



I swear to fulfill, to the best of my ability and judgment, this covenant:

I will respect the hard-won scientific gains of those physicians in whose steps I walk, and gladly share such knowledge as is mine with those who are to follow.

I will apply, for the benefit of the sick, all measures which are required, avoiding those twin traps of overtreatment and therapeutic nihilism.

I will remember that there is art to medicine as well as science, and that warmth, sympathy, and understanding may outweigh the surgeon's knife or the chemist's drug.

I will not be ashamed to say "I know not," nor will I fail to call in my colleagues when the skills of another are needed for a patient's recovery.

I will respect the privacy of my patients, for their problems are not disclosed to me that the world may know. Most especially must I tread with care in matters of life and death. Above all, I must not play at God.

I will remember that I do not treat a fever chart, a cancerous growth, but a sick human being, whose illness may affect the person's family and economic stability. My responsibility includes these related problems, if I am to care adequately for the sick.

I will prevent disease whenever I can, for prevention is preferable to cure.

I will remember that I remain a member of society, with special obligations to all my fellow human beings, those sound of mind and body as well as the infirm.

If I do not violate this oath, may I enjoy life and art, respected while I live and remembered with affection thereafter. May I always act so as to preserve the finest traditions of my calling and may I long experience the joy of healing those who seek my help.

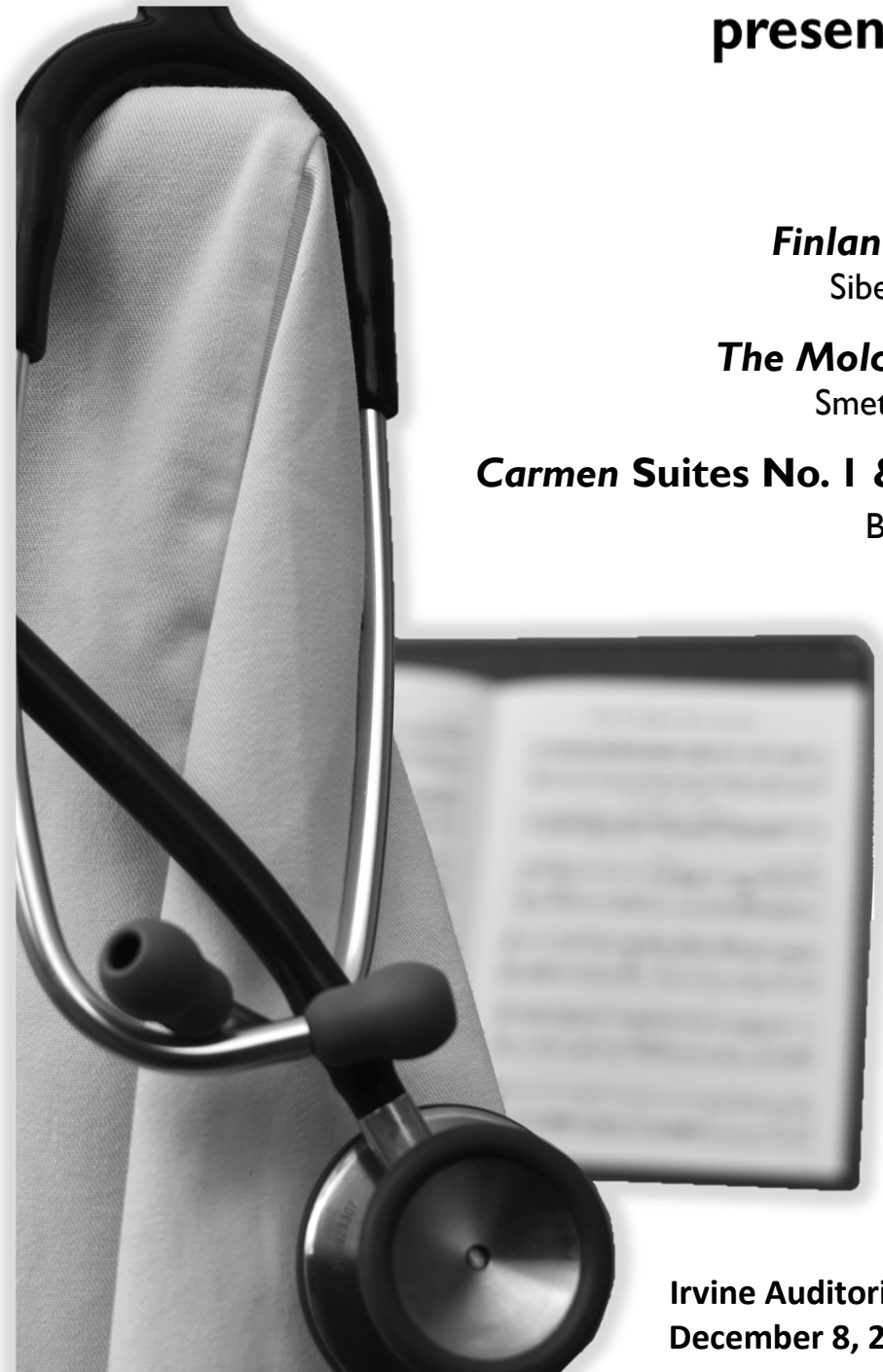
— The Hippocratic Oath

Penn Med Symphony Orchestra presents

Finlandia
Sibelius

The Moldau
Smetana

Carmen Suites No. 1 & 2
Bizet



**Irvine Auditorium
December 8, 2018**

Concert Program

Sibelius *Finlandia*

Smetana *Vltava ("The Moldau")*

— INTERMISSION —

Bizet *Carmen Suite No. 1*

- *Prelude*
- *Aragonaise*
- *Intermezzo*
- *Séguedille*
- *Les Dragons d'Alcala*
- *Les Toréadors*

Carmen Suite No. 2

- *Marche des Contrebandiers*
- *Habanera*
- *Nocturne*
- *Chanson du Toréador*
- *La Garde Montante*
- *Danse Bohème*

This program runs approximately 1 hour 10 minutes

Acknowledgements

We would like to thank the many people and organizations who have made this concert possible, and who have continued to support our orchestra: Dr. Martin Heyworth (Faculty Advisor), Dr. Michael Ketner (Director of Performance, U Penn Music Department), Anna Delaney (Chief Administrative Officer, Curriculum Office Director), Jon McCabe, GAPSA, BGSA, MSG, Penn Dental, and the Graduate School of Engineering

Penn Med Symphony Orchestra

Conductor

Daniel Zhang

Violin I

Joseph Park
Olivia Katz
Laura Ferguson

Liana Vaccari

Ruth Choa

Andrew Ng

Sadhana Ravikumar

Abigail Garbarino

Alex bonnel

Kate Brynildsen

Emily Gardner

Violin II

Lianna Llewellyn

Becca Zod

Francesca DiGiacomo

Rebecca Hubbard

Joyce Lee

Christopher Kehayias

Brian Yan

Dot Kliniewski

Gaby Rice

Solomon Dawson

Kenneth Macneal

Viola

Andrea Jin

Kate Hutchison

Jenn Jolivert

Peter Vasquez

Anna Graseck

Sandra Loza

Grace Stockbower

Cello

Allison Hare

Jessica Marcus

Jon Hoffmann

Jillian Loftis

Mike Milone

Bass

James Duffy

Daniella Nahmias

Flute

Rachel Friedberger

Andrea Apter

Alisa Lee

Oboe

Tiffany Huang

Lauren Therriault

Clarinet

(Finlandia/Moldau)

Ellen Szydlowski

Joe Johnson

Eric Kaiser

Clarinet

(Carmen Suites)

Annie Chen

Wesley B Baker

Sara Clemens

Juliet Mengaziol

Bassoon

Martin Baker

Maggie O'Leary

Horn

Craig Marlatt

Marissa Kamarck

Kelsey Lau-Min

Harold Litt

Jeffrey Carey

Trumpet

Sarah Kuwik

Alex Morrison

Matthew Rothstein

Jonathan Peterson

Trombone/Euphonium

Alberto Japp

Nick Petty

Tuba

Dan Ju

Timpani/Percussion

Ethan Pani

Emily Palmieri

Karen Xu

Gina Chang

Orchestra Managers

Gina Chang

Ethan Pani

Martin Baker

Daniel Zhang

The Music

Jean Sibelius (1865-1957)

Finlandia

Along with his Danish contemporary, Carl Nielsen (1865-1931), Sibelius is one of the two most prominent symphonists from Scandinavian countries and Finland who were writing during the first 3 decades of the last century. Sibelius's 7 completed purely orchestral symphonies were written between 1899 and 1924 and represent his most weighty accomplishment in any single genre. They were preceded by *Kullervo*, a large-scale choral 'symphony' scored for orchestra, men's chorus, and vocal soloists, with a text based on the *Kalevala* (a 19th-century compilation of texts reportedly based on Finnish folk-tales). Performance of this work in 1892 helped to establish Sibelius as a major emerging composer in his native Finland. Among Sibelius's shorter works, *Finlandia* began life in 1899 as one section of a series of musical accompaniments to staged tableaux depicting episodes from Finnish history or mythology. In 1900, *Finlandia* was revised and thereafter took on a life of its own, becoming a sort of Finnish 'national anthem'.

The work begins with a rasping statement in the brass, which leads to a solemn chorale-like melody, presented successively by the woodwind instruments and strings. A 'tattoo' of short repeated notes in the brass and timpani, and a wave-like, upwardly surging melodic line in the strings energize the music, after which a heavy 'footfall' projects a sense of inexorable forward movement. It has been suggested (whether accurately or otherwise) that this impression of gathering steam depicts a train starting to move - an image, perhaps, of late 19th century Finland embracing a modern industrial age. Later in the piece, Sibelius quotes the 'Finlandia Hymn' ("Herää, Suomi!" "Finland Awake!") from a patriotic choral work written during the 1880s by another composer, Emil Genetz (1852-1930).

Despite an unhealthy lifestyle - smoking and a large intake of alcohol - which imposed major stress on Sibelius's marriage to Aino Järnefelt (1871-1969), the composer had a long life, dying as a result of a presumed cerebral hemorrhage at the age of 91. The last major work that Sibelius is known to have completed (*Tapiola*; an evocation of Finland's forests and their god, Tapio) dates from 1926. Thereafter, Sibelius continued to write relatively short works and to revise old ones, although the quantity of his musical output declined substantially during the last 30 years of his life. Reflecting, if somewhat over-simplifying, this situation, the final three decades of Sibelius's life have been described as "The Silence from Järvenpää" (an area north of Helsinki, where Sibelius and his family had a house). There were persistent rumors that Sibelius was working on an 8th Symphony during the early 1930s, though no such work appeared.

In the 1950s and 1960s, Sibelius's music was frequently performed in Britain, with BBC broadcasts of his symphonies being a familiar experience to the present writer. At that time, however, Sibelius was marginalized by the modernist arbiters of 'serious' musical taste, given the fact that he had remained detached from the then-prevailing academic musical orthodoxy (atonality and serialism). Following the decline, later in the 20th century, of the already limited interest in musical modernism, Sibelius's reputation seems to be robust and positive. A projected complete edition of his works has been under way during the past 20 years.



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Bedrich Smetana (1824-1884) *Vltava* ('The Moldau')

It seems ironic that the best-known work by Bedrich Smetana, who is widely regarded as 'the' quintessentially Czech nationalist composer, is commonly known in the U.S. by a Germanic title ('The Moldau'). The work is a symphonic poem that traces the course of the River Vltava from its two sources in the mountains of central Europe, to Prague, from where it flows onwards to join the River Elbe. *Vltava* is one of six symphonic poems written by Smetana in the 1870s that evoke various aspects of Czech landscape, history and mythology. The whole cycle was entitled *Má Vlast* (My Homeland) by the composer. Four of the works reflect Czech history, myth, or cultural aspirations. The remaining work, 'From Bohemia's Woods and Fields', like *Vltava*, can be appreciated on an essentially abstract level without a knowledge of Czech history or culture.

Vltava projects a journey (of the river), and is musically satisfying in that it is cast in a *rondo* form, with a memorable initial theme, episodes that differ thematically from the starting idea, a return of the opening material, and an eventual transformation of this initial idea into an apotheosis that provides a sense of arrival and closure. Along the way, the river flows past a group of hunters (recognizable via a hunting-horn allusion) and a village wedding, plays host to water-nymphs in the moonlight, becomes a series of rapids, and broadens as it flows through Prague and beyond.

After a childhood and youth in Bohemia, where he began to compose and was professionally trained as a pianist, Smetana moved to Göteborg (Sweden) in 1856, where he was employed as a music teacher and wrote 3 symphonic poems in which mastery of orchestration is evident. Smetana moved back to Prague in the 1860s, and was appointed as the principal conductor at a newly-built theatre where operas were performed. Between the 1860s and the end of his career, Smetana wrote 8 operas with Czech-language libretti. 'The Bartered Bride' is the best known of these operas, at least in countries where Czech is not the main language.

Over the course of 4 months in 1874, Smetana became totally and irreversibly deaf, almost certainly as a result of late-stage syphilis. This development terminated his career as a conductor, although Smetana did not succumb to depression and remained active as a composer until almost the end of his life, some 10 years later. Remarkably, Smetana was able to write a number of complex, large-scale works during his years of deafness, including 3 operas, 5 of the *Má Vlast* symphonic poems (including *Vltava*), and two string quartets. Smetana's history of deafness differs from Beethoven's, in that Beethoven's deafness (of which the cause remains unknown) developed gradually over more than 15 years, starting in his late twenties. Dementia was a feature of Smetana's final months, and he died in an asylum in Prague. In 1987, Smetana's remains were exhumed and were tested serologically for evidence of syphilis, with positive results (Höschl C. *Psychiatria Danubina* 24: 176-8; 2012).

Georges Bizet (1838-1875) *Carmen* Suites Nos. 1 and 2

Bizet was a musically talented child, who was enrolled at the Paris Conservatory at the age of 9. Some 8 years later (in 1855), he wrote an accomplished Symphony in C major, which was lost until the 1930s. This impressive and attractive symphony ranks in quality with works written by Mozart, Schubert, Felix Mendelssohn and Juan Arriaga (1806-1826) at around the same age. In 1857, Bizet was awarded the *Prix de Rome* (on the basis of a cantata entitled *Clovis et Clothilde*). This prize financed an extended stay in Rome, during which Bizet was expected to pursue a developing career as a composer, before returning to France. In the 19th and 20th centuries (until the late 1960s, when the prize was abolished), the *Prix de Rome* was a sort of rite of passage for young French composers during the formative stage of their careers.

During his short life, Bizet's main compositional interest was in writing operas, of which at least 7 were completed satisfactorily and others were left in various states of non-completion. *Carmen* is the last, and most frequently performed, of Bizet's operas. His other works in this genre include *Les Pêcheurs de Perles* ('The Pearl Fishers'), *La Jolie Fille de Perth* ('The Fair Maid of Perth'), a rarely-performed 'serious' opera (*Ivan IV*), and his penultimate opera, *Djamileh*, a one-act work written 2-3 years before *Carmen*. The consistently attractive music, coherent story, and provocative subject-matter have ensured the sustained success of *Carmen*. Among other composers, Brahms, Tchaikovsky and Richard Strauss were all admirers of this vibrant and colorful opera, of which the action takes place in Spain, in and around Seville.

In its initial production, at the *Opéra-Comique* Theatre in Paris in 1875-6, *Carmen* ran for some 48 performances. Tragically, Bizet died (reportedly of a peri-tonsillar abscess and two 'heart attacks') during the initial run of this opera. As written by Bizet, *Carmen* includes spoken dialogue between the musical numbers. It appears that the composer intended to orchestrate the dialogue as recitatives, although his death precluded this planned revision of the work. One of Bizet's friends and fellow composers, Ernest Guiraud (1837-1893), stepped into the perceived vacuum, providing recitatives, and also tampered with some of the existing music. Although the result (which includes Guiraud's recitatives) achieved great international success, this is clearly a non-authentic version. It appears that a full orchestral score of *Carmen*, in the form in which it was completed by Bizet, was published for the first time in 1992 (a 2003 Eulenburg edition of this authentic version is available in the Penn Van Pelt Library).

The two *Carmen* suites were extracted by Guiraud from the opera and published during the 1880s. Each suite consists of 6 movements; the second suite is longer than the first. The present writer has compared published scores of the suites with the authentic Eulenburg score of the opera in the Van Pelt Library. Because some movements in the suites are based on vocal numbers in the opera, Guiraud substituted instruments for voices, when arranging the music for these sections of the suites. In addition, there are some discrepancies between orchestration in the suites and in the opera; these differences presumably reflect modifications made by Guiraud when generating the suites.

The writer of these program notes acknowledges access to scores and prose works in the Van Pelt Library on the University of Pennsylvania campus.

— Martin F. Heyworth, M.D.