



# PENN MED SYMPHONY ORCHESTRA

## WINTER CONCERT



**IRVINE AUDITORIUM - DECEMBER 10TH 3:00 PM**



# Concert Program

**Dvorak**

*Cello Concerto in B minor, B. 191; Op 104*

*Featuring - Andrew Devaney*

- I. Allegro
- II. Adagio, ma non troppo
- III. Finale: Allegro moderato

— INTERMISSION —

**Tchaikovsky**

*Symphony No. 6 in B minor (Pathétique), Op 74*

- I. Adagio - Allegro non troppo
- II. Allegro con grazie
- III. Allegro molto vivace
- IV. [Adagio] lamentoso

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## 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: GAPSA, MSG, BGSA, and Penn Dental Executive Student Council.





# The Music

## Cello Concerto in B minor, B. 191; Op 104

Antonín Dvořák (1841-1904)

**I. Allegro**

**II. Adagio, ma non troppo**

**III. Finale: Allegro moderato**

Familiar as part of the bass section in an orchestra, the cello is a versatile instrument that is well suited to a solo role at a high register. These two “faces” of the cello are exemplified in the massive C major string quintet written by Franz Schubert near the end of his short life (Deutsch 956). This work includes parts for 2 cellos – one mostly furnishing a bass line, and the other playing at a higher pitch during much of the work.

The B minor cello concerto is the seventh and last work that Dvořák wrote during his sojourn in America (the *New World* Symphony, which dates from 1893, is one of the seven works). Dvořák wrote the concerto between November 1894 and February 1895. After returning to Bohemia in the spring of 1895, Dvořák revised the last part of the concerto’s final movement. The revision was prompted by the death of the composer’s sister-in-law, Josefina Kounicová, who died at around the age of 46 in May 1895, and to whom Dvořák had a strong emotional attachment. A song by Dvořák (to a Czech text translated as “Leave me alone”), which Josefina reportedly liked, is quoted briefly on a solo violin near the end of the last movement of the cello concerto. The song is also quoted, at greater length, in the second movement of the concerto – Dvořák is said to have been working on this movement when he learned that Josefina was seriously ill. In August 1895, a cellist (Hanuš Wihan) played the solo part of the concerto, with Dvořák playing a piano reduction of the orchestral part. The first performance of the concerto with an orchestra was in March 1896 at the former Queen’s Hall in London, when a cellist named Leo Stern played the solo part, and Dvořák was the conductor.

The concerto begins quietly, with two clarinets and lower strings joined by two bassoons and a kettledrum, presenting an initial theme in B minor. After continuing on flutes and oboes, the music increases in energy and volume, leading to a “Grandioso” [*sic*] restatement of the initial theme by the whole orchestra. After thinning of the orchestral texture, a solo horn plays a second theme – a pastoral, major-key, idea. Another loud interjection by the whole orchestra follows, after which the soloist enters over an accompaniment of tremolo orchestral strings. Throughout the concerto, Dvořák’s fastidious orchestration ensures that the solo cello part is not swamped by the orchestra. The first movement eventually gravitates to B major, and ends in this key.

Techniques in the solo part of this concerto include chords spread across the strings of the cello, rapid scales, rising and falling arpeggios, use of optional octave doubling of repeated notes, trills in a high register, playing on lower string(s) while sustaining a note on a higher string, and pizzicato on low open strings (presumably with the left hand) while bowing on higher strings.

The second movement, in the main key of G major, starts quietly on woodwind instruments. A subdued discourse between the solo cello, woodwind, and low orchestral strings includes two remote harmonic shifts. This opening section leads to a passionate eruption in G minor, quoting from the song associated with Josefina Kounicová in the form of an intense, long-breathed melody played by the solo cello. After a reduction in volume, the passionate outburst is revisited, this time in B minor. Later, the key shifts back to G major, and a theme which had begun the second movement is restated in the horns. An episode marked *quasi cadenza* follows, in which the soloist is joined by woodwind instruments.

Repeated low notes on orchestral cellos and double basses begin the finale, and lead to a crescendo, which culminates in a climax that includes a triangle as one of the instruments. The solo cello then introduces a concise theme in B minor, which includes a “slithering” group of 5 short notes just before its end. There is a large amount of fast, virtuosic music for the solo instrument in this movement. At one point, there is a wistful, “yearning” major-key idea for the soloist and a reduced complement of orchestral instruments, at a somewhat lower speed than that of the immediately preceding music. Eventually, a trill at a high register on the solo cello ushers in the key of B major. The tempo

drops to *Andante*, and a striking flash of orchestral color is provided by two muted trumpets playing quietly in their low and middle registers. In a final burst of energy, the concerto ends assertively in B major.

Two other concertos by Dvořák were published in the composer's lifetime: a piano concerto (written in 1876), and a violin concerto (dating from 1879-80). At the age of 23 (in 1865), Dvořák wrote a cello concerto in A major, which survives in an autograph score for cello and piano (it was not orchestrated by the composer). Its considerable length (some 56 minutes) is an attribute that the A major cello concerto shares with other early works by Dvořák (notably, the 70-minute string quartet No. 3, in D major). The final movement of the early cello concerto includes a concise theme prophetic of the mature composer. Dvořák's tenacity in completing ambitious works in his twenties is predictive of the composer's future distinction.

## **Symphony No. 6, in B minor (*Pathétique*), Op 74** **Pyotr Ilyich Tchaikovsky (1840-1893)**

**I. Adagio - Allegro non troppo**

**II. Allegro con grazie**

**III. Allegro molto vivace**

**IV. [Adagio] lamentoso**

Because of its tragic last movement, status as Tchaikovsky's last major work, and the composer's death at 53, some 9 days after he had conducted its first performance, this symphony has generated a false narrative that Tchaikovsky "must have been" heading into a terminal depression when he wrote it. A similar, also presumably specious, narrative could be constructed around Joseph Haydn's Symphony No. 49 in F minor ('La Passione'), which begins with a dark slow movement, and in which all four movements end in a minor key (whereas only one movement of the *Pathétique* Symphony does so). The perceived "emotional impact" of any particular work bears no direct relationship to a composer's mental state at the time when it is written; current depression is more likely to impede creativity than to generate music perceived as sad. In any event, the Russian word used as a title for the Symphony No. 6 is allegedly more accurately translated as "passionate" than as "pathetic".

In 1891-2, Tchaikovsky worked on a Symphony in E flat major, with which he was dissatisfied, and which he did not complete. He recast part of this work as a projected piano concerto; in the 1950s, the incomplete symphony was “finished” by Semyon Bogatiryov, and designated as Tchaikovsky’s “Symphony No. 7” – confusing numbering, given that No. 6 is Tchaikovsky’s last symphony. A *Manfred* Symphony, written between Tchaikovsky’s 4<sup>th</sup> and 5<sup>th</sup> symphonies, is not included among the composer’s officially numbered symphonies.

During the short span of time from early February to 24<sup>th</sup> March 1893, Tchaikovsky wrote a draft score of the Symphony No. 6. The resulting 73-page manuscript (in pencil, with additions in black ink) is reproduced in a modern edition of the Symphony No. 6. Much of the manuscript is a “continuity draft”, in which portions of the finished work are recognizable in embryonic state. In the draft score, the movements are written in the following order: I, III, IV, II, showing that the dark-hued finale of the eventually completed symphony was not the last movement to be tackled in the draft. Tchaikovsky orchestrated the symphony during July and August 1893. In written comments from 1893, Tchaikovsky indicated that he was more enthusiastic about the Symphony No. 6 than about the incomplete Symphony in E flat from 1891-2. Tchaikovsky showed remarkable focus, confidence, and effectiveness in his work on the Symphony No. 6. During 1893, he also wrote some piano pieces (Opus 72) and songs (Opus 73). Between completing the draft score and beginning the orchestration of the Symphony No. 6, Tchaikovsky travelled from Russia to London, and to Cambridge, where he was awarded an honorary Doctor of Music degree. Adding to the composer’s challenges was the fact that the performing parts of the Symphony No. 6 would have needed to be written out by one or more copyists and proof-read, before the première of the work in St. Petersburg on the 16<sup>th</sup> of October 1893. Tchaikovsky’s death on the 25<sup>th</sup> of that month was the result of cholera.

Of the four movements of the Symphony No. 6, the first is a large and heterogeneous sonata-form structure (with an exposition, development, and recapitulation), and the fourth is the slow, tragic finale. The two middle movements are in major keys, and reflect Tchaikovsky’s ability to write memorable tunes and music suitable for dancing. After a slow introduction, which begins quietly on a solo bassoon and low strings, the fast part of the

opening movement starts with a theme comprising several short phrases, which develops momentum and eventually leads to an extended melody (“second subject”) in D major. This is followed by a dance-like episode, in which upward and downward-swooping scales in woodwind instruments are overlaid on a rhythmically active accompaniment in the strings. The second subject is then revisited, and the dynamic level and tempo both drop, leading to the end of the exposition on a solo bassoon playing as quietly as possible. Arriving with overwhelming force, the development section shatters this calm; elements of the first theme of the movement, now speeded up, generate enormous energy, with the string parts marked *feroce*. The high level of tension eventually subsides, and is followed by a liturgical melody from the Russian Orthodox Office of the Dead, intoned on trombones over an active rhythm of repeated notes (triplets) in the lower strings. Later, the second subject is presented in B major, and the movement ends in this key with a march-like idea on wind instruments over pizzicato strings, fading out in a mood of tranquility.

The rhythmic interest and light-textured, pellucid orchestration of the second movement exemplify Tchaikovsky’s genius for writing ballet music. Sometimes described as a waltz (which would typically have a rhythm of 3/4), this movement is in the unusual rhythm of 5/4 (with 5 beats per bar). It starts with a melody in the cellos, with an accompaniment lightly scored for other strings, along with clarinets, bassoons, and horns. The theme is then passed to woodwind instruments. Outer sections of this movement in D major flank a central section in B minor, to which there are allusions shortly before the end of the movement. Rhythmic complexity is a feature of the third movement, in which a march (in 4/4 rhythm) emerges gradually from a backdrop of gigue rhythm (12/8). In some bars, both rhythms are explicitly present simultaneously – some instruments in the pertinent bars are notated in 12/8, while other instruments are notated in 4/4 (in all the bars, there is an underlying pulse of 4 beats, each beat of which can be subdivided into 3 [in 12/8] or 2 [in 4/4]). The march theme is first presented in its entirety on 2 clarinets in unison. Later in the movement, there is a sort of rhythmic canon, in which the first note of various statements of the march theme stamps on a two-note “whipcrack” at the end of the previous statement. Subsequent abbreviation of the canonic exchanges, while retaining the “whipcracks”, engenders a sense of acceleration.

The exuberant, not to say manic, conclusion of the third movement contrasts markedly with the lachrymose finale, which follows immediately. This starts in B minor and gradually works its way to D major, where a “consoling” theme is presented on the strings, with an accompaniment of repeated syncopated notes in the horns. Increasing in pitch and volume, the “consoling” idea reaches a climax, which is followed by silence. A further climax includes rising scales that remind this writer of attempts to start a motor with incomplete success. Thereafter, the pitch gradually falls, with slow, downward-trending scales, over repeated syncopated notes on double basses. Instruments drop out, leaving bassoons, cellos, and double basses in the quiet final bars of the work.

(Written by: Martin F. Heyworth, MD)





## Meet the Soloist



**Andrew Devaney** is a cellist of 16 years and is the principal cellist of the Penn Medicine Symphony Orchestra and former principal cellist of the Drexel University Symphony Orchestra. He is also an active chamber musician in the Philadelphia area.

He completed his Bachelor's and Master's degrees in Biology at Drexel in 2021, and currently is an Associate Scientist in the Protein Engineering group at the Philadelphia cell therapy startup Century Therapeutics.



# The Musicians

## Conductor

**David Zhang**

*MD-PhD Candidate, UPenn*

## Violin 1

**Jenny Hong (Concertmaster)**

*MD Candidate, UPenn*

**Hee-won Yoon, MPH (Concertmaster)**

*Infection Prevention, CHOP*

**Jenna Devare, MD**

*Fellow Physician, Pediatric Otolaryngology, CHOP*

**Alexander Bonnel, MD**

*Physician, Hospital Medicine, Clinical Assistant Professor of Medicine, UPenn*

**Andrian Radaios**

*DMD Candidate, UPenn*

**Carson Poltorack**

*MD-PhD Candidate, UPenn*

**Kyle Bruely, MBA**

*Director, Business Operations, EPAM*

**Dora von Trentini**

*PhD Candidate, UPenn*

**Angela Lee**

*DMD Candidate, UPenn*

**Michaela Helble**

*PhD Candidate, Gene Therapy & Vaccines, UPenn*

**Jilian Melamed**

*Postdoc, Penn Med*

**Royce Dong**

*MD-PhD Candidate, UPenn*

**Sylvia Rhodes**

*MD Candidate, UPenn*

**Claire Abramoff, MD**

*Einstein Emergency Medicine*

**Christine Hsu**

*CHOP*

**Jilei Hao**

*Sr. Application Developer, PICSL, UPenn*

**Addie Cunniff**

*Nurse Practitioner, UPenn*

**Alexis Scott**

*PhD Candidate, Cell & Molecular Bio, UPenn*

## Violin 2

**Liana Vaccari, PhD**

*Alumna, Penn Engineering*

**Harry Chen, MD**

*Interventional Radiologist, Community Radiology Division, Penn Radiology (Retired)*

**Charolette Monsour**

*MD-PhD Candidate, UPenn*

**Caroline Huang**

*OB/GYN Research Staff, UPenn*

**Grace Clark**

*MCBG PhD Candidate, Drexel*

**Lindsay Levine**

*MD Candidate, UPenn*

**Ali Hamedani, MD, MHS**

*Assistant Professor of Neurology, UPenn*

**Alex Gardner**

*Penn Medicine Press Officer*

**Carole Lee**

*Research Specialist*

**Chelsea Hipwell**

*MPH Alumna, UPenn*

**Ariel Kuciel**

*QA Specialist, Haystack Oncology*

**Kim Trauthwein**

*Physician Assistant, Hematology & Oncology, UPenn*

**Kelly Bayruns**

*Wistar Institute*

**Regina McGuire**

*Sidney Kimmel Medical College, Jefferson*

**Kate Saylor, PhD**

*Postdoc, Medical Ethics & Health Policy, UPenn*

## Viola

### **Ji Won Lee**

*MD Candidate, Drexel*

### **Andrea Jin**

*MD Candidate, UPenn*

### **Desi Alexander**

*PhD Candidate, UPenn*

### **Peter Vasquez, MD**

*Associate Professor of Clinical OB/GYN, UPenn*

### **Rebecca Hubbard, PhD**

*Professor of Biostatistics, UPenn*

### **Catrina Hacker**

*PhD Candidate, Neuroscience, UPenn*

### **Rachel Frank**

*Drexel Alumni, Engineering*

## Cello

### **Andrew Devaney**

*Associate Scientist, Century Therapeutics*

### **Kelsey Keith**

*Bioinformatics Scientist, Biomedical and Health Informatics, CHOP*

### **Casey Mogilevsky**

*MD Candidate, UPenn*

### **Julianna Supplee**

*PhD Candidate, UPenn*

### **Gina Chang, MD**

*Resident Physician, Child Neurology, CHOP*

### **Brandon Chin**

*DMD Candidate, UPenn*

### **Diana Renteria**

*MD-PhD*

### **Miki Araki**

*Mammographer*

### **Nimay Kumar**

*MSE Candidate, Penn SEAS and Developer, Penn Med*

### **Jordan Brown**

*Penn Med*

## Bass

### **Jonathan Haines**

*Guest Artist*

### **Dylan Reckner**

*Guest Artist*

## Flute

### **Leah Pasch**

*MD Candidate, Drexel*

### **Jodie Barasatian, DMD**

*Dentist, Temple Alumni*

### **Nicholas Cerda**

*PhD Candidate, Gene Therapy & Vaccines, UPenn*

## Flute & Piccolo

### **Andrea Apter, MD, MSc, MA**

*Professor Emerita of Medicine, UPenn*

### **Emily Long**

*MPH Candidate, UPenn CRC*

## Oboe

### **Parker Kronen**

*MD Candidate, UPenn*

### **Laura Schultz, PhD**

*Data Scientist, Dept of Biomedical & Health Informatics, CHOP*

### **Ross Gombiner**

*PSOM, VA*

### **Julia Winter**

*Pharmacology*

## Clarinet

### **Eric Sah**

*MD Candidate, Jefferson*

### **Ethan Blackwood**

*PhD Candidate, Neuroscience, UPenn*

### **Eric Kaiser, MD, PhD**

*Assistant Professor of Neurology, UPenn*

### **Kristen Park**

*MD-PhD Candidate, UPenn*

## Bassoon

### **Sanam Kavari**

*MD-PhD Candidate, UPenn*

### **Lawrence Kenyon, MD, PhD**

*Associate Professor of Pathology, Jefferson*

## **Trumpet**

### **Quinlen Marshall**

*MD-PhD Candidate, UPenn*

### **Jocelyne Waller**

*Academic Coordinator, UPenn*

### **Riley Funk**

*DMD Candidate, UPenn*

### **Sarah Kuwik, LCSW**

*Social Worker, Philadelphia Public Schools*

## **Trombone**

### **James Waller, PhD**

*Research Meteorologist, Guy Carpenter*

### **Matthew Owens**

*Software Engineer, Department of Biomedical & Health Informatics, CHOP*

### **Devika Jaishankar**

*CHOP Pediatrics Resident*

## **Tuba**

### **Carlos Rodriguez**

*MD-PhD Candidate, UPenn*

## **Horn**

### **Craig Marlatt**

*Product Stewardship Specialist, Avantor Life Sciences*

### **Tim Park**

*DMD Candidate, UPenn*

### **Karla Boyd, MD**

*Pediatric Oncology & BMT Hospital Physician, CHOP*

### **Marissa Kamarck**

*Research Associate, Monell Chemical Sciences Center*

### **Elisse Friedman**

*VMD Candidate, UPenn*

### **Tegan Thurston**

*Postbacc Researcher, CHOP*

## **Percussion**

### **Adin Kreiger-Benson, NP**

*Nurse Practitioner, Greater Philadelphia Health Action*

### **Amber Abbott**

*PhD Candidate, Cell & Molecular Biology, UPenn*

### **Kimmie Wodzanowski, PhD**

*Postdoctoral Research Fellow, Dept of Microbiology, UPenn*



## **Orchestra Leadership Team**

**Dr. Dan Zhang**

**Dr. Gina Chang**

**David Zhang**

**Yvonne Balgenorth**

**Andrea Jin**

**Andrew Devaney**

**Kristen Park**

**Kerith Wang**

**Dr. Ethan Pani**

**Michelle Zwi**



## **Orchestra Advisory Board**

**Dr. Bruce Jay Gould**

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**Daniel Matsukawa**

**Dr. Peter Vasquez**

**Dr. Steven Weinberger**

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