he received five rounds of applause; since Viennese concert etiquette prescribed three rounds only for royalty, Beethoven's acclaim caused the police to attempt to curtail the overly-enthusiastic outbursts. Though Beethoven presided from a conducting stand in front of the performers, the real direction of the performance was in the hands of the Kapellmeister, who had instructed the performers to pay no heed to Beethoven's gestures, and of the orchestra's leader. At the end of the performance the applause was thunderous; realizing that the composer could not hear the ovation, the singer Caroline Unger took him by the hand and turned him to face the audience. Following the concert, Beethoven fainted. He later made his way to the home of Anton Schindler, his friend and first biographer, and there, too exhausted to eat or drink, he fell asleep fully clothed and remained so till morning. The unexpected man with broad shoulders and a mass of unruly hair, who was poorly-educated and ill-mannered, who clashed with himself and the world, did what his one-time hero, Napoleon, had tried but failed to do: Beethoven, through his musical talent and tenacity, conquered the world.