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December 2021

Dear Symphony Friends,

Our October season kickoff was everything we hoped for. And we invite you now to be prepared for some more musical fireworks as we move into the holiday season.

We often say to those we love, “You are in our thoughts and prayers” around the holidays. Many composers have expressed hopes, dreams, love, and prayers in beautiful and profound settings. The overture to Engelbert Humperdinck’s fantasy opera “Hansel and Gretel,” offers these beguiling qualities. Then we journey to the far north with Lawson’s “Christmas in Lapland,” an imaginary journey with evocative sounds of the season. Ernest Bloch, a Swiss-American composer, provided some of the most profoundly moving settings for prayers, particularly expressed on the cello. We will hear an intimate performance of the “Prayer from Jewish Life” featuring our stellar principal cellist, Qizhen Liu. We also offer Samuel Coleridge-Taylor’s inventive “Christmas Overture” to close out the first half.

The Symphony of the Hills has long dreamed of performing Beethoven’s great Symphony No. 9 Finale, and we fulfill that dream this evening. Beethoven’s great masterpiece celebrates the deepest thoughts and prayers of the human family, and we invite you to do so as well along with our distinguished vocal soloists, our guest choirs from UTSA, under the direction of Yoojin Muhn, and members of the Grand Symphony Chorus.

Along with sponsor James Avery Artisan Jewelry, we wish you joy this season.

Gene Dowdy

Conductor & Artistic Director

Tim Summerlin

President, Board of Directors



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Cellist **Qizhen Liu** currently serves as section cellist in the San Antonio Symphony and principal cellist of the Symphony of the Hills. Recently she was the principal cellist of Topeka Symphony Orchestra. She has performed throughout North America, Europe, and Asia as a solo, chamber, and orchestral musician. Qizhen is a prizewinner in the 2015 Kansas City Music Club Competition, 2014 MTNA Young Artist String Solo Competition, 2014 Sigma Alpha Lota Competition, 2012 Sorantin International String Competition, and Internationaler Jugendmusikwettbewerb in Ehigen, Germany. She has appeared in France, Italy, Germany, Canada, and across the USA. Qizhen's interest in contemporary music has led her to collaborate with George Crumb, Joan Tower, Chen Yi, Zhong Long, and Thomas Ades, performing at New Music New Haven Series at Yale, the contemporary workshop at Fontainebleau Music Festival in France, and Bard Music Festivals. In addition to her performing, Qizhen currently teaches at University of the Incarnate Word. She has also taught at Ottawa University, at Yale School of Music, at Casalsmaggorie Music Festival in Italy, at University of Missouri, Kansas City Conservatory of Music, and Aspen Music Festival P.A.L.S. Summer Education Department. Qizhen Liu holds a BM in Cello Performance and BA in German Studies at Bard College. She earned a graduate degree of music from Yale School of Music and a Doctorate of Music Arts from University of Missouri, Kansas City.



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2021 – 2022 Concert Schedule

September 19, 2021

Daniel Hsu
 Concert Pianist

October 10, 2021

Nathaniel Mayfield
 Trumpet

November 21, 2021

Albert and Gage
 Vocalists and Musicians

January 16, 2022

Agarita Chamber Players
 Violin, Viola, Cello, and Piano

February 20, 2022

Lone Star Brass
 Trumpets, Horn, Trombone, and Tuba

March 20, 2022

Ensemble Next Parallel
 Clarinet, Violin and Piano

April 10, 2022

River City Ringers
 San Antonio Area Community Handbell Choir

May 15, 2022

Doug Montgomery
 Pianist

Concerts will be held at 3:00 p.m.

Fredericksburg United Methodist Church 1800 N. Llano (Hwy. 16 North) – Fredericksburg, Texas
No tickets - There is a free will donation basket at the door. www.FredericksburgMusicClub.com

Symphony of the Hills – Holiday Hopes

Patricia Lee, assistant conductor

Qizhen Liu, cello

Jennifer Bird, soprano

Virginia Dupuy, alto

Eric Laine, tenor

Christopher Besch, bass-baritone

UTSA Choirs and Members of the Grand Symphony Chorus

Yoojin Muhn, conductor

Eugene Dowdy, conductor & artistic director

December 2, 2021

Violin I

Philip Johnson, concertmaster Boerne
Ryan Coppin, ass't concertmaster San Antonio
Kevin Mendoza San Antonio
Mary Isadore Kerrville
Susan Slauch San Antonio
Theresa Britt Kerrville
Sonja Gary San Antonio
Bethany Raynes San Antonio
Molly Turner San Antonio
Nancy Reyes San Antonio
Jackson Mankewitz San Antonio
Eva Weber San Antonio

Violin II

Patricia Lee, principal & ass't conductor Kerrville
Bethany Turriff, ass't principal San Antonio
Nina Mavrinac Converse
Alison Fletcher San Antonio
Connie Story Kerrville
Bruce Story Kerrville
Melissa Baxley Kerrville
James Kurz San Antonio
Becky Stapper Junction
Austin Gabrillo San Antonio
Gerry Payne Boerne

Viola

Jennifer Cahill Clark, principal San Antonio
Margaret Hager San Antonio
Deb Weltzer Austin
DuAnne Hamby San Antonio
Naitsabes Barreto-Perez Boerne
Gail Plaxico San Antonio
Carlota Rodriguez Ruiz-Healy San Antonio

Cello

Qizhen Liu, principal San Antonio
Cynthia Foster, associate principal San Antonio
Lynda Verna San Antonio
Mariah Ramirez San Antonio
Don Bustos San Antonio
Mark Nugent Kerrville
Frank Strazza Bandera
Margy Brand Kerrville

Bass

Chris DeArmond, principal San Antonio
Randy Johnson, ass't principal San Antonio
Sarah Klein Fredericksburg
Ray Fisher Austin

Flute & *Piccolo

Kristin Jackson, principal Boerne
Christy Lockhart Fredericksburg
*Ramona Douglas San Antonio

Oboe & *English Horn

Deana Johnson, principal Boerne
*David Isadore Kerrville

Clarinet & *Bass Clarinet

Tamara Raatz, principal Kerrville
*Margie Schwartz, administrator Kerrville

Bassoon & *Contrabassoon

Sabrina Stovall, principal Converse
Rachel Frederiksen New Braunfels
*Sarah Wildey-Richmond San Antonio

French Horn

Justin Gonzales, principal San Antonio
Marc Lumley, ass't principal Kerrville
Bonnie Rockey Kerrville
Sean Holmes San Antonio
Jeffrey Rowland Boerne

Trumpet

George Eychner, principal Kerrville
Will Becker Boerne

Trombone

Jim Abbatiello, principal Kerrville
Hannah McDonald Ingram

Bass Trombone

Rod Leonard, principal San Antonio

Tuba

Ray Grim, principal San Antonio

Timpani

Richie Miller, principal San Antonio

Percussion

John Harris, principal Boerne
David Evans Comfort
Kenny McDougale Kerrville

Keyboard

Donald Crandall, principal Kerrville

UTSA *Chamber Singers and Concert Choir*

Dr. Yoojin Muhn, director

David Waterland, graduate assistant director

Mary Lowder, collaborative pianist

Soprano

Isabel Alvarado
Victoria Becker
Madison Blanco
Elisa Contreras
Alyssa Garza
Greta Glasscock
Yajahira Herrera
Mariah Martinez
Mikaela Nichols
Autumn Riley
Kaylee Rios
Callan Sramek
Hannah Terwege
Ava Upshaw

Alto

Hanna Aaly
Sophie Andersen
Amelia Azadi
Ariana Bonilla
Sean Corbett
Jude East
Hannah Herrick
Stelly Jimenez
Johanna Kitchen
Jessica Morales
Alyssa Moreno
Simone Remandaban
Azziya Richardson

Tenor

Ollie Allen
Klint Fabian
Louie Ramos
Joseph Rodriguez
Nick Duran
Jordan Green
Raphael Mamaradlo
Lucas Moncada Zoll
Frank Moran
Jared Kellman-
Medina
Kainoa Valdez-
Salinas

Bass

Blake Bailey
Osvaldo Chacon
Alejandro Cuellar
Mason Day
Kyree Harrison
Andrew Kimberly
Joshua Moncana Zoll
Christian Stevens
Hector Tobar
David Waterland
Antonio Zubillaga

Local Members of the Grand Symphony Chorus

Soprano

Haley Montoya
Elizabeth Rose

Alto

Carol Holmes
Carol Thompson

Tenor

Whit Matteson
Jack Smith
Dave Weekley

Bass

Clint Coles
Tim Summerlin

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Soprano **Jennifer Bird** has built an international reputation as a charismatic and versatile recitalist and opera singer. Jennifer studied in Germany at the Hamburg Musikhochschule with renowned soprano Judith Beckmann. First engagements were at the Landestheater Coburg and the Bremer Theater, where she performed leading roles in the lyric and lyric-coloratura repertory. Appearances followed at the Vienna Volksoper and Nationaltheater Mannheim, including the title roles in *Lulu* and *Lucia di Lammermoor*, *Konstanze* in *Abduction from the Seraglio*, *Gilda* in *Rigoletto*, and *Violetta* in *La Traviata*. Jennifer was the soprano soloist in *The Messiah* with the Berlin Symphony Orchestra and with the US Army Band at

Carnegie Hall. She can be heard on the world premiere recording of Ticheli's *Songs of Love and Life*. She has performed Mendelssohn in South Africa, Mozart in Midland-Odessa, and Mahler in Boulder. Upcoming performances include the Brahms Requiem with the Cheyenne Symphony Orchestra and Mendelssohn's *Midsummer Night's Dream* with the Colorado Music festival. Jennifer has been a prizewinner in several international competitions, including First Prizes in the Sylvia Geszty and Robert Stolz Competitions. She is a member of the voice faculty at the University of Colorado Boulder.

Virginia Dupuy has earned a reputation as one of the finest recital and concert singers in the United States. She has championed American music in recordings of the Grammy-nominated *Voces Americanas*, and she premiered the role of "Crone" in Conrad Susa's opera *Wise Women*. *Fanfare* magazine hailed her recording of Dominick Argento's *From the Diary of Virginia Woolf*, as one of the top classical recordings of the year. Dupuy made her Lincoln Center debut with the American Symphony Orchestra at Avery Fisher Hall and has appeared with the orchestras of Pittsburgh, Phoenix, Dallas, Houston, Fort Worth, Eugene and Honolulu. A professor of music at SMU's Meadows School of the Arts, she is a leading scholar and interpreter of music set to Emily Dickinson's texts. Gasparo Records, Inc. released *Dwell in Possibility*, a CD of 24 Dickinson poems and one letter performed by Dupuy with Shields-Collins Bray of *Voices of Change*. Her student, tenor Juan de Leon, made his Metropolitan Opera debut in October 2013 and performs all over the



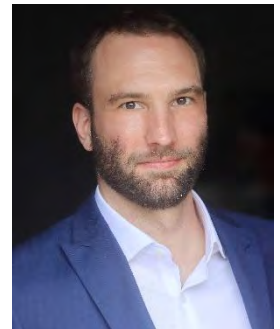
world. Other Dupuy students have recently won regional Metropolitan Opera auditions and are apprentices with various opera companies around the U.S. Dupuy is in demand throughout the United States as a teacher of masterclasses. As a member of the company of Dallas-based "Voices of Change," Dupuy performed songs and arias of Bernstein in October 2018 and Ravel's *Chanson Madécasses* in January 2017. She will return to the Georgetown Festival of the Arts in early Spring '22, performing songs of Copland.



Acknowledged for his “exquisitely voiced” interpretations of the operatic repertoire (The Dallas Morning News), **Eric Laine**, tenor, has gained recognition as an innovative artist both on stage and in recital. This season, he returns to Moores Opera Center as Henrik in *A Little Night Music*, Vašek in *The Bartered Bride*, and Lampwick in *The Adventures of Pinocchio*, in addition to several recital appearances. He will also debut with Symphony of the Hills as the tenor soloist in Beethoven’s Ninth Symphony. Other recent engagements include the title role in *Albert Herring*, Don Ramiro in *La Cenerentola*, Tantale in *La descente d’Orphée aux enfers*, tenor solos in Handel’s *Alexander’s Feast*, and Ferrando in *Così fan tutte*. During the 2016-2017 and 2017-2018 seasons, Eric was also a regular ensemble member with Houston Grand Opera. Equally active in singing concert repertoire, Eric has been featured as a tenor soloist in *Messiah*, *Missa in Angustiis*, Schubert’s *Mass No. 2 in G Major*, Pergolesi’s *Miserere*, and J.S. Bach’s *Christ lag in Todesbanden*, among others. He is an avid promoter of art song, often creating themed interdisciplinary programs of chamber music and visual art. Eric is currently working toward a Doctor of Musical Arts in vocal performance and pedagogy at the University of Houston Moores School of Music, where he is a teaching fellow in applied voice and vocal pedagogy. Additionally, he is completing coursework for a Certificate in Vocology at the National Center for Voice and Speech in Salt Lake City, UT under the tutelage of Dr. Ingo Titze.



Bass-baritone **Christopher Besch** is proud to have performed in eight countries on three continents with such conductors as Lorin Maazel, Leonard Slatkin, and Jeffrey Thomas. He has been described as having “a commanding stage presence and rich resonance of deep bass sound” (DC Theatre Scene). Recently, he has sung *Nourabad* in Bizet’s *Les pêcheurs de perles* with Opera in the Heights and created the role of Peter Gray in the world premiere of *What Wings They Were: The Case of Emeline* with Houston Grand Opera (HGOCO). As a frequent performer of concert repertoire, Dr. Besch has recently sung Verdi’s *Requiem* with the Green Bay Civic Symphony, *Haman* in Handel’s *Esther* with *Ars Lyrica*, Handel’s *Messiah* with the Texas Master Chorale, and *Mars* in the American premiere of Handel’s *Parnasso in Festa* with the American Bach Soloists. Additionally, he is a frequent soloist with Bach Society Houston and appeared with them at the 2017 Leipzig Bach Festival. As an academic, he currently serves as Visiting Assistant Professor of Voice at the University of Memphis. His primary research interests include the acoustics and psychoacoustics of the voice with a particular bent towards how hearing influences the perception and pedagogy of the sung voice. More information on upcoming performances can be found on his website, www.christopherbesch.com.





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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!

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.

“Ode to Joy”

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

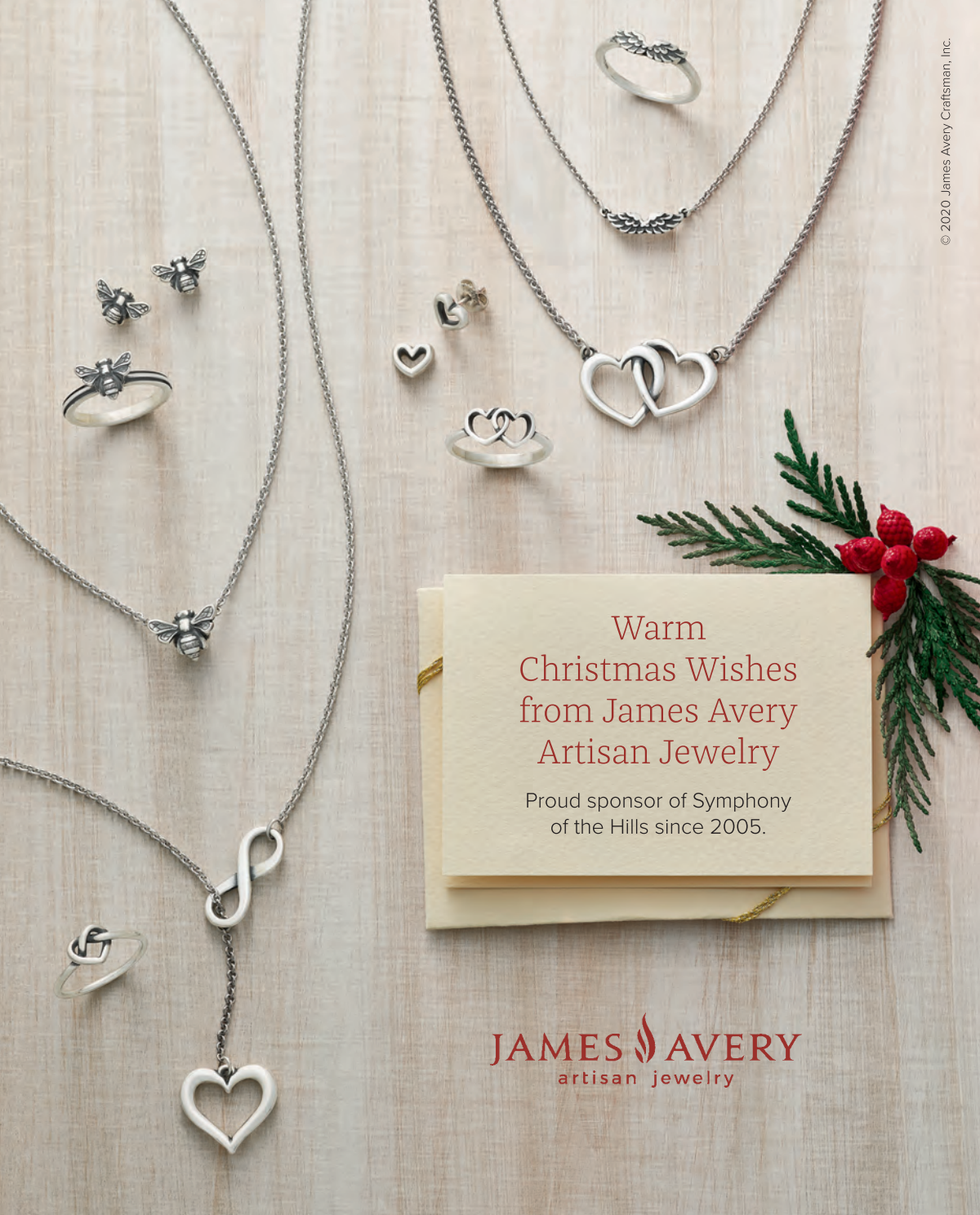
Joy, bright spark of divinity,
Daughter of Elysium,
Fire-inspired we tread
Thy sanctuary!
Thy magic power reunites
All that custom has divided;
All men become brothers
Under the sway of thy gentle wings.

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!

Gladly, like the heavenly bodies
Which He set on their courses through the
splendor 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 must He dwell.



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Symphony of the Hills – Holiday Hopes

Patricia Lee, assistant conductor

Qizhen Liu, cello

Jennifer Bird, soprano

Virginia Dupuy, alto

Eric Laine, tenor

Christopher Besch, bass

UTSA Choirs and Members of the Grand Symphony Chorus

Yoojin Muhn, director

Eugene Dowdy, conductor & artistic director

December 2, 2021

Hänsel and Gretel *Prelude* (1893)

Englebert Humperdinck
(1854-1921)

Christmas in Lapland (2017)

Peter Lawson
(b. 1951)

Prayer *From Jewish Life* (1924)

Ernest Bloch
(1880-1959)

Qizhen Liu, cello

Christmas Overture (1925)

Samuel Coleridge-Taylor
(1875-1912)

Intermission

Symphony No. 9, Op. 125, D Minor “Choral” (1824)

Ludwig van Beethoven
(1770-1827)

Presto – Allegro assai – Allegro assai vivace

Jennifer Bird, soprano

Virginia Dupuy, alto

Eric Laine, tenor

Christopher Besch, bass

UTSA Choirs and members of the Grand Symphony Chorus

Yoojin Muhn, director



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SHOSTAKOVICH
Quartet No. 8, Op.110
SCHUBERT
Quartet in A Minor, D.804
"Rosamunde"

Victorian Twilight

MARCH 4, 2022 AT 4:00 PM

COLERIDGE-TAYLOR
Five Fantasiestücke for
String Quartet, Op. 5
BRIDGE
Piano Quintet in D Minor

Fairy Tales

FEBRUARY 18, 2022 AT 4:00 PM

SCHUMANN
Fairy Tales, Op. 132
BUNCH
Until Next Time
BEETHOVEN
Clarinet Trio, Op. 38

All Ravel

APRIL 8, 2022 AT 4:00 PM

RAVEL
Sonatine
Etude in forme de Habanera
Deux mélodies hébraïques
Violin Sonata No. 2
Piano Trio

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Symphony of the Hills

OUR MISSION

The MISSION of the Symphony of the Hills is to provide live performances of symphonic music in the Texas Hill Country, with special attention to fostering appreciation of a variety of symphonic music among the youth of this area. Each year our professional orchestra of 75 musicians presents a five-concert season of classical and pop music in Kerrville's extraordinary Cailloux Theater as the main means to accomplish our Mission.

ACHIEVING OUR MISSION

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Yoojin Muhn serves as the Director of Choral Activities at the University of Texas at San Antonio, where she directs the UTSA Chamber Singers, Concert Choir, and teaches choral conducting for both undergraduate and graduate students. Prior to coming to Texas, Dr. Muhn has served as the Artistic Director at Tucson Masterworks Chorale in Tucson, Arizona and directed the Oriana Women's Chorus and led the Concert Choir as an assistant director at the University of Southern California. She recently has been invited to the Missouri Choral Directors Association as the All-State honor choir conductor and headliner and appointed as a choral conducting faculty at the Music Across the Pond, a summer music program in England. Dr. Muhn received a Doctor of Musical Arts degree in Choral Music with honors from the

University of Southern California, the Master of Music degrees in Choral Conducting from the University of Cincinnati and in Sacred Music from Westminster Choir College where she graduated with distinction, and a Bachelor of Arts degree in Composition from SookMyung Women's University in Seoul, Korea.

The UTSA Choirs, all conducted by Dr. Yoojin Muhn, is comprised of the UTSA Chamber Singers and the UTSA Concert Choir. The Chamber Singers, a highly selective ensemble of 32-36 singers, is the premiere choral ensemble at UTSA. Chamber Singers perform from a cappella choral music of all periods to modern choral-orchestral works. The singers present concert performances on campus and throughout the San Antonio community, and perform as a featured ensemble at the annual Winterlude holiday event. The UTSA Concert Choir, also conducted by Dr. Yoojin Muhn, is an auditioned ensemble that consists of approximately 50 singers, open to any UTSA student. They have performed at division and national conferences of the American Choral Directors Association and have appeared in concert and workshop settings before the Texas Music Educators Association. The Concert Choir has performed with the San Antonio Symphony Mastersingers and the San Antonio Symphony, among other prominent San Antonio organizations. The Concert Choir has previously toured Mexico, Austria, and the Czech Republic. David Waterland serves as assistant director and Christine Debus is the pianist.



Holiday Hopes Concert Notes

Humperdinck – Overture to *Hansel and Gretel*

8 m

Engelbert Humperdinck (1854-1921) was born in the Rhineland. He evinced an early gift for the piano and composition, but his parents, as is so often the case, had other aspirations for him. Nevertheless, Humperdinck continued his musical training, impressing a series of teachers. Humperdinck went to Bayreuth, at Richard Wagner's invitation, in 1880 and assisted with the production of *Parsifal*. He also tutored Wagner's son Siegfried musically. For the next forty years, Humperdinck's musical work centered on composition, theatrical production and teaching in various settings. Like a number of German Romantic composers, he was deeply influenced by Wagner and his commitment to music helping foster German culture rooted in both myth and folktale.

Hansel and Gretel, based on the Brothers Grimm's tale, is his unquestioned masterpiece. It began as a group of songs composed for his nieces, expanding into a full opera. He began work on it in 1890, and it premiered under the baton of Richard Strauss in December 1893, quickly becoming a favorite, particularly during the holiday season. Humperdinck composed several other musical stage works as well as incidental music for other productions during his career. He was close to accepting a teaching role in Sydney, Australia, when World War I broke out. In 1921 he died of a heart attack during a performance of his son Wolfram's production of *Der Freischutz*.

Lawson – *Christmas in Lapland*

5 m

British composer Peter Lawson (1951-) is a pianist and the author of more than 100 pieces of music. His "Christmas in Lapland" carries us on a colorful sleigh ride through northern Scandinavia, musically capturing such features as pine forests, the Northern Lights, a church celebration, and forest creatures. An amateur botanist, Lawson has photographed and musically described the 48 varieties of wild orchids in Britain.

Bloch – *Prayer from Jewish Life* (cello soloist Qizhen Liu)

5 m

Ernest Bloch (1880-1959) is the most celebrated of Swiss composers. He pursued his musical education as violinist and composer in Europe before coming to America in 1916 and become an American citizen in 1924. His *America, an Epic Rhapsody*, won a national prize in 1927. Musically, Bloch is difficult to fit into any of the dominant "schools" of the first half of the 20th century. What is clear, though, is the powerful musical presence of his Jewish heritage, as illustrated in this "Prayer." Indeed, he is quoted as having said that drawing on this heritage was "the only way in which I can produce music of vitality and significance." After living much of the 1930s in Switzerland, he returned to America in 1939 and settled in Oregon. His works include symphonies, concertos, and many chamber works.

Samuel Coleridge Taylor – *Christmas Overture*

6 m

Born to Daniel Taylor of Sierra Leone and Alice Martin of Britain, where Taylor was studying medicine, Samuel Coleridge Taylor (1875-1912) was raised by his British family when his father returned to Africa before his birth. It was a musical family, and Samuel's gifts were encouraged. He was also encouraged in composition by Sir Edward Elgar. Taylor's music can be thoroughly "English," as in this overture, but he also sought to incorporate African musical roots, in the manner, it is said, of Brahms using Hungarian folk melodies and Dvorak those of Bohemia.

Taylor visited America on three occasions, and his most popular work was a cantata entitled *The Feast of Hiawatha* (a name he gave his son). This work was hugely popular throughout Britain and often performed by choirs. Taylor died at the age of 37 of pneumonia.

Christmas Carol Sing Along

4 m

Can it be the holiday concert without audience and orchestra celebrating together in song?

Intermission

Beethoven – *Symphony No. 9, IV – Finale*

24 m

Ludwig van Beethoven (1770-1827), the 250th anniversary of whose birth we continue to observe because of necessary delay, was the lion of classical music. Beethoven is regarded as the musical bridge between the classical era of Haydn and Mozart and the Romanticism of the 19th century. Indeed, it is said that his father taught him rigorously in the hope that he would be a child prodigy like Mozart, and later Beethoven studied with Haydn. But his musical genius was slave to neither!

Beethoven composed nine symphonies, five piano concertos, 32 piano sonatas, two masses, a single opera, sixteen string quartets and many other works in his career. Sadly, the deafness which was total in his last years began to come on him before he was thirty, but it failed to stem his creative powers. As a symphonist, Beethoven is credited with expanding the symphony's size and orchestration, as well as its harmonics and the overall musical coherence of the form. To listen to his symphonies in sequence, from the early first to the grand choral ninth, is to appreciate how Beethoven expanded symphonic language.

In his final symphony, Beethoven could not be limited by even his broad instrumental array, and he added the human voice. He drew on the poetry of Friedrich Schiller, slightly adapting a work from Schiller's youth. The "Ode to Joy" celebrates the spirit uniting all humans, a joy found in both Nature and in all relationships. It conveys a spirit of life-affirming liberty as well, something that Beethoven found compelling in those days of the trembling of the old order in the face of political freedom. The song has found many adherents and expressions, including its hymn version "Joyful, Joyful." Beethoven's stirring melody has been adopted by the European Union as its anthem.

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