



American Suite

Dvorak

Egmont Overture

Beethoven

Violin Concerto No. 5

Vieuxtemps

Symphony No. 9

Dvorak

Irvine Auditorium

May 4th, 2019

Concert Program

Dvořák *American Suite Movement 1**

Beethoven *Egmont Overture**

Vieuxtemps *Violin Concerto No. 5 - Soloist Joseph Park*

— INTERMISSION —

Dvořák *Symphony No. 9 ('From the New World')*

I. Adagio - Allegro molto

II. Largo

III. Scherzo: Molto vivace

IV. Allegro con fuoco

*Performed as a collaboration between the Penn Med Symphony Orchestra and
Play On, Philly!

This program runs approximately 1 hour 20 minutes

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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: Dr. Martin Heyworth (Faculty Advisor), Dr. Michael Ketner (Director of Performance, U Penn Music Department), Anna Delaney (Chief Administrative Officer, Perelman School of Medicine), Jon McCabe, GAPSA, BGSA, MSG, SASGOV, Penn Dental, and the Graduate School of Engineering



Joseph Park - Soloist

Joe is a 4th year MD-PhD student at the Perelman School of Medicine at the University of Pennsylvania, currently conducting his thesis research in Genomics and Computational Biology under the mentorships of Dr. Daniel J. Rader, MD and Dr. Marylyn D. Ritchie, PhD. After picking up the violin at the age of 3, Joe later attended the Juilliard School Pre-College Division from 2008 to 2011 as a student of Ann Setzer. As a student at Juilliard, Joe studied a curriculum of solo performance, theoretical study, ear training (solfège), and ensemble training.

During that time, he participated in master classes by David Kim, Itzhak Perlman, and Sally Thomas, and was also awarded first-place at the 2008 LISMA International Music Competition and third-place at the 2008 New York Music Competition. Ultimately deciding to pursue a career in academia, Joe went on to pursue his bachelor's degree in Biomedical Engineering at Harvard College, but continued to stay close to classical music as a chamber musician as well as violinist, social chair, and tour director of the Harvard-Radcliffe Orchestra. Now appreciating a variety of musical genres, Joe balances his research in human genomics and efforts in medical school with his involvement as lead singer and guitarist of the funk rock band Night Float, in addition to concertmaster of the Penn Med Symphony Orchestra.



This concert is a collaboration with **Play On, Philly! (POP)**. Students from POP will be joining the PMSO for the *American Suite Movement 1* (conducted by POP Music Director **Andrés González**) and *Egmont Overture* (conducted by PMSO conductor **Dan Zhang**)

About Play On, Philly!

Play On, Philly! (POP) provides high-quality music education to students, who would typically lack access, as a vehicle for life skills and academic achievement. We provide tuition-free music instruction and ensemble practice every day after school, a six-week summer program, and over 25 performance opportunities throughout the year. Students range from kindergarten to 12th grade and they are loaned one of fourteen orchestral instruments. POP is dedicated to continued evaluation of our impact on academics and executive functioning. Our students score ten points higher on standardized test and have improved behavior and study skills. We cultivate musical excellence, life-long skills and confidence.

POP students performing

Katia Campos	Violin
Leniah Hodges	Violin
Tatiana Ranger	Violin
Makayla Smith	Violin
Azia Ross	Violin
Tamara Shields	Viola
HornTyasha Thompson	Cello
Aram Karpeh	Double Bass
Sophia Radford	Flute
Lenni Zeigler-Hill	Flute
Amir Cooper	Clarinet
Gabrielle Biotau	Alto Saxophone
Ethan Redenburg	Trombone
Nasir Redenburg	French Horn
Ryesha Thompson	French Horn
Kamryn Greer	Percussion
Andrés González	Music Director and Conductor

The Music

Anton Dvořák (1841-1904)

American Suite, Opus 98b

Dvořák initially wrote the American Suite for piano while in New York, between 19 February and 1 March 1894. He orchestrated it more than a year after his return to the United States but the orchestral version was not published until 1911, seven years after the composer's death in 1904.

While known as the American Suite, it's never quite clear whether Dvorak's themes come from the typical folk music of the New World as he experienced it, or from the music of Czech emigrants he liked to listen to during his stay in the United States.

Ludwig van Beethoven (1770-1827)

Egmont Overture, Opus 84

Beethoven's achievement as a composer of 'absolute' music, i.e., in forms that supposedly do not involve a narrative 'program' - such as the symphony, concerto, string quartet, and piano sonata - has tended to deflect attention from his considerable output of music for the theatre. Under the subheading 'Incidental Music', the Beethoven entry in the *New Grove Dictionary of Music and Musicians* (2nd edition, 2001; NG 2) lists 9 works, of which three are substantial, multi-movement pieces written to accompany stage plays. These works include the overture and 9 additional movements written during 1809-10 for a production of J.W. von Goethe's play *Egmont* in Vienna, in June 1810. The overture has taken on a life of its own as a free-standing piece in the concert hall, where it has become one of the composer's most familiar shorter works. The main tonality of the overture (F minor) is the vehicle for some of Beethoven's darkest and most intense music. Other works in this key by Beethoven, which project a similar *Affekt* to much of the *Egmont Overture*, include the *Appassionata* piano sonata (Opus 57) and the String Quartet Opus 95 (the *Quartetto Serioso*). Interestingly, for Beethoven's mentor, Joseph Haydn, F minor seems to have had similar connotations - as exemplified by the Haydn Symphony No. 49 in this key ('La Passione').

Goethe's play is centered on a historical figure - the Flemish Count Egmont (1522-1568), whose execution in Brussels (by decapitation), during repressive Spanish rule of what are now Belgium and Holland, appears to have been one of the triggers for an eventually successful Dutch war of independence from Spain. The play resonated strongly with Beethoven, for at least three reasons. First, the composer had considerable respect for Goethe (1749-1832), a remarkable polymath who was active in the arts and in the sciences, and whom Beethoven met on at least one occasion. Secondly, a story of resistance against tyranny - eventually successful - appealed to the defiant and heroic aspects of Beethoven's world-view. Finally, the fact that Beethoven had Flemish ancestry may have led him to identify personally with the repression of his ancestral land by a hostile foreign régime.

An ominous slow introduction sets the tone for the overture and the play. Two contrasting thematic ideas - one, a peremptory series of string chords, and the other, a lyrical idea in the wind instruments - prefigure thematic content of the subsequent, fast (*Allegro*) portion of the overture. Both in the introduction and in the following section, intensification is achieved by initially presenting thematic ideas with reduced scoring (i.e., not the whole orchestra), and then repeating these ideas more loudly, using more instruments. This point is strikingly illustrated by minimal use of the timpani (and only at a low dynamic level) until the *Allegro* is well under way, and then unleashing them with stunning power in a hammering triplet rhythm. The *Allegro* is a sonata form movement (with a relatively abbreviated central development section), whose F minor opening paragraph leads to a contrasting 'second subject' area in the relative major key of A flat. Here, peremptory string chords and a lyrical answer in the wind instruments revisit (in a faster tempo) ideas presented in the slow introduction. The exposition leads into the fairly short development section, which begins with thematic exchanges between woodwind instruments in A flat major. Gradually, the mood darkens and the tonal center shifts back to F minor for the start of the recapitulation, which follows the course of the exposition up to and including the climactic hammering timpani figure mentioned above. A few bars later, two loud orchestral chords deflect the tonality to a different key (D flat major). When the recapitulation has revisited the major-key music of the exposition in this new key, the 'peremptory' chords reappear loudly in the horns, clarinets and bassoons, and are answered quietly by the strings. This sequence of events (loud winds followed by quiet strings) is repeated, and is followed immediately by the peremptory chords at maximum volume, on most of the orchestra. A two-note, falling figure on the violins alone is followed by silence that depicts the death of the hero.

Quiet chords on woodwind instruments lead into the final section of the overture. Tension accumulated earlier is released in this triumphant F major conclusion, which reflects the liberation of Egmont's country from foreign oppression.

Henry Vieuxtemps (1820-1881)

Violin Concerto No. 5, in A minor, (*Le Grétry*), Opus 37

A child prodigy, born in Verviers (Belgium), Vieuxtemps became one of the most prominent violin virtuosos of the 19th century and was also a productive composer, whose works include 7 violin concertos. Vieuxtemps travelled extensively in Europe, spending 5 years in Russia, and also visited North America three times. His final years were spent in Algeria, where his daughter was based. He studied compositional technique with two prominent teachers - Simon Sechter in Vienna and Antonín Reicha in Paris. Vieuxtemps became a professor of violin performance at the Brussels Conservatory of Music.

The Violin Concerto No. 5 was written as a test piece for advanced students of the violin at the Brussels Conservatory. Completed in 1861, the concerto was performed in Brussels later that year, with the composer as soloist - initially with a piano (in July) and later with an orchestra (in September). The work is sometimes known as the 'Grétry' Concerto, a title that reflects the fact that Vieuxtemps quotes a melody from an opera (*Lucile*) by the Belgian composer André Grétry (1741-1813) in the concerto.

This concerto lasts for around 20 minutes and is in three main sections, which are played without substantial breaks. Of these sections, the first (at 354 bars) is the longest. This opening movement includes a cadenza for the soloist. The two subsequent sections of the concerto are both concise - a slow movement and a fast concluding portion; their combined length is 82 bars. Vieuxtemps's good judgement as an orchestrator is illustrated by the fact that, when the soloist is playing, the orchestration is typically restrained - involving strings and a limited number of wind instruments - an approach that avoids swamping the sound of the solo violin. Structurally, the long first movement consists of four main segments (and the cadenza); respectively, these segments are scored for orchestra alone, soloist plus orchestra, orchestra alone, and soloist plus orchestra. During the two sections for soloist plus orchestra, the soloist plays essentially continuously.

Thematic ideas in the first movement are introduced by the orchestra and, in the case of the quotation from the Grétry opera, by the soloist during the second segment of the movement. Two alternative cadenzas (of equal length) are provided towards the end of the first movement, and are followed by 5 bars for the soloist and orchestra, before the two concluding portions of the concerto. The slow movement, in A minor at the start, modulates to A major and revisits the Grétry theme from the first movement. The tonality reverts to A minor for the assertive conclusion of the work.

Anton Dvořák (1841-1904)

Symphony No. 9, in E minor (*'From the New World'*), Burghauser (B) 178

During the second half of the 1870s and in the 1880s, Dvořák's international profile developed rapidly, and was further enhanced by an invitation to become the artistic director of a National Conservatory of Music in New York City. Dvořák accepted this invitation and arrived in New York in September 1892. Dvořák's teaching and administrative duties at the Conservatory appear to have been relatively light during his first few months there. He was able to write the Symphony No. 9 fairly quickly, during January-May 1893, in New York. The familiar title of the work was reportedly added to the autograph manuscript of the symphony by the composer immediately before it was taken to the conductor Anton Seidl in November 1893, one month before the first performance of the work (conducted by Seidl), at Carnegie Hall. Dvořák's title (*From the new world*; with lower case initial letters) was intended to signify "Impressions and Greetings from the New World", rather than implying any attempt to encapsulate a supposedly "American" spirit in the symphony.

Though interested in vernacular (folk) music, whether of Central Europe, North America, or elsewhere, the extent to which Dvořák incorporated such music into his own works is difficult to gauge. In Bohemia, he appropriated the rhythms of Czech dances, although quotation of actual Czech folk-tunes appears to be rare, at best, in Dvořák's work. Similarly, in America, instances in which Dvořák quotes American vernacular music deliberately appear to be essentially non-existent. Dvořák and his family spent the summer and early autumn of 1893 in Spillville, Iowa, where there was a Czech community. In Spillville, Dvořák wrote the 'American' String Quartet (B. 179) and a string quintet (B. 180). Themes in these works and in the 9th Symphony include purportedly African-American and Native American features, such as use of the pentatonic (5-note) scale.

The symphony begins with a slow introduction in which the tension and dynamic level, initially low, are suddenly increased. A rising and falling theme in the introduction anticipates the start of the main fast section of the movement, which begins with 2 horns playing a similarly contoured idea in E minor, which is then passed to other instruments ('theme 1'). Two further ideas appear during the first main section (exposition) of this sonata-form movement - a dance-like motif in G minor, announced on a flute and oboe in a low register ('theme 2'), and a G major theme, falling and rising (played on a solo flute; 'theme 3'). The subsequent development section is notable for further solo woodwind (including piccolo) writing, besides striking use of solo horn and trumpet color. During the third main section (recapitulation) of this fast movement, the tonal center is shifted unobtrusively up a semitone from G (in the corresponding parts of the exposition) to G sharp minor and A flat major. Thereafter, the principal

tonality of E minor is re-established, and the movement ends with brusque chords in this key. A unifying feature is that the first two bars of theme 1 have the same note-values (rhythm) as the corresponding bars of theme 3.

A few slow, quiet chords at the start of the second movement, in the wind instruments, shift the tonal center from E to D flat. Following a loud interjection in the winds and one of the timpani, a solo English horn plays a memorable tune, which has some rhythmic affinity with themes 1 and 3 of the first movement. A contrasting faster section, starting in C sharp minor, leads to an animated 'pastoral' idea that is presented successively on various instruments, together with a counter-subject incorporating quasi bird-calls overlying the successive statements of the pastoral idea. This section reaches a climax, at which point theme 1 from the opening movement is revisited. The dynamic level then falls and the English horn theme is repeated on that instrument, accompanied by muted strings. Gradually, the music sinks to rest, and the quiet chords that began the movement return, in a modified form, before the end.

Groups of 3 repeated notes (short-short-long) begin the third movement as the bare, skeletal, preview of a theme in E minor, which is then presented in canon (imitation) between upper and lower instruments. Soon afterwards, the timpani hammer out the 3-note rhythm, contributing further momentum. Unusually for a Scherzo movement, which typically includes one contrasting 'Trio' section, this movement has 3 such contrasting episodes, of which the first and third are identical (and are actually embedded within the hard-driving outer sections of the movement), and the second - in the middle of the movement, and arguably the 'real' Trio section - is different from these two. During the third movement, themes from both of the previous movements are recalled. Near the end of the Scherzo, the dynamic level drops and the orchestral texture thins out, leaving the violas stuttering into silence, after which a single E minor orchestral chord ends the movement.

It may not be fanciful to speculate that the start of the fourth movement reflects Dvořák's well-attested enthusiasm for trains. During several 'preparatory' bars, a two-note motif is repeated several times, picking up speed, and leading to a 'ceremonial' idea, which is then repeated, with quasi-ecclesiastical harmonization, on the strings alone. Subsequently, a motif consisting of groups of 3 notes of equal length (triplets) provides further momentum, and is followed by a lyrical theme played by a clarinet. As the movement continues, thematic allusions to all of the previous movements are introduced. Quotation of themes from previous movements is pervasive in this symphony, and appears to be a deliberate compositional strategy - providing unity across the various sections of the work. The process is cumulative, in that each successive movement quotes from all the movements that have preceded it. As the conclusion of the symphony approaches, it seems unclear whether the destination will be a minor, or a major, key. Eventually, E major has the last word. Wind instruments sustain the final chord after the strings and timpani have become silent.

Conductor

Dan Zhang

MD-PhD Student (Penn)

Violin 1

Joseph Park

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Liana Vaccari

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Viola

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Bass

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Flute

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Shiori Tomatsu

Medical Student (Jefferson)

Andrea Apter

Professor of Medicine (Penn)

Alisa Lee

DMD Student (Penn)

Oboe

Tiffany Huang

Medical Student (Penn)

Lauren Therriault

Veterinary Student (Penn)

Cynthia Robinson (English Horn)

Adjunct Professor of Medicine (Penn)

Clarinet

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Pediatric Emergency Medicine

Attending Physician (CHOP)

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Joe Johnson

Pharmacology PhD Student (Penn)

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Sara Clemens

Internal Medicine resident (Penn)

Jake Lee

DMD Student (Penn)

Bassoon

Martin Baker

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Bailey Warder

CAMB PhD Student (Penn)

Trumpet

Sarah Kuwik

Social Worker (Hall Mercer,

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Mathew Rothstein

Reporter (Bisnow Media)

Alex Morrison

Medical Student (Penn)

Jonathon Peterson

Medical Student (Penn)

Trombone

Ian Kaufman

Music Student (Temple)

Hayden Adams

Music Student (Temple)

Collins Saunders

Music Student (Temple)

Tuba

Dan Ju

PhD Student (Penn)

Horn

Craig Marlatt

Cosmetics Regulatory (Keystone)

Kelsey Lau-Min

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Elizabeth Gross

DMD Student (Penn)

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Ethan Pani

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Orchestra Leadership Team

Dan Zhang

Ethan Pani

Gina Chang

Martin Baker

Michelle Zwi



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