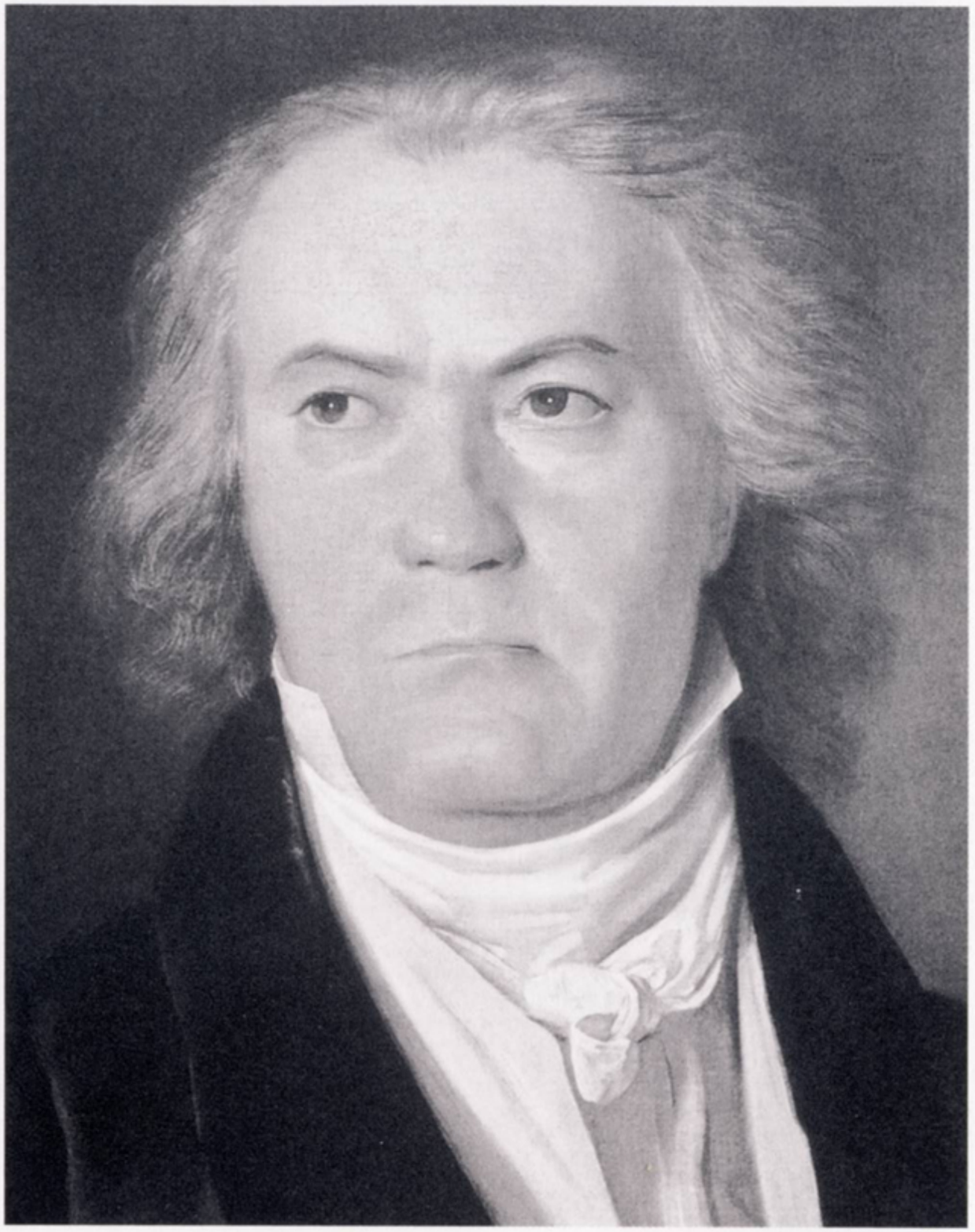
DVD AUDIO

Deutsche Grammophon

BEETHOVEN

SYMPHONIE NO. 9

Berliner Philharmoniker • **ABBADO**



LUDWIG VAN
BEETHOVEN
(1823)

LUDWIG VAN BEETHOVEN (1770–1827)

Symphonie No. 9 d-moll op. 125

in D minor · en ré mineur

1	1. Allegro ma non troppo e un poco maestoso	[14'21]
2	2. Molto vivace – Presto	[13'03]
3	3. Adagio molto e cantabile – Andante moderato	[12'48]
4	4. Presto – Allegro assai	[5'38]
5	Presto – »O Freunde, nicht diese Töne!« – Allegro assai – Allegro assai vivace (*alla Marcia*) – Andante maestoso – Adagio ma non troppo ma divoto – Allegro energico e sempre ben marcato – Allegro ma non tanto – Presto – Maestoso – Prestissimo *(Schlusschor über Schillers Ode »An die Freude« final chorus from Schiller's "Ode to Joy" chœur final extrait de l'«Ode à la joie» de Schiller)*	[16'28]

KARITA MATTILA, *Sopran**
VIOLETA URMANA, *Mezzosopran*
THOMAS MOSER, *Tenor*
THOMAS QUASTHOFF, *Bass*

*Karita Mattila appears courtesy of ERATO Disques

Swedish Radio Choir · Eric Ericson Chamber Choir
(Einstudierung/Chorus master/Chef des chœurs: Tönu Kaljuste)

Berliner Philharmoniker
CLAUDIO ABBADO

BEETHOVEN: NINTH SYMPHONY

A year after Beethoven's death in 1827, a historic concert series began in Paris featuring all of his symphonies, including the local premiere of Symphony No. 3 (the "Eroica") at the first concert and of No. 9 at the last. The canonization of the nine symphonies was already under way, and from that time on this body of music has been revered as the composer's greatest legacy and installed as a special heritage of European or Western culture. The whole symphonic repertory has been built around the Beethoven symphonies. They are drawn upon for endless musical projects, festivals and recordings, books, articles and program notes.

With the untroubled Symphony No. 8, written in 1812, Beethoven made his symbolic farewells to the master-genre that defines what we now call his "heroic" decade. After that he lived through some difficult and lean years, due to personal crises that have been the subject of many books and even films. There must also have been an artistic crisis that we know less about. Something other than the concept of heroism was necessary to get him moving again. That something can never be defined, of course. But one important strand contributing to it emerged from a commission that came to him in 1819, when his pupil and patron the Archduke Rudolph of Austria was to be installed as Archbishop of Olmütz and a high Mass was required. This project took Beethoven four years to complete and confronted him with problems of metaphysics and belief that he had not dealt with before.

Written directly afterwards, the Ninth Symphony must be seen with Beethoven's *Missa Solemnis* op.123, as twin professions of faith, one sacred and one secular. In this situation it was necessary to make the symphonic trajectory entirely clear, at least at the end: so words were introduced with singers to utter them. Schiller's classic text (dating from 1785) is a lengthy drinking song with insistent religious refrains. God is the fount of human joy, and joy is proof that a loving Father – Schiller also calls him "the Unknown" – must dwell above the stars, as Kant taught. (Under glass on Beethoven's desk: "'The moral law within us, the starry heavens above us' – Kant!!!") Of all the many joys of mankind eulogized in the Ode, the highest is religious ecstasy.

Beethoven edits out the drinking and underlines the religious message with music that taps into the sublime. At the start we hear much about joy, but the setting of the

first religious refrain, "Seid umschlungen, Millionen," stands at the heart of Beethoven's conception. Evoking some archaic, awe-inspiring liturgy, this music comes close to passages of worship in the *Missa Solemnis*. When the melody is brought down to earth to join the world-famous "joy" theme in a double fugue, the symbolism is clear. The two themes commingle in terminal ecstasy.

Apart from the words they utter and the meanings they articulate, once Beethoven had let singers into his symphony (into the symphony as a genre, we should say) he celebrated sheer vocality in many manifestations – folksong, idealized liturgical chanting, the German *Männerchor* or male chorus, opera in forms such as recitative and vocal cadenza, and even Handelian oratorio.

The three instrumental movements are richer and more complex than anything he had ever done before. The extremely tense, distressed opening Allegro, with a *fortissimo* recapitulation that now registers a cataclysm, and the hymn-like Adagio interrupted by trumpet calls of the uttermost solemnity – these too speak the language of the sublime. The terror and majesty that Burke and Kant experienced in the contemplation of nature and the Godhead are not much in evidence in the "Pastoral" Symphony, even with trombone reinforcements. They find compelling musical expression in the Ninth.

Joseph Kerman

"THERE'S ALWAYS SOMETHING NEW TO DISCOVER IN BEETHOVEN'S SYMPHONIES"

Claudio Abbado in conversation with Wolfgang Schreiber

How do you approach the textual issues of the Beethoven Symphonies – the problem of the autographs and Beethoven's corrections, the Stichvorlagen *[model scores for the engravers], the orchestral parts – and what are the main features of the new edition by Jonathan Del Mar?*

Photo: Goldmann

We're fortunate now in having Jonathan Del Mar's edition at our disposal, and I myself have decided to adopt his comprehensively text-critical Beethoven. He himself writes that many of his findings should be taken simply as suggestions, and this has allowed me to make informed choices between a series of documented and plausible possibilities. Thanks to this critical edition, which is the most up-to-date and precise, and thanks to the experience I've gathered in all these years in performances and recordings with the Vienna Philharmonic, the London Symphony Orchestra and the Berlin Philharmonic, I've come back to face the challenge of the Beethoven Symphonies strongly motivated and full of enthusiasm. Del Mar doesn't seek to establish certainties on the basis of a static, rigid conception of philology, but rather places at our disposal the original material, brought together according to rigorous criteria, and leaves the task of interpreting this material – giving it a complete and unified meaning – to the individual's personal fantasy and sensibility.The most important thing about Jonathan Del Mar's work and the new edition of the Beethoven Symphonies is that he offers a synthesis of all the available manuscripts, editions and *Stichvorlagen* that he has compared. This is crucial, because composers have habitually changed details in the manuscripts and editions of their works, and because errors have crept into the *Stichvorlagen* of later editions. Moreover, the volumes of Del Mar's "Critical Commentaries", accompanying each of the scores in the new edition, deal with every possible aspect of the

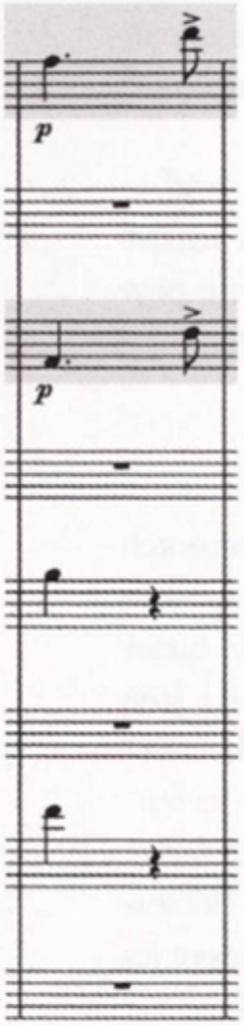
musical text. In each of the symphonies in the Del Mar edition, for example, the articulation and phrasing are specified very clearly: the slurs and the difference between *legato* and *non legato*, the dynamics, absolutely everything.

Have you yourself gone through the works in this edition movement by movement, scrutinized them with questions such as: What are the notes, what is the significance of the accents, dynamics and indications of articulation? What is the nature of the discrepancies?
I've done just that of course: looked carefully at all the scores and then tried to decide, according to the principles of musical logic, which version, which variant I favour. Some of the corrections I'd already been aware of, while many were new to me – all of them very interesting. I've inspected a great number of textual corrections these last few years in Berlin, for example at the Staatsbibliothek.

Could you cite an example of where you've deviated from Del Mar's text?
I decided against adopting the result of his edition's extraordinarily exacting research in the case of the second theme in the Ninth Symphony's first movement. The two-note woodwind motif – flute and oboe take it over from the clarinet and bassoon in quasi-imitation – appears in all the sources as an upward sixth leap f''– d''' in bar 81 [see example A on page 6]. The slightly varied form with gentle appoggiatura-like semiquavers (16th notes) that follows immediately, however, has the notes f'' (c''') – b flat'' – the framing interval of a fourth (bar 85 [see example B on page 6]). What's more, the similar recurrences of this theme at eight other places in the movement demonstrate that the leap of a sixth would be an isolated event and difficult to account for within the movement's motivic logic (see bars 85, 276, 280, 284, 346, 350, 352, 354 [examples B–I on pages 6f]). This has prompted us to follow earlier editions at bar 81 and play the notes f''– b flat'' at the motif's problematic first appearance. Del Mar himself refers at other points to the possibility of undertaking musical "corrections" that go against the historical printed evidence, and this in turn encourages us to follow our own musical instincts in dealing with the problem described above.

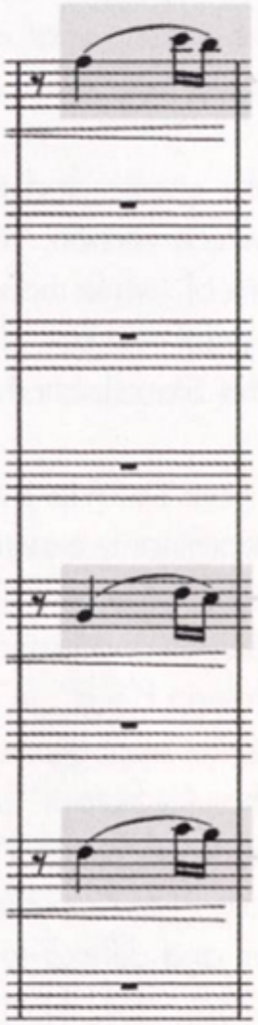
When did you first begin to devote your attention to the textual problems in the Beethoven Symphonies?
A long time ago. I had already made many corrections earlier, in Vienna. The

Example A



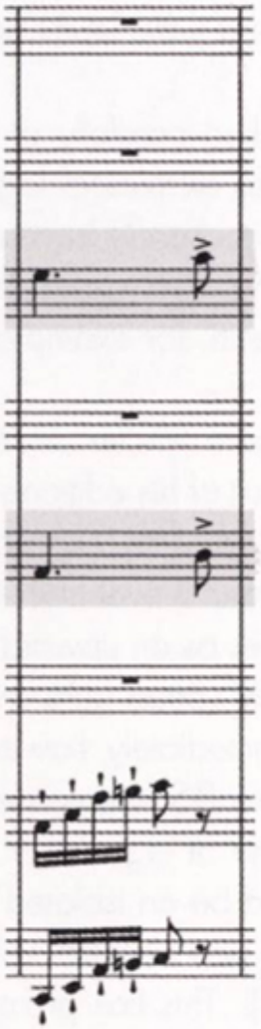
Bar 81

Example B



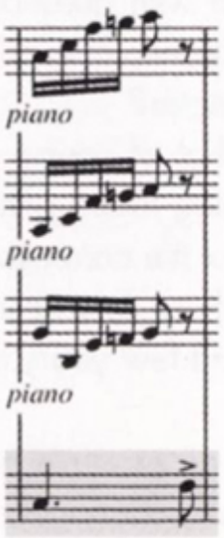
Bar 85

Example C



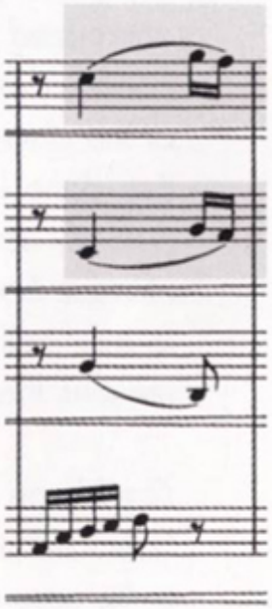
Bar 276

Example D



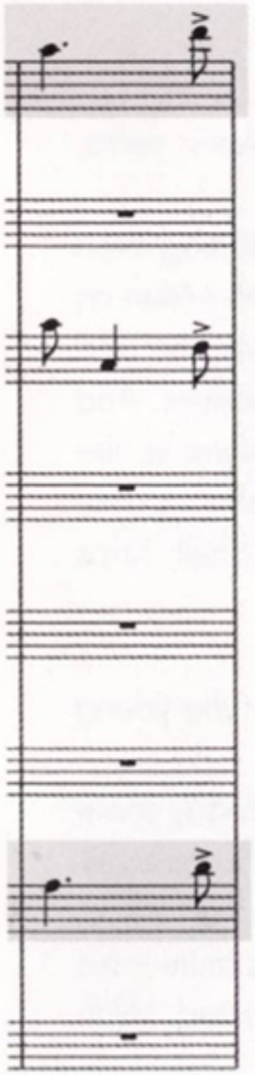
Bar 280

Example E



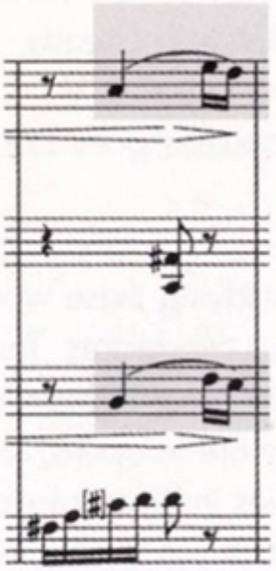
Bar 284

Example F



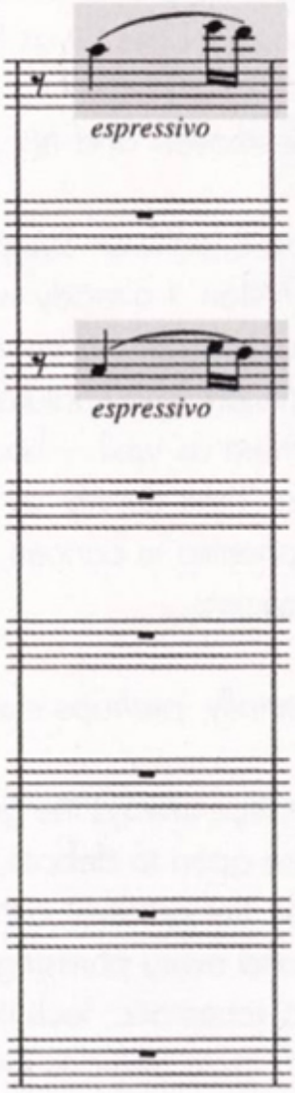
Bar 346

Example G



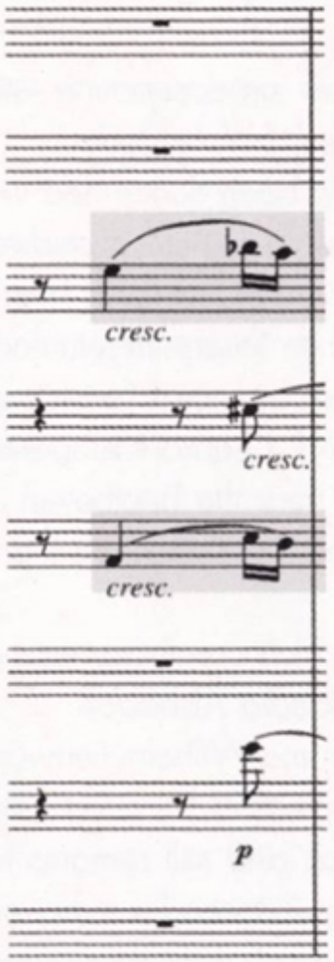
Bar 350

Example H



Bar 352

Example I



Bar 354

library of the Gesellschaft der Musikfreunde possesses some of the autograph orchestral parts of the Beethoven Symphonies; it was there that I encountered the texts. And during my studies in Vienna I learned that Nikolaus Harnoncourt was working on the subject of historical, original sound. I heard that he'd made new discoveries in and about the texts and took note of what he'd done in the area of historical textual criticism. Some of this I was familiar with already.

Your preoccupation with Beethoven and his symphonies goes back many years, then, before Berlin…
I've been concerned with the Beethoven Symphonies for a long time, starting even before my music studies in Milan. I already was studying these works in Milan as a young man and heard them performed by various conductors. That was the time when Toscanini returned to Milan, and I naturally also heard his performances. And I experienced Furtwängler there as well – though more in opera, for example, the *Ring*. I heard Klemperer, too. Then during my studies in Vienna I was always able to hear the Beethoven Symphonies in concert, with Bruno Walter, with Szell, Krips and Scherchen. At many concerts.

Which conductor was especially, perhaps even decisively important for the young Claudio Abbado?
For me Wilhelm Furtwängler was always the greatest interpreter, even if today some aspects of his conducting are open to debate, for example, his tempi. Furtwängler was and still remains for me the greatest conductor, because he found a logical significance for every note and every phrasing. It was different with Toscanini – his music-making was more of a schematic, technical affair, very well conducted. With Furtwängler, there was much more music to be heard.

Could you say a bit more about the difference between Toscanini and Furtwängler?
I think Toscanini was the greatest *conductor* for an orchestra, the most important for an ensemble. But as far as the significance of a phrase, indeed of the individual notes in a phrase, was concerned, and the relationship between all the notes in a score, that was something that Furtwängler was able to conduct and let us hear. And Furtwängler was absolutely free in his tempi, especially in organizing the relationship between tempi in Beethoven.

Are the metronome and the metronome marks Beethoven added to his works much later of importance to you?
This is an issue that's widely discussed these days: What did Beethoven really intend? Is that practicable? Well, since 17 December 1817 we've known Beethoven's ideas about tempo for his first eight symphonies: the Leipzig *Allgemeine Musikzeitung* published [in their issue of that day] a table in Beethoven's hand; for the Ninth Symphony there is one of Beethoven's conversation books from 1826 in which his nephew Karl entered the relevant metronome marks. We now suspect that Maelzel's device was mechanically faulty, and yet the tempo indications determined by Beethoven represent for us a kind of security code: although we cannot be 100% positive with certain of the numerical indications, for example, that he truly had in mind a nearly unplayable, breakneck speed, the direct *relationships* between markings for the individual movements give us clear evidence of the characteristic tempo connections within the symphonies.

Do you find the metronome marks too fast?
Many people have said that the metronome in Beethoven's time was technically flawed, and earlier it was thought that some of Beethoven's indications were too fast. I don't find them too fast: it's a matter of accustoming oneself. Only it is sometimes very hard – not only technically, by the way – to play fast or to play slowly. Take for example the notion of an Andante: it has to go at a walking pace, not much slower than an Allegro. Or an Allegretto: quicker than an Andante. Or an Adagio: it's not to be played like a Largo, which would be too slow. The metronome tells us something quite different.

The slowness comes from an old German tradition, still under the influence of Wagner. Were Furtwängler's tempi too broad?
No, not all his tempi. Furtwängler took Adagios very broadly. But the question is what he's doing when he adopts a particular tempo and then sticks to it. He can then still be quite free in the unfolding of a movement. The metronome mark should not simply be respected, one must find a meaning in it – and then think only about the music.

You spoke of tempo relations. Could you give us an example?
Let's take the First Symphony. The traditional view is often based on a relatively

quick minuet. But Beethoven's tempi disclose quite a different picture. The Allegro section of the first movement with 𝅗𝅥 = 112 is, in terms of basic pulse, approximately the same speed as the Minuet 𝅗𝅥. = 108). Consequently the dance character of the third movement should be played with a slight sense of holding back, not so fast as to move it in the direction of a scherzo. The same relationship between the first and third movements also exists in the Second Symphony.

A further important point of orientation with regard to tempo is the basic beat of each movement. In the first movement of the *Eroica* Beethoven prescribes 𝅗𝅥. = 60, in $^3/_4$ time. It seems to me that he's also indicating that he wants the conductor basically to beat the music in whole bars. Furthermore, the same relationship exists between the quaver (eighth-note) beat of 80 in the Adagio assai – the "Funeral March" – and the minims of the finale. In the Fourth Symphony, too, there is a direct connection between the bars of 𝅝 = 80 in the Allegro vivace of the first movement and the minims in the last movement: both mm [Maelzel metronome] = 80. The outer movements of the Sixth have a framing relationship – both with a basic pulse around 60. The Andante I like to take at a flowing tempo, not least because the indication here, too, is that the dotted crotchet (quarter), not the quaver (eighth), is the beat. The metronome marks for the Eighth help in finding a tempo link between the Allegretto scherzando and the concluding Allegro vivace. In the Ninth Symphony I tend to prefer a more flowing tempo for the Adagio, almost in the direction of an Andante; in my opinion, the variation in the middle section doesn't absolutely have to go at the same speed. I personally prefer to take a bit more time in the second variation.

What's new here for the listener in the overall sound? Greater transparency? Using what forces?

We've now played the First, Second, Fourth and Eighth Symphonies with the Berlin Philharmonic using only three double basses, four celli, six violas, eight second and ten first violins. That's important, for there are moments when we play these pieces like chamber music. There has been talk about Beethoven's original forces, his own performances of the symphonies, and out of it some major misconceptions have emerged. Beethoven often had his symphonies played in Vienna's city palaces, with very few strings, and small forces – for example in the Palais Pálffy. Those were basically just large rooms, with a great deal of resonance, and there was not

much space for the musicians. On the other hand, Beethoven himself remarked that one could double the woodwind and increase the number of strings in the big symphonies – the Fifth, Seventh and Ninth – for performance in large halls. So what's right? It isn't necessarily true that one must use small forces. The only thing that's important is achieving this transparency of articulation, of phrasing and dynamics. But one must not forget: in the end it has to be music. That's my overriding wish.

In any event there is some distance between this approach and the old German tradition, even in your performances, isn't there?
Yes. Earlier they used large forces. I sometimes did so myself before, but I gradually kept reducing them a little. Now I do that systematically: Beethoven with a relatively small orchestra.

What is the relationship in the Ninth between the instruments and the chorus in the new versions of the text? Has the choir been reduced as well?
Yes, the chorus must be absolutely in proportion. Keep in mind, for example, that Beethoven brought in trombones as reinforcement for the chorus – at that time trombones weren't conceived as solo instruments with a large sound. Therefore we've decided to use the smaller instruments. Another very important thing for the chorus is to have completely homogeneous enunciation. Many good choirs sing together precisely but don't actually pronounce the text in such perfect unison. It's important that every word can be understood.

Is this related to the movement favouring a so-called authentic sound, initiated some decades ago by Harnoncourt with his performances of Monteverdi and Bach?
Yes, I'd say so. I've been helped greatly here and also in Schubert, for example, by what's happened in Baroque music with Monteverdi and in the Viennese Classics with Mozart: working with the original manuscripts. But working with the autographs isn't enough. Every composer makes corrections – that's something I've also experienced with the music of our own time, in working with the composers themselves. The important factor remains: as much reliance as possible on the original musical materials from the time.

Did you develop an especially intimate knowledge of the Beethoven Symphonies during your studies with Hans Swarowsky in Vienna? What was the image of Beethoven that he conveyed?
Beethoven was important for him, of course. He was a marvellous teacher. But he found all conductors bad – Furtwängler was "terrible", the only good conductor for him was Toscanini, who did everything right: chop-chop, keep moving! Swarowsky's mentality struck me as rather mathematical; he followed the text strictly and had no use for a highly imaginative performance or one that arrived at a different meaning.

On what subject did he have the most important points to make in his teaching?
The analytical structure of pieces. He helped me greatly, for example, in memorizing modern scores. There's an almost mathematical method. You have to start by knowing the score extremely well – the structure, the phrasing, the long-range events. Then you have virtually to forget all of these and just hear and think the music. Swarowsky used a metaphor for this. When you erect a building you start with the pillars. These are the first 16 or 32 bars of a piece. Next comes the big door in the middle, only then the large-scale structure – in building and in music. And now one studies and analyzes just these 16 bars and tries to learn everything there is to know about them. I've come to realize that there's always something new to study and learn. One must never think: now I'll know that piece for my whole life. It's new every time.

Isn't it a hindrance when a musician has heard a piece performed often by other interpreters, including on recordings?
For me it was difficult in the beginning to get away from the practice of listening to certain performances. Nevertheless, Furtwängler was always the most important – his Beethoven Ninth, the most beautiful performance of all. Richard Strauss once heard him conduct *Death and Transfiguration* and told him afterwards: "It was the most beautiful performance of the piece I've heard in my whole life. Sometimes you didn't do what I wrote, but it was still the greatest." That gives you an idea of just how great Furtwängler was. A related example is Peter Brook's fantastic production of *Carmen*; only it's not Bizet's *Carmen*, but a reworking – it's chamber music.

How strongly do the orchestral musicians' habits and sense of tradition affect the interpretation of musical works? Is there a difference (in mentality) between orchestras?

Orchestras get used to certain tempi, for example. I once said to the Vienna Philharmonic during a rehearsal: "Look, right here in this very building, in the Musikverein, there are texts that have been preserved, orchestral parts with corrections in Beethoven's own hand." Some of the musicians accepted that, others didn't. Some said: "We always play it that way." Almost every orchestra says that: "We've always done it that way." But in the end they did give some serious thought to the unfamiliar.

Does it bother you that often there's a struggle over that issue?

No, not much. I've weathered many struggles in my life and will continue to do so. But in a way it is a pity. My attitude is that we are making music together, the way musicians play chamber music. It shouldn't be different for an orchestra.

Was it easier in Berlin than in Vienna to perform with an unfamiliar Beethoven edition?

Yes, in part because the orchestra in Berlin is much younger. In the last ten years, since I've been in Berlin, 80 new musicians have come, more than half the orchestra. Now the players themselves want to work with this new edition of the Beethoven Symphonies by Jonathan Del Mar. The strings, for example, played before with lots of bow changes and not with original bowing. Now that's changed.

How would you describe the difference in sound between the Berlin and Vienna Philharmonic Orchestras?

These are two great orchestras – the best orchestras in the world. In Berlin the musicians play only concerts; they have the opportunity to play opera just once a year. On the other hand, the Vienna musicians – as the orchestra of the Vienna State Opera – perform opera for the whole season, giving Philharmonic concerts only from time to time. It's a wholly different musical culture. The strings in Vienna have a mellower sound – of course they play in a different hall, the Musikverein with its mellower acoustic. The Philharmonie in Berlin is different, but it has a wonderful sound. It's the best modern hall.

What do you owe to Vienna?
I learned a great deal during my time in Vienna. Twenty years ago there the practice of performing Beethoven, Mozart and Schubert began to change – away from the Bruckner-Wagner sound towards that of the early 19th century. It's always interesting to learn something from specialists, but you mustn't take everything for gospel.

On the subject of comparing orchestras: is there a kind of Prussian character among the musicians in Berlin in the way that there's an Austrian character to Viennese musicians and their music-making?
Every country has its own culture and that is surely also reflected in music. In Vienna there is a deep-seated love of culture, of music – a great tradition. Here in Berlin the musical culture has always been open. After the war the French, Russian, British and Americans occupied Berlin, and that led to the city's internationalism. The Berlin Philharmonic today is an open, international orchestra, with musicians from France, Switzerland, Italy, Hungary and Poland; there are Japanese and American players – and there are women. That's different from the Vienna Philharmonic.

Does the internationalism make it easier to make music together?
When people are open, when they're genuinely filled with love and respect for the music, then there are no limits – then internationalism is not an issue, not a problem.

How did the Berlin Beethoven cycle come about? Was it also the orchestra's wish?
It was the joint wish of everyone – as early as 1989, when I started in Berlin. First there was the Brahms cycle, and already then we talked about a Beethoven cycle. That's pretty much normal for a major orchestra: to play and record a Beethoven cycle.

You've performed Beethoven cycles with the Vienna Philharmonic, including tours to New York, Tokyo and Paris, as well as with the London Symphony Orchestra. What has changed in your conception of Beethoven?
That's not so easy to say. But over the years one learns a lot about phrasing, the correct notes, correct tempi, correct articulation and, above all, the relation of tempi to one another. Let's take the Eighth for example. The last movement is terribly hard to play. But these tempi – semibreve (whole-note) bar = 84: it used to be played

much slower because it's so hard. One could just say that the metronome is wrong, but I believe it is right because Beethoven prescribes ♪ = 88 for the Allegretto scherzando. That's quite close to, practically the same tempo as, the 84 of the last movement. It's logical.

That's much faster than Furtwängler conducted it. He took the Tempo di Menuetto of the Eighth, for example, at a comfortable pace.
Yes, it's a bit faster. I find that the Trio section of the minuet has to go at almost the same speed. It only seems slower because Beethoven marks it *dolce* in the score, indicating a change in the character of the music, not in the tempo. Incidentally, in his score of the Trio of the Eighth Jonathan Del Mar has the word "soli". Beethoven writes "solo" for the horns but "soli" for the celli, which means the whole section, not a solo cello, must play here – hence the plural "soli". It's the character he's referring to with "solo": play like a soloist.

What has changed in your interpretations of Beethoven? Has the frequent "use" of the Beethoven Symphonies in concerts and in the media led to the danger of wearing out the music? After all, in the Beethoven year 1970 the composer Mauricio Kagel called for a moratorium on performing Beethoven for a time.
I always attempt to look at and experience the music afresh and to forget bad habits – although it's sometimes hard to distinguish between good ones and bad ones. Of course I know the scores. But what Kagel said is quite true: wear and tear comes from bad habits.

As the 19th century and the Beethoven tradition recede further into the past, has something changed with regard to our belief in the composer's "message", in his feeling for humanity?
Not for me – on the contrary, the belief has grown even stronger. I try to learn every day. Take Goethe, for example: he didn't approve of Beethoven's songs, the way he set his, Goethe's, texts. But then he saw and heard the Fifth Symphony and he knew: a work of genius, incredible, this is a revolution. It is indeed a revolution. If you think just of the first movement of the Fifth: all the bad, debasing treatment to which the opening theme has been subjected, to parodies or even jokes – that does harm to the music. You have to listen carefully: the theme consists of only two pitch-

es, repeated twice, but what Beethoven does with the short, simple theme and the developments it leads to in the whole symphony – that's overwhelming!

Which of the Beethoven Symphonies do you regard most highly, which one do you love most?

The one I happen to be conducting at the moment – that's the most beautiful. I love all nine, what can I say? If I think about it and ask myself: is it the Sixth, the Ninth or the Eighth? I love them all. They are, with all their various aspects, nine different worlds. Each inhabits its own sphere. The First has ties with Haydn, the Ninth – already in the first movement – is borne along by new ideas that no-one else had at the time. I think it is essential to understand each and every one of these masterpieces. There are no limits to them, and one must always find something new. When people say after a concert: "Oh, I've never heard that before", it isn't because I've changed something. That's what the composer wrote. This is our great good fortune: there's always something new to discover.

(Translation: Richard Evidon)

ODE »AN DIE FREUDE«

Friedrich Schiller

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

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

Wem der große Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja, wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.

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

ODE TO JOY

Friedrich Schiller

O friends, no more these sounds!
Let us sing more cheerful songs,
more full of joy!

Joy, bright spark of divinity,
daughter of Elysium,
fire-inspired we tread
thy sanctuary.
Thy magic power re-unites
all that custom has divided,
all men become brothers
under the sway of thy gentle wings.

Whoever has created
an abiding friendship,
or has won
a true and loving wife,
all who can call at least one soul theirs,
join in our song of praise;
but any who cannot must creep
tearfully away from our circle.

All creatures drink of joy
at nature's breast.
Just and unjust alike
taste of her gift;
she gave us kisses and the fruit of the vine,
a tried friend to the end.
Even the worm can feel contentment,
and the cherub stands before God!

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

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

Gladly, like the heavenly bodies
which he set on their courses
through the splendour of the firmament;
thus, brothers, you should run your race,
as a hero going to 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 He must dwell.

Deutsche Grammophon's recording concept – to carry out all editing and mixing processes digitally – has been taken a step further on these recordings by using for the first time a sampling rate of 96kHz (previously 44.1/48 kHz). The greater precision and clarity of the recorded sound made possible by digital mixing is combined with the much higher resolution of the new format.

USER GUIDE

After inserting a DVD into the player you will have two options:

1. Pure audio playback without switching on the TV:

a) To start music playback in Surround Sound press PLAY. Playback will begin with TRACK 1 of GROUP 1. Please be aware that the playback in Surround Sound is only possible with the appropriate equipment.

b) To play back in stereo rather than Surround Sound, please refer to your DVD Audio player's manual for instructions on selecting GROUP 2 (for example, by pressing in sequence: GROUP – 2 – PLAY), which contains the stereo mix of the music.

2. Playing the entire contents of a DVD Audio with video playback on your TV:

In order to activate the DVD's menu functions, press TOP MENU **on the remote control of your DVD Audio player**. The menu will be displayed on-screen and using the remote control you will be able to access various selection criteria by cursor. For example, you can directly select between the various sound formats (Surround Sound or stereo) as well as access artist photos or the beginning of predetermined portions of a programme. You will also have access to the catalogue portion of the DVD Audio, which presents additional releases.

For further information about the features of DVD Audio and their operation, please refer to your player's instruction manual.

Additional note:
On some manufacturers' players, after inserting a DVD Audio you will arrive automatically at the menu functions, without having to press TOP MENU (see 2 above).
Should you prefer to have sound playback without using the on-screen menu, it is necessary after inserting the DVD in these players first to press STOP and then to proceed with the instructions under a) and b) above.

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DDD

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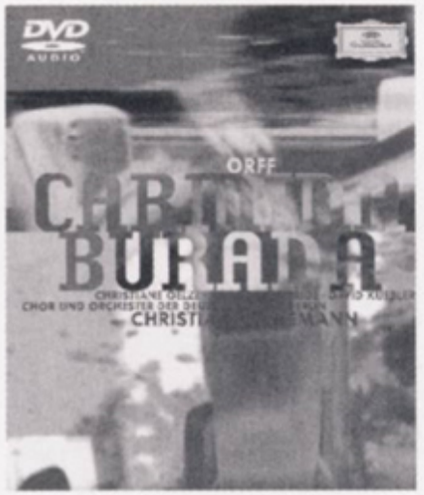

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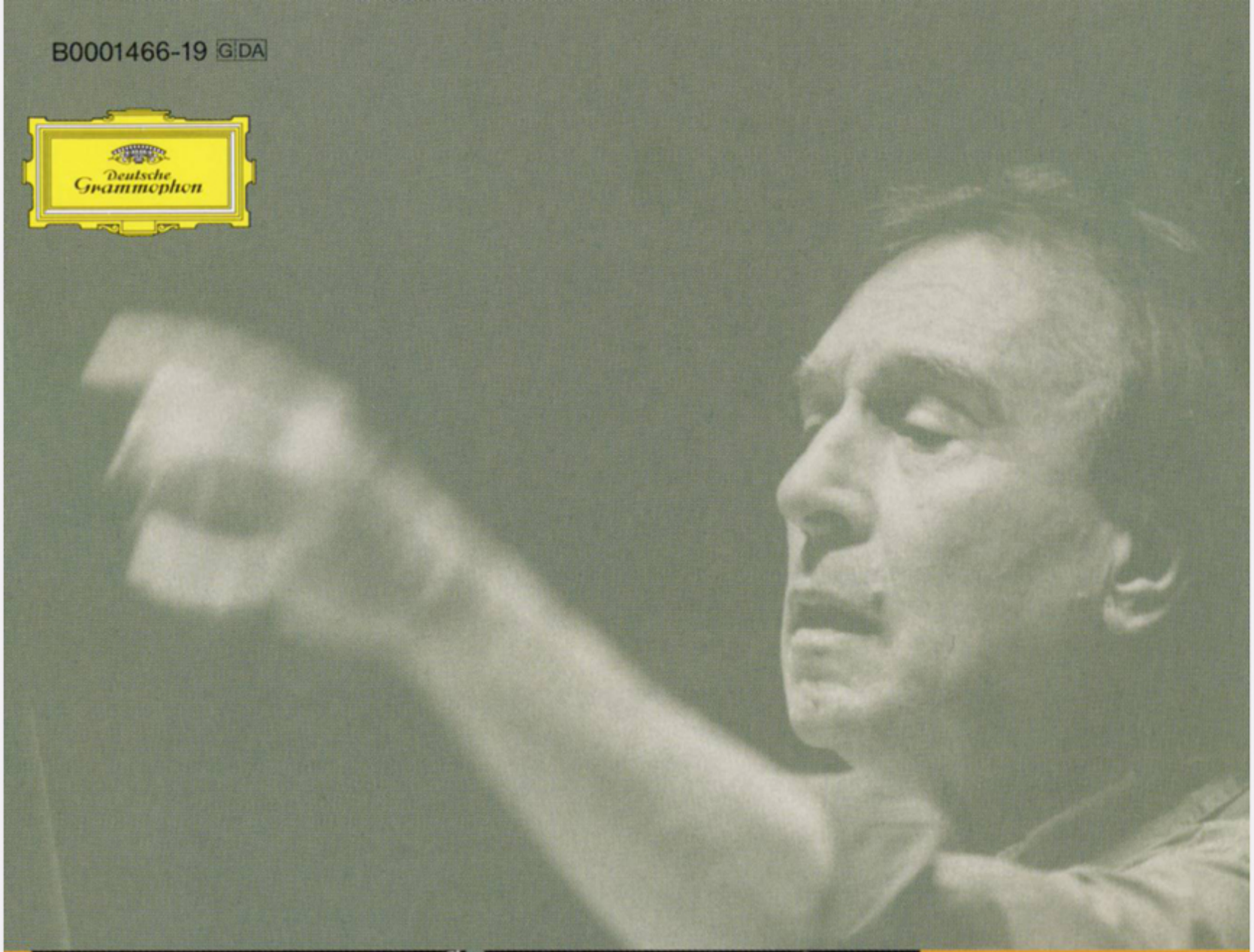

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