

Confronting the “Ugly Sounds” of Corrupt Politicians. Beethoven’s Ninth Symphony. First Performed in Vienna 200 Years Ago

By [Prof Michel Chossudovsky](#)
Global Research, May 07, 2024

Region: [Europe](#)
Theme: [Culture](#), [History](#), [Police State & Civil Rights](#)

All Global Research articles can be read in 51 languages by activating the Translate Website button below the author’s name.

To receive Global Research’s Daily Newsletter (selected articles), [click here](#).

Click the share button above to email/forward this article to your friends and colleagues. Follow us on [Instagram](#) and [Twitter](#) and subscribe to our [Telegram Channel](#). Feel free to repost and share widely Global Research articles.

First published by Global Research on September 22, 2023

Today, we commemorate Beethoven’s Ninth Symphony, the Choral, which was first performed in Vienna exactly 200 years ago, on **May 7, 1824**. at the Vienna Court Theater at the Kärntnertor,

Introduction

Friends, look around you: The World is in a state of economic and social chaos. Censorship and the suppression of fundamental human rights is ongoing at the level of the entire planet.

That is why Beethoven’s call: “Friends, get Rid of all those Ugly Sounds” is of utmost significance. It constitutes an Act of Resistance, without which the “Ode to Freedom”, namely “Real Democracy” is an impossibility.

As long as “totalitarian rule” prevails, whether it is in the 19th Century under The Austrian Empire or Today (2020-2030) under US-NATO and the World Economic Forum, the “Ode to Freedom” cannot under any circumstances become a reality.

Not surprisingly, the 21st Century Globalists and their intelligence apparatus are emulating the Austrian Empire, with “a spy network” far more sophisticated than that cooked up by Prince Klemens von Metternich.

In the present context, Beethoven’s “Friends, Get Rid of all those Ugly Sounds” should be understood as An Act of Resistance and Worldwide Solidarity against the prevailing

structures of corruption, fraud, social divisiveness and political abuse. As well as a stance to the conduct of genocide against the People of Palestine.

Friends: What this indelibly requires is the creation of an articulate and cohesive mass movement at the level of the entire planet (nationally and worldwide) which confronts the Deep State Globalist architects of this insidious project: Big Money, Big Pharma, the Information Technology Conglomerates, the Security Apparatus, Intelligence, the Military Industrial Complex, Big Oil and Big Energy, and the Corporate Media.

While this is no easy task, Let us join hands and restore Schiller and Beethoven's "Ode to Freedom".

Michel Chossudovsky, Global Research, October 7, 2023, May 7, 2024

200th Years Commemoration of Beethoven's Ninth Symphony (May 7, 1824).

Ludwig van Beethoven's Ninth Symphony's first performance was in Vienna in May 1824 at the Kaiserliches Hoftheater am Kärntnertor

The Ninth Symphony is considered as a powerful symbol of solidarity, social equality, peace and human values.

But there is something else, which has been ignored by musicologists and historians of music:

Beethoven added three extra verses -coupled with corresponding musical pitches- which were not contained in Friedrich von Schiller's original "Ode to Joy":

Oh friends, not these sounds!
O Freunde, nicht diese Töne!

But let us sing more pleasantly
Sondern lasst uns angenehmere anstimmen

And more joyful ones!
Und freudvollere!

These three verses were sung right at the beginning, they were followed by

Freude!

Freude!

Freude schoener Goetterfunken

Tochter aus Elysium

...

Schiller first composed the Ode in 1785, six years after the French Revolution of 1789. The text of Schiller's Ode was revised several times. Originally Schiller composed an "Ode to Freedom" that he subsequently changed to "Ode to Joy". This change ["did not appear in print until 1849"](#).

"[It was the revised version of 1803] which Beethoven used to erect the impressive musical-textual monument of the fourth movement of his last symphony.

He also modified Schiller's text quite drastically in places, [adding, by way of an introduction, a whole strophe of his own.](#)

In Beethoven's eyes, adding a few lines of his own did not mean interfering with the text but establishing a transition between worldly desire - leading to chaos, as expressed in the introductory [three verses] of the fourth movement - and the will of Man to free himself, as evoked by the poet. ([Maximiano Cobra](#), emphasis added)

Were these "three verses" at the beginning of the Ode to Joy inserted by Beethoven intent upon downplaying both the religious overtones as well as the "idealism" pertaining to peace, brotherhood and solidarity as contained in Schiller's poem. I should mention that the Ode also contained "masonic elements".

"we must bear in mind that the message conveyed by the Ode echoed and reflected its whole historical environment. Around 1810, in the streets of Bonn, vitalized by revolutionary echoes from across the Rhine, students sang the Ode to the music of the Marseillaise" ([Maximiano Cobra](#)).

[The poem was alive with the French revolution's ethos.](#) "All humans become brethren where joy touches the heart," wrote Schiller."

Dear Friends, Listen carefully to the 4th movement.

Three verses were inserted (in musical phrases) at the outset of the 4th movement (O Freunde, nicht diese Töne!). What was Beethoven's message to humanity??

O Freunde, nicht diese Töne! Oh friends, not these sounds! Sondern lasst uns angenehmere anstimmen, But let us sing more pleasantly.

which in substance means: Friends, get Rid of all those "Ugly Sounds"



Was Beethoven expressing in the lyrics and melodies of the 4th Movement, the true nature of the "ugly sounds" which in Vienna in the year 1824 characterized the derogation of peace, brotherhood and fundamental human rights at the height of the Austrian Empire under Kaiser Franz I (1804-1834)

Kaiser Franz I, Emperor of Austria (image left)

This was during the “Metternich Period”, which was marked by social repression and “empire building”. Metternich forcibly crushed public demonstrations, coupled with media censorship and the suppression of freedom of speech.

Was this a call by Beethoven “to tone down the revolutionary spirit”?

Or was it a subtle message within Beethoven’s musical brilliance to the socially repressive regime of the Austrian Empire which at the time was under the helm of State Chancellor



(Prince) Klemens von Metternich?

Klemens von Metternich (image right)

While Friedrich Schiller’s Ode to Joy is today considered Worldwide as a message to all mankind: **“living in peace and harmony together”**:

-these three verses added by Beethoven should be remembered as a “Symbol of Resistance” to totalitarian rule.

O Freunde, nicht diese Töne!

Metternich was firmly opposed to Liberalism: “He used a wide-ranging spy network to dampen down unrest”. ([Alan Sked, “Decline and Fall of the Hapsburg Empire 1815-1918”](#))

As long as “totalitarian rule” which is predicated on the suppression of “real democracy” prevails, in the 19th Century under Metternich or Today (2020-2025) under the World Economic Forum, the “Ode to Joy” or the “Ode to Freedom” cannot under any circumstances become a reality.

Not surprisingly, the 21st Century Globalists and their intelligence apparatus are emulating the Austrian Empire, with “a spy network” far more sophisticated to that cooked up by Prince Klemens von Metternich.

There are (unconfirmed) reports that Metternich and Beethoven had met. Metternich was present at Beethoven’s funeral three years later in 1827. I should mention that Beethoven was not overtly against the aristocracy. He dedicated the Ninth Symphony to Koenig Friedrich Wilhelm III of Prussia.

The Choral starts at about 6.00 with the first three verses (which are indicated in German on the screen of the first video).

The second video featuring the 9th Symphony was recorded in Berlin

The full lyrics in German and English are indicated below at the foot of the article

Video

Beautiful and Creative Production of Beethoven's Ninth Symphony (1.11) (Ode to Joy, Chorale at about 45'00)

Flash Forward to the 21st Century

Today, at the outset of the 21st Century, Europe's "Classe politique" is once again committed to sustaining the "ugly sounds" of a social order marked by corruption, fraud and social divisiveness.

The music of Beethoven's 4th Movement was embedded in the EU-Anthem. The poem by Friedrich von Schiller was not used.

Beethoven's first three verses of the Ode to Joy. A Symbol of Resistance

Let us recognize Beethoven's Ninth Symphony as a symbol of resistance, which in the contemporary context should be used to address the numerous "ugly sounds" of the World Economic Forum's Great Reset, coupled with "Shock Treatment" and the Neoliberal agenda, which is endorsed by corrupt politicians, leading to the impoverishment of millions of people Worldwide.

Lyrics in English and German. Original in German.

Oh friends, not these sounds!
O Freunde, nicht diese Töne!
But let us sing more pleasantly
Sondern lasst uns angenehmere anstimmen
And more joyful ones!
Und freudenvollere!
joy (joy)
Freude (Freude)
joy (joy)
Freude (Freude)
Joy, beautiful spark of the gods
Freude, schöner Götterfunken
Daughter from Elysium
Tochter aus Elysium
We enter, drunk with fire
Wir betreten feuertrunken
Heavenly ones, your sanctuary!
Himmlische, dein Heiligtum!
Your spells bind again
Deine Zauber binden wieder
What fashion strictly divided
Was die Mode streng geteilt
all people become brothers
Alle Menschen werden Brüder
Where your gentle wing rests

Wo dein sanfter Flügel weilt
Who managed the big hit?
Wem der grosse Wurf gelungen
To be a friend's friend
Eines Freundes Freund zu sein
Whoever has won a devoted wife
Wer ein holdes Weib errungen
Interfere with his cheers!
Mische seinen Jubel ein!
Yes, whoever has a soul
Ja, wer auch nur eine Seele
Being calls on the face of the earth!
Sein nennt auf dem Erdenrund!
And those who have never been able to do so, steal
Und wer's nie gekonnt, der stehle
Crying out of this bond
Weinend sich aus diesem Bund
All beings drink joy
Freude trinken alle Wesen
At the breasts of nature
An den Brüsten der Natur
All good, all bad
Alle Guten, alle Bösen
Follow her trail of roses
Folgen ihrer Rosenspur
She gave us kisses and vines
Küsse gab sie uns und Reben
A friend tested in death
Einen Freund, geprüft im Tod
pleasure was given to the worm
Wollust ward dem Wurm gegeben
And the cherub stands before God!
Und der Cherub steht vor Gott!

Michel Chossudovsky, September 21, 2023

The original source of this article is Global Research
Copyright © [Prof Michel Chossudovsky](#), Global Research, 2024

[Comment on Global Research Articles on our Facebook page](#)

[Become a Member of Global Research](#)

Articles by: [Prof Michel Chossudovsky](#)

About the author:

Michel Chossudovsky is an award-winning author, Professor of Economics (emeritus) at the University of Ottawa, Founder and Director of the Centre for Research on Globalization (CRG), Montreal, Editor of Global Research. He has taught as visiting professor in Western Europe, Southeast Asia, the Pacific and Latin America. He has served as economic adviser to governments of developing countries and has acted as a consultant for several international organizations. He is the author of 13 books. He is a contributor to the Encyclopaedia Britannica. His writings have been published in more than twenty languages. In 2014, he was awarded the Gold Medal for Merit of the Republic of Serbia for his writings on NATO's war of aggression against Yugoslavia. He can be reached at crgeditor@yahoo.com

Disclaimer: The contents of this article are of sole responsibility of the author(s). The Centre for Research on Globalization will not be responsible for any inaccurate or incorrect statement in this article. The Centre of Research on Globalization grants permission to cross-post Global Research articles on community internet sites as long the source and copyright are acknowledged together with a hyperlink to the original Global Research article. For publication of Global Research articles in print or other forms including commercial internet sites, contact: publications@globalresearch.ca

www.globalresearch.ca contains copyrighted material the use of which has not always been specifically authorized by the copyright owner. We are making such material available to our readers under the provisions of "fair use" in an effort to advance a better understanding of political, economic and social issues. The material on this site is distributed without profit to those who have expressed a prior interest in receiving it for research and educational purposes. If you wish to use copyrighted material for purposes other than "fair use" you must request permission from the copyright owner.

For media inquiries: publications@globalresearch.ca