



PENN SYMPHONY ORCHESTRA

THOMAS HONG, CONDUCTOR

October 25, 2024

8:00 PM

Irvine Auditorium - Main Hall



PennMusic

Penn Music and the Student Activities Council Present:

PENN SYMPHONY ORCHESTRA

Thomas Hong, Conductor & Director

With thanks to the University of Pennsylvania Music Department:

Dr. Anna Weesner, Department Chair
Dr. Michael Ketner, Director of Performance
Isaac Shalit, Performance Operations Coordinator
Diane Imboden, Communications Coordinator
Eugene Lew, Director of Sound and Music Technology

Irvine Auditorium - Main Hall
University of Pennsylvania
October 25, 2024
8:00pm



Program

Symphony No. 4 in B \flat Major, Op. 60

Ludwig Van Beethoven

- I. Adagio — Allegro vivace
- II. Adagio
- III. Allegro vivace
- IV. Allegro ma non troppo

- Intermission -

Symphony No. 1 in D Major

Gustav Mahler

- I. Langsam. Schleppend
- II. Kräftig bewegt, doch nicht zu schnell
- III. Feierlich und gemessen, ohne zu schleppen
- IV. Stürmisch bewegt

About the Ensemble

The University of Pennsylvania Symphony Orchestra was founded in 1878 and is comprised of musicians from throughout the University community, primarily non-music majors. The ensemble rehearses for four hours each week and performs a diverse range of repertoire drawn from the eighteenth, nineteenth, and twentieth Centuries. The Penn Symphony Orchestra rehearses and performs in historic Irvine Auditorium on Penn's Campus. Due to the increased number of student participation, the ensemble has expanded to two ensembles with rotating/interchangeable personnel.

About the Conductor

Hailed by Kurt Masur as “one of the most talented young conductors of his generation,” **THOMAS HONG** enjoys the distinction of being one of many successful protégés of the great Maestro. Having won titled positions with the Dallas, Pittsburgh, and Seattle Symphony Orchestras as well as Orchestre National de France, Hong has conducted countless concerts with those orchestras, ranging from classical, community, education and pops concerts. Presently, he is the artistic director and conductor of the University of Pennsylvania Orchestras. Recent activities include being principal conductor for the inaugural season of the DSO on the “GO” series with the Dallas Symphony, performing in neighboring venues of the North Texas area, and a re-engagement with the Utah Symphony, where he was the conductor for the Gina Bachauer International Piano Competition in Salt Lake City.

Penn Symphony Orchestra

Symphony No. 4 in B \flat Major

Flute

Ellie Clark

Oboe

Daniel Koropecjy-Cox /

Joseph Oh

Clarinet

Kyunghwan Lim / Max Jiao

Bassoon

Rick Barrantes* / Noah Hall*

Horn

Lyndsie Wilson* / Evan Bretz*

Trumpet

Celeste Adler / Samy Antifit

1st Violin

Ethan Yu / Hannah Tsai

Elliot Kim / Bonnie Li

Amy Hong / Aiwen Li

Cecilia Petruconis / Lucas Schrier

William Qi / Claire Kang

Christina Zhao / Yuqi Yang

Henry Love / Ting-Wei 'Ernie' Liao

2nd Violin

Meg Bowen / Sophie Rosales

Angela Ye / Anjana Begur

Michelle Edavettal /

Eva Gonzalez-Whitehouse

Irenka Ni / Emily Kawakami

Ria Patil / Derek Zhang

Eric Koh / Hans Bode

Victor Tsao / Sofia Fu

Sakyo Maeda

Violas

Autum Cortright / Greg Kraynak

Henry Sywulak-Herr /

Justin Duong

Nihar Ballamudi /

Sydney Fitzgerald

Svanik Jaikumar / Gavin Lee

Prhust Saleh / Jazlyn Tang

Emily Kim

Cellos

Samantha Martinez /

Colby Snyder

Derek Kong / Jin Ko

Katie Kim / Minjee Kim

Thomas Sharrock / Evan Jiang

Marcela Reina / Lily Perrotta

Leena Abdeen

Basses

William Stewart / Alex Kalbach

Louis Kwak

Timpani

Sydney Vance

Symphony No. 1 in D Major

Flute

Clara Ma / Lina Yang /

Jennifer Rhee (Piccolo)

Oboe

Luna Sato / Jonathan Hong /

Jerry Zhang (English Horn)

Clarinet

Leelee Kopca / Alex Kang /

Ethan Thway (Bass)

Bassoon

Judy Belland / Noah Hall

Horn

Brian Herman / Ryan Yang / Anagha

Gouru / Evan Bretz*

Marcus Shaw* / Nick Ivy* / Christine

Ott*

Trumpet

Matthew Bloomfield / Samy Antifit

/ Chris Petrella*

Low Brass

Rishi Patel / Yi-En Ho* /

Noah Urquidi* (Bass) / Joe Gould*

(Tuba)



1st Violins

Isaac Yan / Leyla Robertson
Hannah Lee / Kevin Zhou
Louis Dong / Richard Xiong
Maxine Moody / Maggie Yuan
Sherry Du / Roberto Ligeralde
Isaac Yang / Darae Kang
Vivian Ma / Aidan Kuo
Elliot Kim / Bonnie Li
Cece Petruconis

2nd Violins

Michael Huang / Kevin Xu
Gracie Zhang / Kate Wong
Angela Zhu / Zayd Khan
Shawn Chen / Sophie Odia
Sanjay Kaushik / Ava Infante
Katherine Liu / Ian Lee
Eric Cui / Ethan Fan
Ellen Hu / Jacob Zeranski

Violas

Phoebe Vallapureddy /
Madeline Chun
Kristen Yu / Anna Chung
Liam Tan / Phoebe Martin
Rayan Jawa / Cynthia Dong
Alex Ferenchick / Affan Jabbar
Dominik Kau /
Henry Sywulak-Herr
Autumn Cortright

Cellos

Christine Kong /
Lianghuan "Leo" Huang
Kwanchi Loo / Ashwin Satwani
Alicia Zhang / Michelle Shi
Teddy Kim / Brianna Hess
Colin Hartwick / Evan Jiang
Marcela Reina / Lily Perrotta

Basses

Maria Evancho / Felix Bian
Rishi Aravind / Louis Kwak

Timpani

David Lu

Percussion

Sydney Vance
Caleb Cho
Thomas Kolakowski
Bill Priebe

* Guest Musician

Symphony No. 4 in B \flat Major, Op. 60 | Ludwig Van Beethoven ———

Often neglected by music historians and commentators, Beethoven's Fourth Symphony has become the forgotten cousin of his symphonic works over the course of history. The reasons for its relative obscurity are not hard to see. Chronologically composed between two giants of the orchestral repertoire in the Third and Fifth Symphonies, the Fourth Symphony is genial and carefree, starkly contrasting from the two serious and weighty symphonies that precede and follow it. Furthermore, while the Third and Fifth Symphonies pushed the boundaries of musical form and brought us closer to the world of Romantic music, the Fourth Symphony takes a step back to the Classical era of Mozart and Haydn and attempts to showcase the simplicity and power of the classical form.

The first movement begins with a slow introduction of interlocking, descending melodic thirds. Beethoven avoids establishing the true key of symphony for almost the entire length of the intro before driving a tempo and volume increase into the fast portion of the movement and establishment of the real key of B-flat major.

The second movement is a slow rondo that begins with a lone rhythmic accompaniment that persists and transforms throughout the movement. The first melody that we hear is sweet and melancholic and remains so every time we hear it return, even if the surrounding music was turbulent.

In classical tradition, the third movement of a symphony should take the form of a minuet and trio. However, in this and subsequent symphonies, Beethoven breaks from the norm by dramatically increasing the tempo of the minuet, transforming it into a *scherzo*, which literally means "joke" in Italian. Although this movement may not have you physically laughing, the musical humor is apparent in Beethoven's manipulation of rhythm and meter. Beethoven's departure from the traditional form does not stop at the scherzo either. The minuet and trio typically follows an ABA pattern where the minuet is repeated after the trio. Here, Beethoven expands the form to an ABABA pattern, repeating the trio section following the second rendition of the scherzo and then bringing back the scherzo for a third hearing.

The fourth movement is a light-hearted and fast finale. It pays homage to Beethoven's mentor and father of the symphony, Joseph Haydn, with its quirkiness and perpetual motion machine-like quality. Beethoven even concludes with a very Hadynesque ending – dramatically slowing down the main theme and interrupting it with pauses before returning in full force to punctuate the end of the symphony.

Symphony No. 1 in D Major | Gustav Mahler —————

Gustav Mahler is best known for his contributions to the orchestral repertoire, with many of his nine symphonies being widely recognized as some of the most popular symphonies of all time. Among the many innovations that Mahler pioneered in symphonic form, the introduction of German *lied* (literally *song* in German) into his symphonies was a particularly unique innovation that began with the First Symphony. Adapting *lieder* not only provided rich melodic material for Mahler's symphonies, but also allowed the original story of the song to add context to the music. In fact, Mahler originally wrote detailed descriptions of the inspiration for much of his music, including summaries of each movement of the First Symphony. However, following the poorly received initial premiere of the symphony in 1889, Mahler decided to make significant alterations to original score. The symphony underwent multiple revisions, including the removal an entire movement and the original epithet of the

symphony, “Titan”, before ultimately reaching its definitive four movement form in 1896. Mahler also omitted the programmatic descriptions of his music at the time of publication, citing disdain for when audiences became too engrossed with trying to match aspects of the story to specific portions of the music rather than letting the music speak for itself. Thus, although the programs surrounding the First Symphony are helpful context, the following descriptions will try to focus more on the emotional depictions suggested by Mahler’s commentary.

The first movement begins very similarly to the opening of Beethoven’s Fourth Symphony – descending intervals contrast with distant sounding fanfares and the sound of a cuckoo over the backdrop of eerie harmonics from the strings. These dark rumblings eventually transform into music from one of Mahler’s *lieder*, “Ging heut’ morgen übers Feld” (“I went over the field this morning”), a joyful frolic through the field that slowly gains momentum over the course of the movement. Although most of the movement is full of sunshine, it is not without a foreshadowing of darkness, an ominous omen that will return in the fourth movement. This tense moment does not last forever, and the movement ultimately resolves with a phrenetic race to the finish.

The second movement takes the form of a *ländler*, a German dance from the late 18th/early 19th century. To emulate the characteristic hopping and stamping of the dance, Mahler uses sharp rhythms and jumping melodic contours, which sharply contrast with the gentle, lyrical and waltz-like middle section that follows. The opening section returns with full force and like first movement, makes a spirited dash to the end.

The third movement is inspired by the funeral march of a fallen hunter led by a processional of forest animals. Astute listeners may recognize the opening melody’s resemblance to the French nursery rhyme “Frere Jacques”, a similarity that is not at all coincidental – Mahler deliberately made the ironic decision to convert a children’s melody into the minor mode and set it to a funeral march. This macabre version of Frere Jacques is contrasted with music that evokes the Jewish klezmer before it transforms into another one of Mahler’s *lieder*, “Die zwei blauen Augen von meinen Schatz” (“The Two Blue Eyes of My Sweetheart”). Although the text of this *lieder* describes someone mourning a lost love, the music is lyrical and melancholic rather than sad. The funeral march returns without any transition but this time the Jewish klezmer interrupts the procession, briefly throwing the music off-kilter. The music quickly sorts itself out and fades away as if the procession has moved off into the distance.

From the silent ending of the third movement, the fourth movement explodes with a “horrible outcry” marked by a cymbal crash and blaring dissonance. The darkness that was foreshadowed in the first movement now arrives in full force in the minor mode, alluding to the imagery of hell. When the chaos momentarily dies down, a lyrical passage of inherent calm and idyllic beauty arises. However, the ultimate arc of this movement is not of peace, but of victory. The chaos returns but this time is answered by a triumphant fanfare and chorale from the trumpets and horns. Victory is not so easily achieved however, as Mahler brings back the lyrical passage from the earlier in the movement and begins quoting music from the first movement to bring everything full circle. The fanfare and chorale from before return with greater richness and to cap off his triumphant coda, Mahler instructs the horns to stand, ensuring that there is no mistake that this is the end to his first symphony.



PennMusic

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Houston Hall - Hall of Flags

Penn Sound Collective - Max Johnson

Music in the Stacks Concert Series

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Van Pelt-Dietrich Library Center- Main Lobby

Odean Pope

Music in the Pavilion Concert Series

November 8, 2024 at 7:00 PM

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