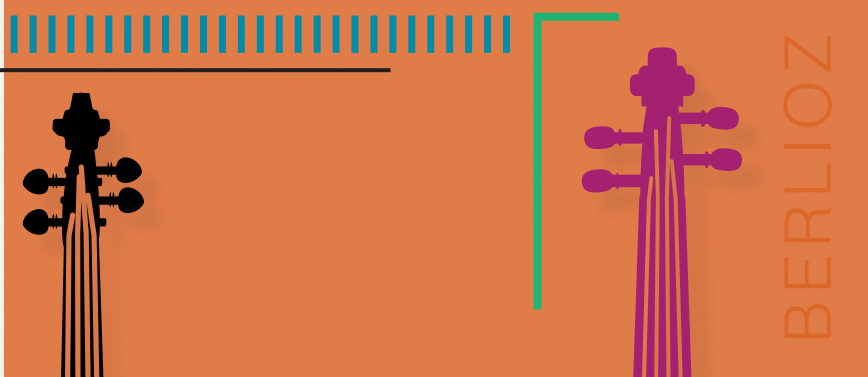


PENN SYMPHONY ORCHESTRA

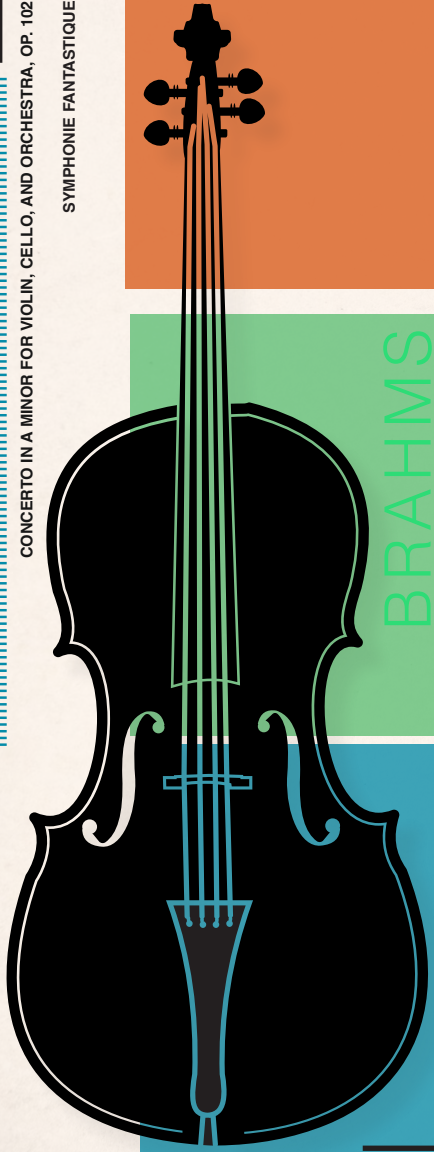
THOMAS HONG,
CONDUCTOR



CONCERTO IN A MINOR FOR VIOLIN, CELLO, AND ORCHESTRA, OP. 102
SYMPHONIE FANTASTIQUE



BERLIOZ



BRAHMS



DECEMBER 6, 2024
8:00 PM
Irvine Auditorium

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
December 6, 2024
8:00pm



Penn
Arts & Sciences
UNIVERSITY of PENNSYLVANIA

PROGRAM

CONCERTO IN A MINOR FOR VIOLIN, CELLO, AND ORCHESTRA, OP. 102

JOHANNES BRAHMS

- I. Allegro
- II. Andante
- III. Vivace non troppo

Juliette Kang, violin
Thomas Kraines, cello

- INTERMISSION -

SYMPHONIE FANTASTIQUE

HECTOR BERLIOZ

- I. “Rêveries – Passions” (Daydreams – Passions)
- II. “Un bal” (A ball)
- III. “Scène aux champs” (Scene in the country)
- IV. “Marche au supplice” (March to the scaffold)
- V. “Songe d’une nuit du sabbat” (Dream of a witches’ sabbath)

ABOUT THE SOLOISTS



JULIETTE KANG, VIOLIN

First Associate Concertmaster, Philadelphia Orchestra

Appointed first associate concertmaster of The Philadelphia Orchestra in 2005, Canadian violinist Juliette Kang enjoys an active and varied career. Previously assistant concertmaster of the Boston Symphony and a member of the Metropolitan Opera Orchestra, Ms. Kang’s solo engagements have included the San Francisco Symphony, l’Orchestre National de France, the Baltimore Symphony, the Boston Pops, the Omaha Symphony, the Syracuse Symphony, and every major orchestra in Canada. Internationally she has performed with the Czech Philharmonic, the Vienna Chamber Orchestra, the Singapore Symphony, the Hong Kong Philharmonic, and the KBS Symphony in Seoul. She has given recitals in Philadelphia, Paris, Tokyo, and Boston. In 1994 she won first prize of the 1994 International Violin Competition of Indianapolis and was presented at New York’s Carnegie Hall in a recital that was recorded live and released on CD. She has also recorded the Schumann and Wieniawski violin concertos with the Vancouver Symphony for CBC Records.

In 2012 Ms. Kang was again a featured soloist at Carnegie Hall for the visit of her hometown orchestra, the Edmonton Symphony, and that season she made her Philadelphia Orchestra subscription debut with guest conductor Gianandrea Noseda.

Ms. Kang has been involved with chamber music since studying at the Curtis Institute of Music. Festivals she has participated in include Bravo! Vail, Bridgehampton (Long Island, NY), Kingston (RI), Marlboro, Moab (UT), Skaneateles (NY), and Spoleto USA. In New York she has performed with the Chamber Music Society of Lincoln Center; at the Mostly Mozart Festival with her husband, cellist Thomas Kraines; and at the

Bard Music Festival. With Philadelphia Orchestra colleague violist Che Hung Chen, pianist Natalie Zhu, and cellist Clancy Newman she is a member of the Clarosa Quartet, dedicated to exploring and enriching the piano quartet repertoire.

After receiving a Bachelor of Music degree at age 15 from Curtis as a student of Jascha Brodsky, Ms. Kang earned a Master of Music degree at the Juilliard School under the tutelage of Dorothy Delay and Robert Mann. She was a winner of the 1989 Young Concert Artists Auditions, and she subsequently received first prize at the Menuhin Violin Competition of Paris in 1992. She serves on the Central Board of Trustees at Philadelphia's Settlement Music School, one of the oldest and largest community schools of the arts in the country, founded in 1908 and having served more than 300,000 students since. She lives in Queen Village with her husband and two daughters.



THOMAS KRAINES, CELLO

Director, Penn Chamber; Cellist, Daedalus Quartet

Thomas Kraines, a graduate of the Curtis Institute of Music and the Juilliard School, has gained renown as a versatile cellist, composer, and teacher. In addition to the Daedalus Quartet, he performs often with his wife, violinist Juliette Kang, with the Philadelphia-based Network for New Music, the Arcana Ensemble, and the improvisatory ensembles Great Blue Heron and Basquiat Blues. Kraines' solo cello and chamber compositions have been heard around

the country. He has performed his own works in collaboration with artists such as Awadagin Pratt, Mimi Stillman, Maria Jette, Ilana Davidson, and Kinan Abou-afach. Kraines has served on the faculty of the Longy School of Music, Princeton University, Peabody Conservatory, Phillips Academy Andover, and Yellow Barn. He currently teaches at the University of Pennsylvania and the Settlement Music School in Philadelphia. He has performed chamber music at the Moab Music Festival, Festival dei Due Mondi (Spoleto, Italy), Bravo! Vail, Caramoor Summer Music Festival, Next Generation Festival, Portland Chamber Festival, Cape Cod Chamber Music Festival, Mostly Mozart Festival, and Bard Music Festival. Kraines studied cello with Frederic Raimi, Orlando Cole, and Joel Krosnick, and composition with Tom Benjamin. He lives in Philadelphia with his wife and two daughters.

PENN SYMPHONY ORCHESTRA

CONCERTO IN A MINOR

Flute | Jennifer Rhee / Clara Ma

Oboe | Luna Sato / Jonathan Hong

Clarinet | Leelee Kopca / Alexander Kang

Bassoon | Judy Belland / Noah Hall

Horn | Brian Herman / Ryan Yang

/ Evan Bretz* / Marcus Shaw*

Trumpet | Rob High* / Christopher Petrella*

Timpani* | Sydney Vance

1st Violins

Hannah Lee / Leyla Robertson

Isaac Yan / Kevin Zhou

Louis Dong / Richard Xiong

Maxine Moody / Maggie Yuan

Sherry Du / Roberto Ligeralde

Isaac Yang / Darae Kang

Vivian Ma / Aidan Kuo

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
Eric Koh

Violas

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

Cellos

Christine Kong / Melanie Hilman
Kwanchi Loo / Ashwin Satwani
Alicia Zhang / Michelle Shi
Christine Kong / Evan Jiang

Basses

Maria Evancho / Felix Bian
Rishi Aravind / Louis Kwak
Christian Luevano* / Devin O'Brien*

SYMPHONIE FANTASTIQUE

Flute | Rebecca Lim (Jennifer Rhee, assist.) /
Ellie Clark (piccolo)

Oboes | Daniel Koropecykj-Cox
/ Joseph Oh / Jerry Zhang (english horn)

Clarinets | Kyunghwan Lim / Max Jiao

Bassoons | Noah Hall / Alexandra Hill
/ Julie Clement* / Yuki Higashi*

Horns | Anagha Gouru / Harold Litt / Evan
Bretz* / Marcus Shaw*

Cornets | Celeste Adler / Rob High*

Trumpets | Samy Antifit
/ Christopher Petrella*

Low Brass | Yi-En Ho* / Rishi Patel
/ Hunter Stufflebeam (bass)
/ Joe Gould* (tuba)

Timpani* | Sydney Vance

Percussion* | David Lu, Caleb Cho,
Azaira Gonzalez, Bill Priebe
Harp | Erin Li / Ruth Mertens*

1st Violins

Elliot Kim / Bonnie Li
Ethan Yu / Hannah Tsai
/ Claire Kang (1.5)
Lucas Schrier / William Qi
Amy Hong / Aiwen Li
Cecilia Petruconis / Linlin Yang
Katherine Tseng / Daphne Nie
Christina Zhao / Yuqi Yang
Henry Love / Ting-Wei 'Ernie' Liao

2nd Violins

Meg Bowen / Sophie Rosales
Angela Ye / Anjana Begur
Michelle Edavettal / Ria Patil
Irenka Ni / Derek Zhang
Hans Bode / Sofia Fu
Eva Gonzalez-Whitehouse
Victor Tsao / Sakyō Maeda
Hannah Lee / Louis Dong

Violas

Autum Cortright / Greg Kraynak
Henry Sywulak-Herr / Justin Duong
Nihar Ballamudi / Sydney Fitzgerald
Svanik Jaikumar / Gavin Lee
Prhust Saleh / Jazlyn Tang

Cellos

Samantha Martinez / Colby Snyder
Derek Kong / Katie Kim
Jin Ko / Minjee Kim
Thomas Sharrock / Melissa Liu
Melanie Hilman / Leena Abdeen
Christine Kong / Evan Jiang

Basses

William Stewart / Alex Kalbach
Louis Kwak / Rishi Aravind
Christian Luevano* / Devin O'Brien

* Guest Musician

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.

Program Notes

CONCERTO IN A MINOR | JOHANNES BRAHMS

Written by Evan Jiang ('21), MD/PhD Student

The traditional concept of a concerto features a soloist and orchestra in a "one versus many" competition. The use of multiple soloists however, is a rarer occurrence but not one without precedent – Mozart and Beethoven famously wrote concerti for multiple soloists as well. So why did Brahms choose this combination of instruments for a double concerto? The answer lies in his then-fractured relationship with his close friend and violinist, Joseph Joachim. In the years prior to the composition of the concerto in 1887, Brahms had become alienated from Joachim following Joachim's nasty divorce from his wife Amalie, whom Brahms had sided with in the dispute. Thus, when Brahms's friend, cellist Robert Hausmann, petitioned Brahms for a concerto, he saw an opportunity to fulfill Hausmann's request and reconcile with Joachim at the same time. Although the concerto initially received mixed reception from critics, it was well received by Joachim, and a diary entry from Joachim and Brahms's mutual friend Clara Schumann revealed that the two had returned to speaking terms following the composition of the concerto.

The concerto's first movement opens with cadenzas from both soloists. Many Brahmsian idiosyncrasies are present, including duplet-triplet polyrhythms and displacement of the melody from the strong beat, and the solo parts themselves feature very acrobatic and virtuosic displays. The second movement contrasts from the complex technicality of the first movement with a warm and lyrical slow movement. The middle section features alternating rhapsodic melismas between the two soloists before the sonorous and hymn-like opening returns. The third and final movement is a galloping rondo alternates between multiple sections, including

one that has a “gypsy” influence, a style that has interested Brahms since his early days. This double concerto is Brahms’s final orchestral composition and the triumphant ending of this last movement is fitting for a piece of such magnitude.

SYMPHONIE FANTASTIQUE | HECTOR BERLIOZ _____

Written by Justin Duong (‘27)

Symphonie fantastique: Episodes de la vie d’un artiste...en cinq parties, commonly known by its first two monikers, is a programmatic symphony by Hector Berlioz, written in 1830. It tells the story of a gifted artist tortured by an unreciprocated infatuation for a woman, mirroring the French Romantic composer’s obsession with Shakespearean actress Harriet Smithson after seeing her perform in 1827. Driven by wild passion and emotional derangement, Berlioz composed the semi-autobiographical piece over the course of four years.

The premiere of the *Symphonie* in Paris in 1830 was met with widespread acclaim from critics, who praised its wildness and eccentricity. However, it also garnered shock and dissension, with one critic regarding the work as an “abomination for which Berlioz would be punished in Purgatory.” Despite initial mixed reactions, by the 20th century, the *Symphonie* staked its place in the Western canon as one of the most remarkable achievements in music history

Berlioz commences the *Symphonie* with the first movement, “Reveries; Passions” comprising of a section of longing, sorrowful callings from the winds and strings, depicting the protagonist’s melancholy prior to meeting the woman he is to fall for. Berlioz then illustrates the protagonist’s deep infatuation by introducing a theme in the *Allegro* which he calls the *idée fixe* (literally “obsession”). This theme recurs throughout the piece, transforming according to the dramatic context presented in the musical narrative. In movement two, “Un Ball” the protagonist spots the woman at a ball; the *idée fixe* is presented here with a much sweeter tone. The third movement, “Scène aux champs” depicts the protagonist’s reverie as he hears two herdsman play a herding call to each other, interrupted by the *idée fixe*, invading the protagonist’s mind once again. The protagonist hears the foreboding rumble of thunder, played by the timpani. In the fourth movement, “Marche au supplice,” the protagonist poisons himself, and in a crazed dream imagines killing his beloved out of despair, and being put to death. He is led to the guillotine, and before the blade falls upon his head, he sees the woman, the *idée fixe*, played by the clarinet. In the fifth movement, “Songe d’une nuit du sabbat,” the protagonist descends into Hell. There, he sees a perverted form of his *idée fixe*, accompanied by grim tolling bells sounded off-stage. The *Dies irae*, a musical symbol of death, is prominent in the movement, played ominously by low brass. Then, the witches’ round dance begins, a grotesque fugue meant to depict the horrors of Hell. Eventually, the *Dies irae* and the round dance come together as one, and the *Symphonie* ends in a brilliant orchestral explosion.

Symphonie fantastique stands as a staple of French Romantic music. Aside from the vivid musical imagery, Berlioz’s brilliance also manifests itself in musical innovation and creative orchestration. Berlioz introduces the harp to symphonic music for the first time, and the final movement calls for bells to be sounded off-stage. Berlioz’s understanding of orchestration and unrestrained creativity at such a young age is nothing short of amazing.



PennMusic

Upcoming Performances

PERFORMANCES

Penn Flutes

December 7, 2024 – 1:00 PM
Penn Museum – 3rd Floor Rotunda

Penn Sound Collective

December 9, 2024 – 7:30 PM
Fisher-Bennett Hall - Rose Recital Hall

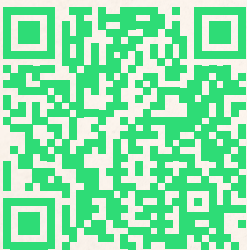
Penn Collegium Musicum

December 9, 2024 – 7:30 PM
St. Mary's Church, Hamilton Village

Daedalus Quartet

Featuring Vocalist Meg Bragle
December 11, 2024 – 7:30 PM
St. Mary's Church, Hamilton Village

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