



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



Irvine Auditorium
April 29th 2PM

Mozart—Piano Concerto No. 21
Featuring Dr. Steven Weinberger, MD
Dvorak—Symphony No. 8

Concert Program

Mozart	Piano Concerto No. 21 I. Allegro maestoso II. Andante III. Allegro vivace assai
Dvorak	Symphony No. 8 I. Allegro con brio II. Adagio III. Allegretto grazioso VI. Allegro, ma non troppo

This program runs approximately 1 hour, 12 minutes

Concert Artwork

Lizz Card is a medical student at the University of Pennsylvania Perelman School of Medicine. She has a BS in Biology from Tufts University, but has both formally and informally studied painting and drawing her entire life. Her artwork can be found at www.lizzcard.com and facebook.com/lizzcardartist. Follow her on Instagram at [@lizzcardartist](https://instagram.com/lizzcardartist).

Meet Our Soloist



Dr. Weinberger has been an Adjunct Professor of Medicine at the Perelman School of Medicine and a member of the Division of Pulmonary, Allergy and Critical Care at the Hospital of the University of Pennsylvania since 2004. A graduate of Harvard Medical School, he did his residency training in Internal Medicine at the University of California-San Francisco and fellowship training in the Pulmonary Branch of the National Heart, Lung, and Blood Institute. For more than 25 years, Dr. Weinberger was a faculty member at Harvard Medical School, where he was Professor of Medicine and Faculty Associate Dean for Medical Education, Executive Director of the Carl J. Shapiro Institute for Education and Research, and Executive Vice Chair of the Department of Medicine at Beth Israel Hospital. From 2004 until 2010 he was Senior Vice President for Medical Education at the American College of Physicians (ACP), the national organization for Internal Medicine, and from 2010 until 2016 served as ACP's Executive Vice President and CEO, becoming EVP/CEO Emeritus in 2016. He currently studies piano with Charles Abramovic, Professor and Chair of Keyboard Studies at Temple University.

Acknowledgements

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The Penn Medical Symphony Orchestra

2018 Spring Concert

Conductor

Daniel Zhang

First Violins

Joseph Park

Olivia Katz

Ruth Choa

Michael MacGillivray

Kevin Yang

Andrew Ng

Alex Bonnel

Second Violins

Gabriella Torterello

Lianna Llewlynn

Becca Zod

Rebecca Hubbard

Solomon Dawson

George Hung

Addie Cunniff

Violas

Peter Vasquez

Andrea Jin

Sez Giulian

Grace Stockbower

Cellos

Jordan Brown

Allison Hare

Linnea Tracy

Gina Chang

Bass

John Wallison

Flutes

Rachel FriedBerger

Jenny McCoy

Danielle Murashige

Andrea Apter

Shiyi Li

Oboes

Amanda Samuel

Lauren Therriault

Clarinets

Annie Chen

Ellen Szydlowski

Eric Kaiser

Sara Clemens

Bassoons

Martin Baker

Raymundo Jacinto

Horns

Craig Marlatt

Marissa Kamarck

Jeffrey Carey

Harold Litt

Trumpets

Alexander Morrison

Matthew Rothstein

Sarah Kuwik

Jonathan Peterson

Trombone/Euphonium

Alberto Japp

Jordan Graziadei

Tuba

Dan Ju

Timpani/Percussion

Ethan Pani

Orchestra Managers

Gina Chang

Ethan Pani

Martin Baker

Daniel Zhang

The Music

Wolfgang Amadé Mozart (1756-1791):

Piano Concerto No. 21, in C major, Köchel (K.) 467

Several factors contributed to Mozart's emphasis on concertos for a solo keyboard instrument and orchestra. First, as a free-lance composer and virtuoso keyboard player resident in Vienna during the last decade of his life, Mozart had a strong incentive to write keyboard concertos that he could perform in public, or private, concerts. Secondly, as a master of symphonic form and orchestration, the mature Mozart was well-equipped to deploy a substantial orchestra in his keyboard concertos, and to design these works on a large scale. Finally, Mozart's flair for opera informs his concerto writing - both genres involving, as they do, a frequently solitary protagonist playing out a dramatic narrative with or without a verbal text.

The standard numbering of Mozart's "27" keyboard concertos is misleading. Of the 27 works, the first four are arrangements (dating from 1767), for keyboard and orchestra, of movements taken from solo keyboard



works by other composers. Besides these four youthful efforts, two other relatively early concertos (respectively, for 3 and 2 keyboard instruments and orchestra) are also "special cases", by virtue of their inclusion of more than one soloist. Removal of these six works leaves 21 original concertos for solo keyboard (harpsichord or fortepiano) and orchestra. The concerto on today's program is the 15th of the 21 original concertos for solo keyboard and orchestra. It is one of 3 strongly contrasted piano concertos that date from 1785; the work follows a dark and "daemonic" D minor concerto ("No. 20"; K. 466), and precedes a big E flat major concerto ("No. 22"; K. 482) in which the orchestra includes clarinets rather than oboes. Parenthetically, each of these 3 concertos is in one of Mozart's "trumpet and drum" keys (D major or minor, C major or minor, and E flat major); the orchestral forces for the 3 works include 2 trumpets and timpani. The

orchestra for K. 467 comprises, in addition, a flute, and pairs of oboes, bassoons, and horns, together with strings.

Between February 1784 and the end of his life, Mozart kept a catalog (*Verzeichnüss*), in which he listed each of his new works. The C major concerto, K. 467, is listed with the date of 9th March 1785, one month after the listing of the D minor concerto, K. 466 (10th February 1785). Taking these dates at face value, one could conclude that the autograph score of the C major concerto was completely written in one month; as the work appears to have been performed publicly for the first time on the 10th of March 1785, one could further surmise that the orchestral parts were copied in the same 1-month time-frame. Fictional narratives of Mozart's supposed *modus operandi* - purportedly generating complete works "in his head" and writing them down as if by dictation - have yielded to more plausible accounts, based especially on 20th century studies of papers used in Mozart's autograph scores, by the British musicologist (and psychiatrist) Alan Tyson, who concluded that at least some of Mozart's large-scale works were written in stages, over an extended time-frame.

The two concertos K. 466 and K. 467 were first performed in Vienna, during a visit from Salzburg by Wolfgang's father, Leopold Mozart. Letters from Leopold to Wolfgang's older sister Nannerl convey the exciting, if hectic, atmosphere that prevailed during Leopold's visit to Vienna. One highlight was a private performance of 3 of Wolfgang's recent string quartets, in which Joseph Haydn (1732-1809) appears to have participated (as a violinist or violist). A letter from Leopold to Nannerl mentions that Haydn described Wolfgang to Leopold as "the greatest composer known to me in person or by name", with "the greatest compositional know-how". This testimony, from one of the most prominent composers in Europe, would have meant a great deal to Leopold.

Mozart's orchestration in his mature keyboard concertos includes powerful statements by the full orchestra, and chamber music-like textures featuring the soloistic use of wind instruments. Indeed, the latter feature is first evident in the mature piano concertos (starting in 1784), before being carried forward into the composer's last four symphonies (Nos. 38-41) and the operas from *Le Nozze di Figaro* onwards. The hard, ceremonial, orchestral sound in the two outer movements of K. 467 is shared by other large-scale works in C major by Mozart (such as the Symphony No. 41 [*Jupiter*]), and is also a feature of orchestral works in this key by Haydn and Beethoven. The first movements of Mozart's piano concertos, including that of K. 467, are cast in a modified version of sonata form. In such movements, there is an exposition for the orchestra alone, followed by a second exposition for the soloist and the orchestra (during which the soloist may introduce new themes). A development and recapitulation then follow, with a cadenza for the soloist alone near the end of the movement. During the first movement of K. 467, there is a motif that anticipates the opening of the Symphony No. 40 in G minor (K. 550; which dates from 1788). In marked contrast to the assertive outer movements of K. 467, the second is a dreamy, moderately slow, movement in F major, without the trumpets and timpani, and in which the violins and violas are muted. In this movement, in which discords are slow to resolve - creating strange harmonies - long, lyrical, quasi-vocal instrumental lines are superimposed on pulsating chords, in a kaleidoscopically changing sound-world.

Antonín Dvořák (1841-1904)

Symphony No. 8, in G major, Burghauser (B.) 163

In *New Worlds of Dvořák* (W.W. Norton, 2003), the author Michael Beckerman writes "To some extent, studying Dvořák is like observing a planetary body acting under the gravitational pull of an invisible force. Despite their vaunted lyrical beauty, many of Dvořák's most famous compositions reveal a world of conflict and tension that seems to be absent from the composer's life." The 8th Symphony is one of the "most famous compositions" to which this statement seems applicable. Although the predominant initial impression of the work is one of a bucolic "pastoral" atmosphere, an underlying darkness becomes evident on further exploration of the piece. Indeed, a plausible reading of the symphony is that it presents an alternating series of contrasted moods - dark and light - and that the mood-swings occur fairly suddenly.

A talented and highly industrious individual, Dvořák emerged from a family of tradespeople (his father was a butcher and inn-keeper) to become one of the most prominent European composers of the late 19th century. After musical training in provincial Czech locales and in Prague, Dvořák was employed as a viola player in the Prague theatre orchestra. Annually, for five consecutive years (1874-8), Dvořák applied for an Austrian Government stipend for artists, and submitted works in support of these applications, which were successful. The applications were significant for another reason besides the purely financial benefit - Johannes Brahms (1833-97), by then an increasingly established composer in Vienna, was one of the judges of works submitted for review. Brahms was impressed by Dvořák's talent and capacity for work, and put the younger composer in touch with the firm of Simrock, a music publisher, which then began to issue works by Dvořák, thereby launching the composer's international career.

The 8th Symphony was written between August and November 1889. Dvořák's ability to write inspired melodies is evident throughout the symphony, which begins with what sounds like a slow introduction in G minor, although it is actually in the same tempo as the major-key music that follows immediately afterwards. This arrives suddenly, as a change of mood, with a prominent flute solo suggesting bird-calls. The pace seems to increase, with a forward-thrusting idea in the wind instruments, over an active triplet accompaniment in the strings. A chorale-like melody supervenes, leading to the end of the first large section (exposition) of the movement. What follows is a development section that revisits the subdued G minor opening of the symphony and the subsequent "pastoral" bird-calls on a solo flute. Accumulating momentum, the development section drives forward into the start of the recapitulation, at which point the G minor opening material is re-presented loudly on the trumpets. During a sudden thinning of the orchestral texture, a solo English horn (making its only appearance in the symphony, and played by one of the oboists) presents the "bird-call" motif. Thereafter, other ideas first heard in the exposition are recapitulated, leading to an assertive close in G major.

Like the first movement, the second begins in a subdued mood. As in the earlier movement, major-key bird-calls (on the flutes and oboes) supervene; these alternate with a lugubrious variant of the opening idea of the second movement, on the two clarinets. A fade-out on the strings is followed by a sudden loud



eruption introduced by a roll on one of the timpani; this, in turn, subsides and leads to an untroubled series of downward "falling leaf" major-key scales in the violins, paired with an equally rapt upward-trending melody in a solo flute and oboe. The ecstatic mood is prolonged by a violin solo, and an extended seemingly triumphant "explosion" follows. Thereafter, the flute/oboe bird-calls reappear, and the two clarinets in a low register then seem to bring the movement to a quiet close. True to the chiaroscuro nature of the symphony, however, the horns announce a violent mood-swing, and are rapidly joined by the rest of the orchestra in an outburst of stunning violence. Tremolo strings, strident wind parts, loud timpani strokes on rhythmically weak beats, and unstable diminished 7th harmonies, project a theatrical atmosphere, which serves as a reminder that Dvořák was an experienced opera composer. The eruption gradually subsides, and the "falling leaf" idea is revisited, this time in the flutes and clarinets, with the upward-trending counter-

melody now in the violins. The movement drifts towards a tranquil close in C major, although the equilibrium is briefly threatened by an ominous F minor intrusion just before the closing bars, in which trumpet fanfares seem to fade into the distance.

The dance-like third movement consists of two G minor outer sections flanking a G major middle section. At the end of a double statement of the opening idea, there is a prominent arpeggio on the two clarinets in unison - a sudden downward jet of dark color. First violins and woodwind instruments then alternate in presenting a gently falling figure over a "shimmering" accompaniment in the second violins and violas. Rhythmic momentum is later maintained by superimposing two distinct thematic ideas in the strings at the same time as the falling figure in the woodwind instruments. The result exemplifies Dvořák's mastery of counterpoint - an instance of the sophisticated craftsmanship underlying his apparently "spontaneous" music. The G major central section of the movement uses an idea that had previously appeared in Dvořák's opera *The Stubborn Lovers* (a work dating from 1874). This section leads back into a repeat of the opening G minor portion of the movement, which, in turn, is followed by a fast G major coda. The quiet ending, for strings alone, is followed by a loud fanfare on the two trumpets in unison, which signals the start of the 4th movement and prefigures a theme presented on the cellos as that movement gathers momentum. Various altered repetitions of the theme then follow, in the manner of a set of variations.

A large middle section of the movement begins in C minor, with a march-like transformation of the main theme. This is then repeated more loudly than before, with superadded trumpet fanfares. Gradually, the excitement subsides, and G major is re-established. The theme presented on the cellos earlier in the movement is recapitulated on those instruments. Subsequently, a section for strings alone, and one for woodwind instruments with high tremolo strings, project a dreamy, valedictory atmosphere. This is loudly swept aside by the full orchestra, for the animated conclusion of the symphony. The work was first performed in 1890, in Prague.

The writer is grateful for access to music scores and books in the Van Pelt Library on the University of Pennsylvania campus.

Martin F. Heyworth, MD