



VOGLER

À LA CHAMBRE DE
MARIE-ANTOINETTE

&

INO, eine Kantate

ELISABETH HETHERINGTON
ANDERS MUSKENS

& *Das Neue Mannheimer Orchester*

VOGLER À LA CHAMBRE DE MARIE-ANTOINETTE & INO, EINE KANTATE L'ABBE GEORG JOSEPH VOGLER (1749–1814)

CONCERTO POUR CLAVECIN OU FORTE-PIANO

avec accompagnement de Deux Violons, Alto, Basse, Deux Oboé et Deux Cors

Composé et exécuté au Concert de la Reine (Versailles, 1781)

Performance edition provided by the Forschungszentrum Hof | Musik | Stadt

- 1 I. Allegro
- 2 II. Andante
- 3 III. Rondeau avec les Variations

QUATUOR POUR LE FORTE-PIANO, VIOLON, ALTO, ET VIOLONCELLE

Composé et exécuté au Concert de la Reine (Versailles, 1782?)

Anders Muskens, fortepiano; Clara Sawada, violin; Corinne Raymond-Jarczyk, viola; Madeleine Bouïssou, cello.

- 4 I. Andante
- 5 II. Rondeau. Allegretto

INO, EINE KANTATE

Cantata for soprano and orchestra (Mannheim, 1779)

Text by Karl Wilhelm Ramler

Performance edition provided by Anders Muskens

- 6 I. “Wohin? Wo soll ich hin?”
- 7 II. “Wird Rachfucht dich ewig entflammen?”
- 8 III. “O All Ihr Mächte des Olympos” – “Wo bin ich? o Himmel!”
- 9 IV. “Ihr hängt um meine Schläfe zackigte Korallen?”
- 10 V. Tanz der Tritonen – “Ungewohnte Symphonien”
- 11 VI. “Leukothea”
- 12 VII. “Meynt ihr mich, ihr Nereiden?”
- 13 VIII. “Und Nun?”
- 14 IX. “Tönt in meinen Lobgesang”

DAS NEUE MANNHEIMER ORCHESTER

performing on period instruments

Anders Muskens, *artistic director, fortepiano, harpsichord*

Elisabeth Hetherington, *soprano*

VIOLINS

Clara Sawada (concertmaster),
Lena Rademann, Aleksandra Kwiatkowska,
Pietro Battistoni, Belén Sancho,
Lucas Bernardo

DOUBLE BASS

Jesse Solway, Yussif Barakat

BASSOON

Jeong-Guk Lee, Bernat Gili

FLUTE

Florencia Gómez, Tiziano Teodori

TRUMPET

Nicholas Emmerson, Amir Rabinovitz

VIOLA

Jasper Snow, Camilo Arias Cuellar,
Simone Siviero

OBOE

Federico Forla, Karolina Szymanik

PERCUSSION

Rubén Castillo del Pozo

CELLO

Anne-Linde Visser, Evan Buttar

HORN

Nicolas Roudier, Federico Cuevas Ruiz,
Pablo Trainé

CHORUS

Rosalyn Stürzer, Joana Guiné,
Edmond Chu, Jonty Coy

Jakub Klimeš, *head producer, audio engineering*

Marco Giaschi, Kaan Yazıcı, *audio engineering*

Dr. Rüdiger Thomsen-Fürst, *musicological consultant*

Irina Scherbakova, *music engraving assistance*

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Fortepiano: Longman & Broderip, built 1788 in London

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*Portrait of Georg Joseph Vogler in 1790 with his Tonmaas
by August Friedrich Oelenhainz*

FROM THE RHINE TO THE SEINE

THE TRAVELS OF GEORG JOSEPH VOGLER
DURING 1779–1784

No other musical figure of the late eighteenth century is as polarizing as Georg Joseph Vogler (1749–1814), whose mere mention divided the musical world into either bitter opponents or ardent admirers. Often called “Abbot” or “Abbé” Vogler, he was born in Würzburg, Germany in 1749. For Wolfgang Amadé Mozart, who met him during his visit to Mannheim in 1777–78, he was a man “who imagines quite a lot and cannot do much,” while for the poet and musician Christian Friedrich Daniel Schubart, he was “an epoch maker in music.”

Vogler’s could be aptly described as a lifelong traveler. In the age of horse-drawn stagecoaches, he covered considerable distances at great speeds that would command the respect of even today’s ardent air travelers. His travels extended from the Arctic Circle to North Africa, and from the British Isles to Russia. He never really settled down, for he was constantly driven by the missionary zeal to disseminate his ideas and put them into practice. He not only worked as a composer and Kapellmeister, but also as a pedagogue, organ virtuoso, music theorist, organ builder and priest. In addition, Vogler was highly adept at using the news media of his time to further his goals.

The musically gifted son of a violin maker, he first studied ecclesiastical and secular law at the University of Würzburg. The decision to pursue music was not taken until Vogler arrived in the spring of 1771 at Mannheim, the capital of the Electoral Palatinate (*Kurpfalz*) and at the time, one of the foremost centers for music in all of Europe. Recognizing his talent, the reigning monarch Elector Carl Theodor granted Vogler a scholarship for a study trip to Italy (1773–1775). It was probably during this time that Vogler was ordained to the priesthood. After returning from Italy, he was appointed second Kapellmeister in Mannheim after Ignaz Holzbauer. As well, he devoted himself—certainly in the spirit of the Age of Enlightenment—to furthering public education. In 1776, he opened his *Tonschule*: the first musical training institute in Mannheim, which men and women could attend regardless of their religion. As material for his teaching, he published a whole series of books on music theory, including his main work, the *Kuhrpfälzische Tonschule*.

The Wittelsbach House Union stipulated that after the death of Elector Maximilian III Joseph, the Electoral Palatinate was to be united with Bavaria, with the caveat that the court should reside in Munich. Therefore, in 1778, Elector Carl Theodor relocated from Mannheim to Munich with large parts of the court household. The court musicians were free to decide whether they wanted to take part in this move. Vogler initially remained in the Electoral Palatinate, but soon ventured onto the road again. Even his later obligations as court kapellmeister in Munich (1784–1786) and as music director at the Swedish court (1786–1799) only momentarily curbed his desire to travel. Vogler



*Portrait of Carl Theodor von der Pfalz, before 1776
by Johann Georg Zisenis*

soon made a name for himself with programmatic organ concerts in which he portrayed natural events and biblical stories musically, often attracting hundreds of listeners. He developed a concept with which he wanted to simplify organ building (*Simplifikationssystem*) and rebuilt many older instruments according to his new design. In 1807, Grand Duke Ludwig I of Hesse-Darmstadt appointed Vogler

to his residence. During this appointment, an illustrious circle of students soon gathered around him, including Carl Maria von Weber, and Giacomo Meyerbeer. Vogler's new engagement, however, did not prevent him from pursuing ambitious projects in Munich and Vienna. On the morning of May 6, 1814, Vogler succumbed to a stroke in Darmstadt and was quietly buried the following day.

GUEST PERFORMANCES IN KIRCHHEIMBOLANDEN, MAINZ, DARMSTADT AND KARLSRUHE

After Carl Theodor's electoral court relocated from Mannheim to Munich in 1778, Vogler decided to remain in Mannheim for the time being in order to pursue his Mannheimer Tonschule project. Working as a composer, he cultivated new musical genres. In 1778, he composed his much-acclaimed incidental music for Shakespeare's *Hamlet* for a production at the Mannheim National Theater. Also, 1778 saw the composition of his melodrama, *Lampedo*, written for the neighboring court in Darmstadt. In general, Vogler had soon secured his reputation with concert and lecture tours at the neighboring courts in Darmstadt, Karlsruhe, Mainz, and Kirchheimbolanden, and won over high-ranking patrons.

During this time, Vogler also wrote his setting of Carl Wilhelm Ramler's cantata, *Ino*, which had first been published in 1765. The German-language text is based on the story contained in Ovid's *Metamorphosis*: the desperate Ino

flees from her husband Athanas who has been driven mad, throws herself and her child Melicertes from a high cliff into the sea, but is saved by Neptune and transfigured into the sea goddess, Leukothea. Shortly after Ramler's libretto appeared, Georg Philipp Telemann had already set it to music. The genre of the German-language secular dramatic solo cantata based on Greek mythology was still quite new at this time. Concurrently, the genre of melodrama was also becoming established, which brought similar subjects to the stage in a combination of declaimed (rather than sung) text with orchestral accompaniment. Georg Benda's *Medea* and *Ariadne auf Naxos* became models for the genre. The equally tremendously dramatic monologue of Ramler's Ino experienced both realizations as a cantata and melodrama. In addition to Vogler's and Telemann's works, there are cantata settings by Philipp Kirnberger and Johann Christoph Friedrich Bach—and as a melodrama, with a different text by Johann Christian Brandes and music by Johann Friedrich Reichardt.

Vogler chose the solo cantata form for his setting, but with a chorus and a fairly large orchestration. He composed the role of Ino for his pupil, the contralto “Mademoiselle Lang,” whose first name we unfortunately do not know. However, the cantata has survived today only in the version for soprano; a score of which Vogler sent to the Darmstadt court, and is the version presented in this recording. Vogler's melodrama *Lampedo*, featuring the eponymous queen of the Amazons, was written contemporaneously, and could be considered a sister work to *Ino*.

The cantata *Ino*, with Mademoiselle Lang as soloist, was performed in Mainz, Wetzlar, and Darmstadt in 1779. The extent to which this cantata is actually a piece of musical theater is reflected in a report on Vogler's stay in Mainz, which appeared in May 1779 in the *Frankfurter-Reichs-Ober-Post-Amts-Zeitung*: “What still astonished us most was the distance to pathetic church music, which was then followed on Whit Monday by such characteristic opera music in the most naive taste, was when this great composer performed a monodrama: the *Ino*, the favorite, receiving the greatest applause before the highest of His Electoral Grace and all the court. Mademoiselle Lang, a pleasant contralto, a pupil of Vogler from Mannheim, sang it with great taste.”

But Vogler had more far-reaching goals. As early as April 1779, he hinted at wanting to leave the Electoral Palatinate and was probably already at that time planning a journey to neighboring France. It took more than a year, however, until he finally set out with his students Franz Mezger and Ludwig Kornacher in December 1780. The musicians first stopped in Karlsruhe, then in Strasbourg, where Vogler met the organ and piano builder Johann Andreas Silbermann. On February 9, 1781, he and his students departed Strasbourg for Paris.

VOGLER IN PARIS

Vogler was not completely unknown when he arrived in the French capital in the spring of 1781. The appearance of his trios, printed in 1777 by Götz in Mannheim as op. 1

and dedicated to the Palatine Electress Elisabeth Augusta, were announced in the annual *Almanach Musical* in Paris. Unusually, the entry was accompanied by a commentary: “Nous n'avons point encore entendu ces trio, mais si le nombre des titres accumulés sur une seule tête étoit un préjugé en faveur d'un ouvrage, nous n'en connoissons point qui pût l'emporter sur celui-ci.” – “We have not yet heard of these trios, but if the number of titles accumulated on a single head was a prejudice in favor of a work, we do not know of any that could outweigh this one.” Seemingly, this unknown commentator expressed irritation at Vogler's propensity for self-aggrandizement, expressed as a flood of titles and awards. Indeed, Vogler had ensured all of the titles which he had acquired in Italy and Mannheim were printed on the first page of the issue. With this self-promotion, typical of Vogler and often perceived as boasting by his contemporaries, he repeatedly provoked offence, and not only in Paris. Whether his music was much played in concerts of the French capital before his arrival cannot be said with certainty; however, Franziska Danzi, the prima donna of the Mannheim Court Opera, sang an aria by Vogler in the *Concert spirituel* during a guest performance in Paris in March 1779.

After his arrival, Vogler developed a broad and characteristic spectrum of activities in almost all areas of musical life: he submitted his musical-theoretical writings and the “Tonmaas,” an eight-sided polychord with movable bridges for the study of interval relationships which he had invented, to the Royal Academy of Sciences for review; his compositions were heard in the *Concert spirituel*; and he



*Marie Antoinette in a Park, 1780–81
by Élisabeth Louise Vigée Le Brun*

composed and taught. Within a short time, Vogler had gained access to the court in Versailles and was received by the Queen of France, Marie Antoinette. As early as May 12, 1781, the *Frankfurter-Reichs-Ober-Post-Amts-Zeitung* wrote from Paris: “Our most gracious queen, who knows and rewards genuine merit, has had a magnificent golden tabatiere presented in the most gracious manner to the famous German music teacher, L’Abbé Vogler.” The *Magazin der Musik* reports in review: “The queen herself had him [Vogler] summoned to Versailles; he was taken there at court expense, and the queen’s brothers had him entertained in the most splendid manner at the inn.” Vogler, who knew only a little French, wanted to address the queen in German, but she replied that she had forgotten her German, and then had the Germans testify to her satisfaction.

The news published in Germany about Vogler’s successes in France must admittedly be treated with great caution, since the composer himself seems to have been the author of many of these newspaper reports. Although doubts may well be raised regarding the details, there is much evidence to suggest that the young German musician quickly gained access to the Habsburg princess currently sitting on the French royal throne and earned her esteem.

Former Habsburg archduchess Maria Antonia, now Queen Marie Antoinette, was herself a good musician: she played keyboard instruments and sang, but was above all an excellent harpist. She was initially somewhat skeptical of French music. It is no wonder that the young Vogler, brimming with self-confidence and bursting with ideas, made an impression on her. Vogler had adeptly learned to ingratiate himself at the courts of

the southwestern German princes in the past years, making a particular impression on the regents. After all, Caroline of Nassau-Weilburg and the Margravine Caroline Luise of Baden were among his admirers.

Vogler repeatedly performed in the *Concert de la reine*. This concert series, founded by Queen Maria Leszczyńska, wife of Louis XV, was evidently continued by Marie Antoinette at Versailles. Vogler gave his first concert there just a few weeks after his arrival; the program included the Piano Concerto in C major, recorded here. As early as July 1781, several newspapers in Germany reported on the “Clavier-Concert, which he played in the concert of the Königin [!] at Versailles.” The Piano Quartet in E-flat major, also presented here, was also heard in this concert series, presumably a year later. We do not know whether Vogler first composed these two works in Paris or whether he brought them with him from Mannheim. What is certain, however, is that Vogler composed his D minor symphony in Paris. The autograph of the score was signed by the composer by name and dated March 23, 1782. An outside scribe later added the name “Mari Antonia” to Vogler’s signature, which was decorated with garlands, at least an indication that this composition could also be related to the French queen.

From April to June 1783, Vogler made a side trip to London. After his return to France, he concentrated on the composition of stage works, which however, failed spectacularly. The performance of his opera comique, *La Kermesse ou La foire flamande* on November 15, 1783, turned into a fiasco: the performance had to be canceled because

of the audience’s boisterous displeasure. The opera, *Le Patriotisme* or *Les Paysans patriotes*, also apparently only saw its premiere because the queen vehemently lobbied for it. The *Mannheimer Zeitung* reports: “By order of the queen, a new opera, *Vatterlandsliebe*, will be presented at court soon. The text is by Mr. Masson de Mervilliers, the music by Mr. Vogler, who is said to have made even the actors laugh and cry with two successive pieces in the third act.” The premiere finally took place at Versailles on March 26, 1783. Almost all of Vogler’s other compositions have been preserved; but perhaps significantly, only fragments of these French operas remain today.

The overall success of Vogler’s sojourn in Paris is very mixed. Although he was quite successful at the French court and gained the support of the queen, he was not well received by the public, and the recognition of his theoretical works by the French intelligentsia also fell far short of his expectations. In July 1784, after a stay of more than three years, he left the French capital for Munich, where he was recalled as first Kapellmeister by Elector Carl Theodor. However, as previously noted, the tireless composer was not to remain settled there for long.

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Translated and edited by Anders Muskens

TRANSLATIONS

INO, EINE KANTATE

Text by Karl Wilhelm Ramler

Translation by Anders Muskens

Edited by Marianne Curschmann

- 6 Wohin? wo soll ich hin?
 Mein rasender Gemahl verfolgt mich. Ohne Retter
 Irr' ich umher, so weit das Land mich trägt, und bin
 Entdeckt, wohin ich irre. Keine Höhle,
 Kein Busch, kein Sumpf verbirget mich.
 Ha! nun erkenn' ich dich,
 Grausame Königinn der Götter!
- 7 Ungöttliche Saturnia,
 Wird Rachsucht dich ewig entflammen?
 Wer kann mein Mitleid verdammen?
 Ich hab' ein Götterkind ernährt.
- Du hast dich an Semelen ja
 Mit Jupiters Blitze gerochen:
 Was hat die Schwester verbochen?
 War meine That des Todes werth?
- 8 O all' ihr Mächte des Olympus,
 Ist kein Erbarmen unter euch?
 Hier schwank' ich unter der geliebten Last,
 Die mein zerfleischer Arm umfasst;
 Hier flieheth, dem gescheuchten Rehe,
 Der aufgejagten Gemse gleich,
 Die königliche Tochter Kadmus; springt
 Von Klipp' auf Klippe, dringt
 Durch Dorn und Hecken. —
- Where? Where shall I go?
My furious spouse pursues me. Without saviour
I roam as far as the land will carry me, but I am
Discovered everywhere I wander. No cave,
No bush, no swamp hides me.
Ha! now I know thee,
Cruel queen of the gods!
- Ungodly Saturn,
Will revenge inflame thee forever?
Who can condemn my pity?
I have nourished a child of the gods.
- Thou hast smitten Semele, yes
Revenged with Jupiter's lightning:
What was this sister's crime?
Was my deed worthy of death?
- O all thou powers of Olympus,
Is there no mercy amongst thee?
Here I stagger, bearing the beloved burden,
Clasp'd in my mangled arm;
Here I flee, like the frighten'd deer,
The hunted chamois,
The royal daughter of Cadmus; jumps
From cliff to cliff, breaks
Through thorn and hedge. —

Nein, weiter kann ich nicht;
Ich kann nicht höher klimmen. — Götter!
Ach! rettet, rettet mich! ich sehe
Den Athamas! an seinen Händen klebt
Noch seines Sohnes Blut.
Er eilt, auch diesen zu zerschmettern.

O Meer! o Erde! er ist da!
Ich hör ihn schreyen! er ist da!
Ich hör ihn keuchen! Itzt ergreift er mich! —
Du blauer Abgrund, nimm von dieser Felsenspitze
Den armen Melicertes auf!
Nimm der gequälten Ino Seele! —

*(Die Instrumente begleiten den schrecklichen Fall, und kündigen
hierauf die nachfolgende Verwunderung an.)*

Wo bin ich? o Himmel!
Ich athme noch Leben?
O Wunder! ich walle
Im Meere? mich heben
Die Wellen empor? —

O wehe! mein Sohn!
Er ist mir im Falle
Den Armen entflohn.
Mitleidiger Retter,
Was hilft mir mein Leben?
Ach! gieb mir den Sohn!
O wehe! mein Sohn!

No, this is as far as I can go;
I cannot climb higher. — Gods!
Ah! save, save me! I see
Athamas! his hands are covered
Still by the blood of his son.
He hastens to crush this one too.

O Sea! O Earth! he is there!
I hear him scream! he is there!
I hear him gasp! Now he seizes me! —
Thou blue abyss, preserve from this rocky peak
The poor Melicertes!
Take Ino's tortured soul! —

*(The instruments accompany the terrible fall, and hereupon an-
nounce the following astonishment.)*

Where am I, o Heavens!
I still breathe?
O miracle! I am rolling
In the sea? The waves
Lift me up? —

Oh woe! my son!
While I fell
He slipped from my arms.
Compassionate saviour,
What good is my life?
Ah! give me my son!
Oh, woe! My son!

Er ist mir entfallen!
Er ist mir entflohn! —
Ich seh ihn, ihr Götter!
Von Nymphen umgeben:
Stolz ragt er hervor.

Wem dank' ich diess Leben,
Diess bessere Leben?
Wem dank' ich den Sohn?
Ich seh ihn, von Göttern
Und Nymphen umgeben:
Stolz ragt er hervor.

- 9 Ihr hängt um meine Schläfe zackigte Korallen?
Und Perlen in mein Haar?
Ich dank' euch, Töchter Doris! —
Seht, o seht die Schaar
Der freudetrunknen blauen Götter!
Sie flechten Schilf und Lotosblätter
Um meines Sohnes Haar. —
Wie gütig, wie vertraut empfanget ihr
Zwey Sterbliche, wie wir!
Ihr gebt uns eure Götterkränze,
Und zieht uns mit euch unter eure Tänze! —

- 10 *(Die Instrumente begleiten den Tanz, und spielen hierauf den
Gesang der Tritonen und Nereiden vor, welcher anfangt: Leu-
kothea ist zur Göttinn aufgenommen.)*

He has slipped away from me!
He has escaped from me! —
I see him, ye gods!
By nymphs surrounded:
Proudly he stands forth.

To whom do I owe this life?
This life made better?
To whom do I thank for my son?
I see him, by gods
And nymphs surrounded:
Proudly he stands forth.

- Around my temples you hang jagged coral?
And pearls in my hair?
I thank you, daughters of Doris! —
Behold, O behold the multitudes
Of the blue gods of joy!
They weave reeds and lotus leaves
Around my son's hair. —
How kindly, how trustingly you receive
Two mortals, like us!
You give us your godly wreaths,
And draw us in amongst your dances! —

- (The instruments accompany the dance, and then play the song of
the tritons and nereids, which begins: Leukothea is taken up as a
Goddess.)*

Ungewohnte Symphonieen
Schlagen mein entzücktes Ohr.
Panope, dein ganzer Chor,
Und die blasenden Tritonen
Rufen laut:

11 “Leukothea
“Ist zur Göttinn aufgenommen!
“Gott Palämon, sey willkommen!
“Sey gegrüsst, Leukothea!

12 Meynt ihr mich, ihr Nereiden?
Nehmt ihr mich zur Schwester an?
Meynt ihr meinen Sohn, ihr Götter?
Nehmt ihr ihn zum Mitgott an?
Ihr allgütigen Erretter,
O! mein Dank soll nicht ermüden,
Weil mein Busen athmen kann.

13 Und nun? ihr wendet euch so schnell zurück?
Ihr eilt mit aufgehabnen Händen —
Welch ein Blick! Welch ein Blick!

Unfamiliar symphonies
Strike my delighted ear.
Panope, your whole choir,
And the blaring tritons
Call loudly:

“Leukothea
“Is accepted as a goddess!
“God Palaemon, be welcome!
“Greetings, Leukothea!

Ye Nereids, do you mean me?
Do you accept me as your sister?
Do you accept my son, ye gods?
Do you accept him as a fellow god?
Ye all-gracious saviours,
O! my gratitude shall never expire,
Because my bosom breathes life.

And now? you turn around so quickly?
You hasten with open hands —
Behold! Behold!

Auf einem perlenhellen Wagen
Wird der Monarch der Wasserwelt
Hoch auf dem Saum der Flut getragen.
Bis an den Himmel flammt der goldene Trident;
Ich höre seiner Rosse Brausen; sehe
Den Gott, den zweyten Gott der Götter. —
Der du mit Allmacht dieses Element
Beherrschest, o Neptun, mein König! tragen
Die Räder deines Wagens dich
In diesen inselvollen Sund, und lassen
Den Sonnenwagen hinter sich,
Mir meine Gottheit anzusagen?
Ach! ewig soll mein Dank
Mit jeder Sonne soll mein lauter Lobgesang
Von allen Wellen wiederhallen.

14 Tönt in meinen Lobgesang,
Wellen, Felsen und Gestade!
Sagt dem guten Gotte Dank!
Heil dem Gotte, dessen Gnade
Dich zur Göttinn ausersah,
Selige Leukothea!

Tochter der Unsterblichkeit,
In die tiefste Meereshöhle
Senke dein gehäuftes Leid!
Deine qualentladne Seele
Labe mit Ambrosia!

Atop a pearly chariot
Sits the monarch of the watery realm
Carried high upon the hem of the tide.
Up to the heavens flames the golden trident;
I hear the braying of his horses; I see
The god, the second god of gods. —
With omnipotence you mastered
this element, O Neptune, my king! doth
the wheels of thy chariot carry'st thou
Within this insular sound, and leave
The chariot of the sun behind'st thou,
To announce to me my divinity?
Ah! My thanks shall be eternal
With every sunrise shall my booming hymn of praise
O'er all the waves resound.

Resound in my hymn of praise,
Waves, rocks and shores!
Give thanks to the mighty God!
Hail to the God, whose grace
Has chosen you as a goddess,
Blessed Leukothea!

Daughter of immortality,
In the deepest cavern of the sea
Cast away thy cumulous sorrow!
Lavish thy formerly anguished soul
With ambrosia!