

PENN SYMPHONY ORCHESTRA PRESENTS

# ODE TO JOY

WITH PENN CHORALE AND  
PENN COLLEGIUM MUSICUM  
FEATURING SOLOISTS  
SUNGJI KIM, MEG BRAGLE,  
MATT GOODHEART, AND BEN WAGER

APRIL 25, 2025  
8:00 PM  
IRVINE AUDITORIUM  
UNIVERSITY OF PENNSYLVANIA



PennMusic

# PROGRAM

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## **Franz Schubert (1797 – 1828)**

Symphony No. 5 in B-flat major, D. 485

- I. Allegro
- II. Andante con moto
- III. Menuetto. Allegro molto
- IV. Allegro vivace

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## INTERMISSION

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## **Ludwig van Beethoven (1770 – 1827)**

Symphony No. 9 in D minor, Op. 125 “Choral”

- I. Allegro ma non troppo, un poco maestoso
- II. Molto vivace
- III. Adagio molto e cantabile
- IV. Finale: Presto – Allegro assai – “Ode to Joy”

Sungji Kim, soprano  
Meg Bragle, mezzo-soprano  
Matthew Goodheart, tenor  
Ben Wager, bass-baritone

*With Penn Chorale and Penn Collegium Musicum*

## **PENN SYMPHONY ORCHESTRA**

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THOMAS HONG, conductor

### **FRANZ SCHUBERT**

*Symphony No. 5 in B-flat major*

#### **1ST VIOLINS**

Leyla Robertson / Hannah Lee\*  
Roberto Ligeralde / Amy Hong  
Jonah Baer\* / Aiwen Li  
Claire Kang / Sherry Du  
Darae Kang / Isaac Yang  
Joey Wu\* / Sanjay Kaushik

#### **2ND VIOLINS**

Meg Bowen / Angela Zhu  
Kate Wong / Michelle Edavettal  
Sophia Fu / Hans Bode  
Ellen Hu / Jacob Flores Zeranski  
Eric Koh / Isaac Balsan

#### **VIOLA**

Phoebe Vallapureddy /  
Madeline Chun  
Henry Sywulak-Herr / Cynthia Dong  
Rayan Jawa\* / Gavin Lee\*  
Affan Jabbar / Emma Bethon  
Prhust Saleh / Jazlyn Tang

#### **CELLO**

Christine Kong /  
Samantha Martinez\*  
Kwanchi Loo / Ashvin Satwani  
Evan Jiang / Marcela Reina+

#### **BASS**

Vishva Gajaraj / Devin O'Brien+  
Xinyi Wang / Christian Luevano+

**FLUTE**

Rebecca Lim (Sarah Liao, assist.)

**OBOE**

Jerry Zhang / Jonathan Hong

**BASSOON**

Aaron Brown+ / Alexandra Hill

**HORN**

Lyndsie Wilson+ / Evan Bretz\*

**LUDWIG VAN BEETHOVEN**

*Symphony No. 9 in D minor*

**1ST VIOLINS**

Elliot Kim\* / Bonnie Li\*

Isaac Yan / Hannah Tsai\*

Ethan Yu / Linlin Yang

Kevin Zhou / Maggie Yuan\*

William Qi\* / Christina Zhao

Cece Petruconis / Louis Dong\*

Richard Xiong / Yuqi Yang

Henry Love / Aidan Kuo

**2ND VIOLINS**

Michael Huang / Kevin Xu\*

Shawn Chen / Victor Tsao\*

Katherine Liu\* / Ian Lee

Zayd Kahn / Sophie Rosales

Derek Zhang / Ethan Fan

Eric Cui / Gracie Zhang

Hannah Lee\* / Meg Bowen

Caleb Thompson+ / Ben Amidon+

**VIOLA**

Autumn Cortright\* / Nihar Ballamudi

Justin Duong / Anna Chung\* / Henry

Sywulak-Herr

Liam Tan / Sydney Fitzgerald

Vidhu Bulumulla / Svanik Jaikumar

Gregory Kraynak\* / Alex Ferenchick

Dominik Kau / Miguel Huerta

**CELLO**

Samantha Martinez\* / Evan Jiang

Christine Kong / Michelle Shi

Colin Hartwick+ / Melanie Hilman

Lianghuan (Leo) Huang\* / William

Phillips+

Marcela Reina+ / Lily Perrotta+

**BASS**

William Stewart\* / Christian

Leuvano+

Louis Kwak / Micah Simmons+

Maria Evancho / Devin O'Brien+

**FLUTE**

Clara Ma (Jen Rhee, assist.) /

Ellie Clark

**OBOE**

Luna Sato\* / Joseph Oh

(Daniel Koropecjy-Cox, assist.)

**CLARINET**

Will Wang (Leelee Kopca, assist.) /

Maxwell Jiao

**BASSOON**

Judy Belland / Aaron Brown+ /

Davey Hiester+ (contra)

**HORN**

Brian Herman (Lauren Herman,

assist) / Anagha Gouru\* / Lyndsie

Wilson+ / Evan Bretz+

**TRUMPET**

Samy Antifit (Rob High, assist.) /

Tessa Ellis+

**LOW BRASS**

Yi-En Ho+ / Rishi Patel\* (Leo Zhou) /

Hunter Stufflebeam\*

**TIMPANI**

David Lu+

**PERCUSSION+**

Sydney Vance / David Rivenbark /

Bill Priebe

*\*graduating senior/musician*

*+guest musician(s)*

# PENN CHORALE AND PENN COLLEGIUM MUSICUM —

## DIRECTORS

Elizabeth Braden, Penn Chorale  
Meg Bragle, Penn Collegium Musicum

## SOPRANO

Lynn Cai  
Janie DuPont  
Flannery Jamison  
Jina Jang  
Jo Kelly  
Allison Lastra  
Kristen Lau  
Jorie Moss  
Veronica Munn  
Katie Pedersen  
Emma Perkins  
Emma Rackstraw  
Zhuoxuan Sun  
Niran Thomas  
Emilia Wright  
Yifan Xiao  
Jocelyn Yee

## TENOR

Ben D'Annibale  
Gabriel Feldt  
Shikhar Gupta  
Steven Humes  
Rohan Kuetemeyer  
Alex McKay  
Carter Pason  
Quincy Rhoades  
Dan Sylvester  
Dennis Vu  
Ethan Zhang

## ALTO

Eva Agostino  
Kusala Anupindi  
Maggie Brown  
Kara Curtis  
Sonali Chandy  
Finn Dierks-Brown  
Meredith Finch  
Caroline George  
Diane Imboden  
Yuhong Kang  
Ayako Kano  
Anika Krishnan  
Katya Mazurenko,  
Edith Contreras Moreno  
Rachana Mudipalli  
Carina Myers  
Toni Ogidan  
Ellen Grace Peters  
Ana-Carina Schmidt  
Mritika Senthil  
Erin Bailey Spicola  
Amanda Staub  
Angelina Wong  
Alexa Woodward  
Victoria Xu

## BASS

Allan Cruz  
Matthew Cultbertson  
Gerhard Holt  
William Jones  
Theodore Linde-Stamos  
Shiqiu Liu  
Arnold Matthijssen  
Daniel Neer  
John T.K. Scherch  
Steve Yang  
Charles Whitmer

## TEXTS AND TRANSLATIONS

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*O Freunde, nicht diese Töne!  
Sondern laßt uns angenehmere  
anstimmen,  
und freudenvollere.*

*Freude!  
Freude!*

*Freude, schöner Götterfunken  
Tochter aus Elysium,  
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.

Oh friends, not these sounds!  
Let us instead strike up more  
pleasing  
and more joyful ones!

Joy!  
Joy!

Joy, beautiful spark of divinity,  
Daughter from Elysium,  
We enter, burning with fervour,  
heavenly being, your sanctuary!  
Your magic brings together  
what custom has sternly divided.  
All men shall become brothers,  
wherever your gentle wings hover.

Whoever has been lucky enough  
to become a friend to a friend,  
Whoever has found a beloved wife,  
let him join our songs of praise!  
Yes, and anyone who can call one soul  
his own on this earth!  
Any who cannot, let them slink away  
from this gathering in tears!

Every creature drinks in joy  
at nature's breast;  
Good and Evil alike  
follow her trail of roses.  
She gives us kisses and wine,  
a true friend, even in death;  
Even the worm was given desire,  
and the cherub stands before God.

Gladly, just as His suns hurtle  
through the glorious universe,  
So you, brothers, should run your course,  
joyfully, like a conquering hero.

Be embraced, you millions!  
This kiss is for the whole world!  
Brothers, above the canopy of stars  
must dwell a loving father.

Do you bow down before Him, you millions?  
Do you sense your Creator, O world?  
Seek Him above the canopy of stars!  
He must dwell beyond the stars.



## PROGRAM NOTES

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### **Schubert *Symphony No. 5 in Bb Major, D. 485***

*Written by William E. Runyan*

The epitaph on Schubert's tombstone reads: "The art of music has entombed here a rich treasure but even fairer hopes." We all lament the "loss" of treasure that we never possessed, none perhaps more than great art that we presume may have come to pass but not for lives cut

short in youth. But not all composers can live long productive lives like those enjoyed by Verdi and Strauss, for example. Often those who die young are nevertheless privileged to accomplish much, and Schubert, like Mozart, is exemplary. He left behind him a legacy of over six hundred art songs; no other composer's contribution to the genre is as significant in scope and number. And, of course, while he did compose marvelous chamber works, symphonies, and music for piano, it is his inimitable gift for melody—the essence of his Lieder—that equally informs and carries his instrumental works.

His short life was generally uneventful, and his personality still is somewhat lacking in vivid details for us today, but we do know that he lived and worked within a small circle of artists in various fields in Vienna. His was contemporaneous with Beethoven, but that master's music exerted little influence upon Schubert; Haydn and Mozart were his models. His teenage years yielded much more profound results than did those of Beethoven, Schubert having composed over one hundred and fifty songs in his eighteenth year (almost one every three days)! The next year (1816) was almost as productive, with over one hundred songs and two symphonies—including the Symphony in B flat Major.

Schubert's fifth symphony is almost as well known as the two late, mature ones, so popular with today's audiences, the so-called "Unfinished" and the "Great" C Major. But this early work is a different take on the genre. It certainly calls to mind the early symphonies of Mozart—and even alludes to portions of that composer's early G minor symphony. It is modest in length, light in orchestration (no clarinets, trumpets, or drums), and terse in development. What is noteworthy are its melodious themes and interesting harmonies—all lifelong characteristics of Schubert's works. The first movement gets right to the point with two attractive melodies heard almost immediately, but what is of equal interest are the arresting and unusual key areas heard later: D-flat major and E-flat minor. While the typical concertgoer may not recognize these keys by name, he will sense the richness of harmony, just as almost anyone can hear the same in a Gershwin song. So listen for it! The slow, second movement exhibits the same melodic inventiveness and harmonic adventures—even modulating to the rare key of C-flat major. The third movement really does sound like a rough, vigorous minuet by Haydn (rather old fashioned by then), but Schubert's elegant melodic gift surfaces in the contrasting middle section. The last movement is a cheerful romp that sounds like it could have been composed some forty years earlier. So, we have a youthful work here, one that takes Haydn and Mozart as points of departure, and blends in delightful touches of Romantic melody and harmony, all so different from that of Schubert's stormy contemporary, Beethoven.

## **Beethoven *Symphony No. 9 in D minor, Op. 125 "Choral"***

*Written by Evan Jiang*

There is perhaps no other work of classical music that has left its mark on Western society and culture like Beethoven's Ninth Symphony. The genesis of the Ninth Symphony began with Beethoven's long-standing interest in Friedrich Schiller's ode *An die Freude* (To Joy). Beethoven attempted to set it to music many times but only until the Philharmonic Society of London commissioned a new symphony from him in 1817 did his vision for a choral symphony centered around Schiller's poem begin to take shape. By the time he began composition of the Ninth Symphony in 1822, Beethoven had been struggling with familial woes surrounding the custody of his nephew, failed romantic relationships, and worst of all, his increasing deafness. Yet despite the turmoil in his personal life, Beethoven's message for the Ninth Symphony bears none of that struggle, exalting joy and unity for all humanity instead.

The Ninth Symphony begins mysteriously, with hushed tones that build slowly towards an explosive unison theme. The entire movement is shrouded in an ominous character, where even the most hopeful sounding sections eventually return to the prevailing darkness.

Departing from traditional symphonic form, the second movement is a Scherzo and Trio. The Scherzo opens with a dramatic declaration of a three-note motif that Beethoven builds the whole movement around. The music is relentless, not only in the loud sections but even in the soft ones. The Trio is more graceful but eventually returns to the Scherzo. The Trio seems to return but a quick ending stifles its second appearance, punctuating the end of the movement.

The third movement is one of Beethoven's most sublime slow movements. A double theme and variations, this serene movement features a pair of initially simple melodies that get more and more sophisticated with each variation.

The calm ending of the previous movement is followed by the return of chaos at the beginning of the final movement. Dubbed the Schreckensfanfare (fanfare of horror) by late 19<sup>th</sup> century composer Richard Wagner, the cascading dissonance leads to instrumental recitatives in the lower strings. Beethoven quotes music from the previous three movements, but each recollection is rejected by the recitatives. From here, the famous "Ode to Joy" melody finally emerges. It begins as a whisper in the low strings, and even as more instruments join in, it resists growing to a triumphant statement for as long as possible until the full orchestra joins in to proclaim it. Schreckensfanfare returns to interrupt the long-awaited melody, finally leading us to the introduction of the human voice, heralded by the baritone soloist dramatically calling for more agreeable tunes. The length and scale of this final movement can almost be characterized as a symphony within a symphony. Beethoven features a march, a slow theme, a double fugue, and two canons before concluding with an undeniably triumphant race to the finish.

Beethoven "conducted" premiere of the Ninth Symphony in 1824, but his near deafness meant the orchestra actually followed a separate conductor who shared the stage with Beethoven. Reportedly flailing around like a madman during the entire performance, Beethoven continued to conduct even after the piece had finished. So lost in his own world, it wasn't until one of the vocal soloists turned him around did Beethoven become aware of the audience's standing ovations and tumultuous applause. Beethoven was miserable for most of his life, but the Ninth Symphony reflects perhaps what he had seeking for all his life: peace, brotherhood, and joy.



# PennMusic

## UPCOMING PERFORMANCES

### **Penn Chamber: Set 1**

April 27, 2025 – 3:00 PM

*Fisher Bennett Hall, Room 419 – Rose Recital Hall*

### **Penn Arab Percussion and Brazilian Samba**

April 28, 2025 – 7:00 PM

*Houston Hall – Bodek Lounge*

### **Penn Chamber: Set 2**

April 29, 2025 – 7:00 PM

*Fisher Bennett Hall, Room 419 – Rose Recital Hall*

### **Penn Chamber: Set 3**

April 30, 2025 – 7:00 PM

*Fisher Bennett Hall, Room 419 – Rose Recital Hall*



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