

Concert Program

- Heyworth** *Sinfonia No. 2 (World première)*
- I. Allegro moderato
 - II. Scherzo: Allegretto
 - III. Intermezzo 1: Un poco Allegretto
 - IV. Intermezzo 2: Allegretto
 - V. Finale: Allegro ma non troppo

- Weber** *Clarinet Concerto No. 2 – soloist Eric Sah*
- I. Allegro
 - II. Tempo andante
 - III. Romanza: Andante con moto
 - IV. Alla Polacca

— INTERMISSION —

- Sibelius** *Symphony No. 2 in D major, Op. 43*
- I. Allegretto
 - II. Tempo andante, ma rubato
 - III. Vivacissimo
 - IV. Finale: Allegro moderato

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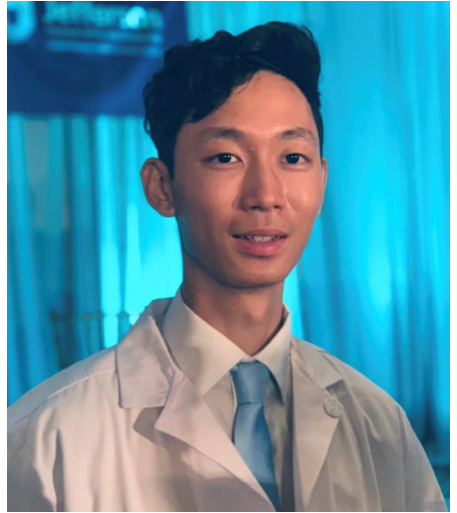
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Acknowledgements

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.

Eric Sah – Soloist

Eric Sah began playing the clarinet at the age of 11. He has played as a principal clarinet player in Arts Fest Honors Orchestra, All-West Senior High Honors Orchestra, Memphis Youth Symphony Orchestra, Notre Dame Symphony Orchestra, Danville Symphony Orchestra, and Penn Med Symphony Orchestra. Eric has appeared as a soloist with several orchestras and chamber ensembles such as performing Weber Clarinet Concerto No. 2 with Germantown Symphony Orchestra at the age of 16, Brahms Trio in A Minor and Mozart Clarinet Quintet with Chamber Music Ensemble at Notre Dame from 2018-2019, Shalom Aleichem, Rov Feidman with Danville Symphony Orchestra in 2021, and Brahms Clarinet Quintet with the Viano String Quartet of Curtis Music Institute in 2022.



Eric Sah graduated from the University of Notre Dame with a B.S. in Applied and Computational Mathematics and Statistics with a minor in Studio Art in 2019. After graduating, he did research on Parkinson's disease at McLean Hospital of Harvard Medical School and Alzheimer's disease at Wake Forest School of Medicine. He also completed the AmeriCorps program in New Orleans, LA where he volunteered at Travis Hill School inside New Orleans's juvenile detention center and adult jail and Chartwell Center, a school for students with autism. Currently, he is a second-year medical student at Sidney Kimmel Medical College.



The Music

Sinfonia No. 2 (World première)

Martin F. Heyworth (b. 1947)

- I. **Allegro moderato**
- II. **Scherzo: Allegretto**
- III. **Intermezzo 1: Un poco Allegretto**
- IV. **Intermezzo 2: Allegretto**
- V. **Finale: Allegro ma non troppo**

A former Adjunct Professor of Medicine at Penn and Chief of Staff at the Philadelphia VA Medical Center, Dr. Heyworth began writing music systematically at the age of 17 (in 1964), after piano lessons between the ages of 4 and 16. His works to date include four string quartets, two orchestral *sinfonie* (symphonies), of which one is on today's program, four concise concertos (dating from 2020 - 2022), other instrumental pieces, and a few vocal works. Dr. Heyworth's string quartets were read (played privately) by the Philadelphia-based Wister Quartet in 2017-18, which performed the fourth of these works at the Academy of Vocal Arts in Philadelphia in March 2020, immediately before live concerts ceased as a result of the COVID-19 pandemic. Martin Heyworth's Sinfonia No. 1 was rehearsed by the Chamber Orchestra of Philadelphia (COP) in November 2015. Review of Dr. Heyworth's works by the Artistic Committee of Universal Edition (UE) in 2021 led to his acceptance as a composer authorized to have works published by UE, a music publisher based in Vienna, Austria.

The Sinfonia No. 2, which is in the overall key of D major, was begun in June 2015 and completed in January 2020. The five movements of this work are, respectively, in D major, D minor, B flat major, B minor, and D major. Key changes are frequent, creating unpredictability. Of the various movements, the first is in sonata form (exposition, development, recapitulation), with a repeated exposition, a fairly long development section, and a recapitulation that differs appreciably from the exposition. Shadowy minor-key sections

begin and end the concise second movement, which starts similarly to the composer's *Divertimento a Tre* for 2 violas and double bass (a work dating from 2017-18, i.e. roughly contemporary with the second movement of the Sinfonia No. 2). The minor-key section that ends the Scherzo includes one of the composer's stylistic finger-prints - falling melodic lines that capture an early childhood memory of the sound of aircraft in winter, as heard in Eastcote (Northwest edge of London) in around 1950. The central part of the second movement ventures into major keys, and has some rhythmic and melodic similarity to the aria "Già lo stringo, già l'abbraccio" in Act 3 of George Frideric Handel's opera *Orlando*. This movement leads without a break into the third movement, which is the first of two intermezzi based on piano pieces written by the present composer in 2012 and played on a piano during informal concerts organized by Penn medical students. The first of these intermezzi (third movement of the Sinfonia No. 2) is an orchestration of a minuet in E flat major for solo piano, transposed into B flat major and modified. Duets for wind instruments in this movement of the Sinfonia may suggest the distant sound of church bells in the English countryside.

In the Intermezzo No. 2 (fourth movement of the Sinfonia), an orchestra of reduced size is used (though with crotales: antique cymbals) - no trumpets or timpani, and a woodwind section including one oboe and one clarinet (rather than two of each, as in the other movements). The piano piece of which this movement is an orchestration (Impromptu in B minor) was - in addition to being played at Penn medical students' concerts - played by the composer on a piano at *Unstrung Heroes*, a musical event in Philadelphia, organized by the COP, which occurred in February 2015. The finale of the Sinfonia No. 2 has elements of sonata form, though without the formal rigor of the first movement.

Performance time of the Sinfonia No. 2 is approximately 27 minutes. The work is scored (apart from the modifications noted above) for 2 flutes (flute 2 doubling on piccolo), 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, crotales (in one movement), and strings.

The composer is grateful to the Penn Med Symphony Orchestra for performing this work, and to Vincent Leonard for generating printed copies of the score and parts which were uploaded on the Universal Edition publication platform.

Clarinet Concerto No. 2 in E-flat major, WeV N. 13

Carl Maria von Weber (1786-1826)

- I. Allegro**
- II. Romanza: Andante con moto**
- III. Alla Polacca**

Born in Eutin, a town in Schleswig-Holstein (a region of north Germany), Weber died in London a few weeks after directing the initial performances of his last opera (*Oberon*) in that metropolis. Weber's reputation depends particularly on his mature operas, and especially on *Der Freischütz*, a work first staged in 1821, in Berlin. This opera is set in the Bohemian forest and includes a chilling midnight "Wolf's Glen" scene, in which magic bullets that don't miss their mark are cast, and a satanic huntsman, Samiel, appears. *Der Freischütz* appealed strongly to the Romantic imagination and achieved instant and enduring success. The overtures to the two operas just mentioned, and to Weber's other mature opera (*Euryanthe*), are included in orchestral concerts with some frequency. Weber's relatively short life was plagued by chronic tuberculosis, which caused his death at 39 (as confirmed by an autopsy).

As a youth, Weber had lessons in counterpoint from Michael Haydn in Salzburg and, in 1803-04, while in Vienna, met Michael's older brother, the venerable Joseph Haydn. At the age of 24 (in 1811), already a highly accomplished composer, Weber traveled to Munich. Here, the principal clarinetist of the Bavarian Court Orchestra, Heinrich Baermann, prompted Weber to write a concise (one-movement) Concertino for clarinet and orchestra. The successful performance of this work led to a commission for Weber to write two 3-movement concertos for clarinet and orchestra, both of

which also date from 1811, and of which one is on today's program. The author of the *Weber* entry in the *New Grove Dictionary of Music and Musicians* (2nd edition; 2001) describes Weber's "concertos for Baermann" as "some of the most significant works ever written for clarinet."

Weber's confident and idiomatic writing for the solo clarinet covers the full 3+ octave range of the instrument: the penetrating timbre of the high register, the "conversational" sound of the middle register, and the dark and rich sonority of the low *chalumeau* register. Vertiginous downward plunges and upward leaps across the whole range of the clarinet, along with fast "liquid" scales typical of the instrument, are features of the writing. Besides this expert handling of the solo instrument, Weber's mastery of orchestration is on full display in this concerto; the orchestral sound is, at different times, powerful and of chamber music-like delicacy, as in passages scored for woodwind instruments alone (flutes, oboes, bassoons) and pairing of the clarinet with a solo flute in the finale. The sound of the solo clarinet is not swamped by the orchestra.

Of the three movements, the first is a weighty and heroic sonata-form Allegro with several thematic ideas. During this movement, a recurring passage involving a rapid downward scale, followed by powerful string chords, is reminiscent of parts of the opening movement of Mozart's big E-flat major piano concerto No. "22" (K. 482; from 1785) - a work that includes two prominent clarinet parts. The ends of both these first movements are also somewhat similar. Whether Weber was aware of these resemblances may not be known. The relatively slow second movement of the Weber concerto begins and ends with cello pizzicato - a reminder, perhaps, that Weber was a guitarist. This movement includes melancholy song-like minor-key sections and a consoling major-key idea. Inclusion of a section that simulates an orchestrally-accompanied recitative illustrates Weber's command of the language of opera, already evident in this fairly early work. The final movement is in the rhythm of a Polonaise, a moderately-paced Polish dance in triple time, with the stress falling on the first beat of the bar. This high-stepping movement brings the work to an animated conclusion.

Weber's professional association with Heinrich Baermann is reminiscent of similar associations of Mozart and Brahms with prominent clarinetists. Mozart's friendship with Anton Stadler during the 1780s-1791 stimulated the composer to write instrumental works for a type of clarinet played by Stadler (a basset clarinet with an extended downward range), viz. the quintet for clarinet and strings (K. 581) and clarinet concerto (K. 622). Through an association with Hans von Bülow, conductor of the Meiningen Court Orchestra, which gave the first performance of Brahms's fourth symphony, in 1885 (conducted by Brahms), the composer met the orchestra's principal clarinetist, Richard Mühlfeld. This association dissuaded Brahms from a plan to retire from composing, and instead prompted him to write the quintet in B minor for clarinet and strings, the trio for clarinet, cello and piano, and two sonatas for clarinet and piano

Symphony No. 2 in D major, Opus 43

Jean Sibelius (1865-1957)

- I. Allegretto**
- II. Tempo Andante, ma rubato**
- III. Vivacissimo – lento e soave – Vivacissimo**
- IV. Finale: Allegro moderato**

Some 65 years after his lifetime, Sibelius remains the most prominent Finnish composer, and one of a handful of composers from the first quarter of the 20th century whose symphonies are performed with considerable frequency (a group that includes Gustav Mahler, Edward Elgar, and Carl Nielsen). Despite a lifestyle with unhealthy features (cigar-smoking and episodic high alcohol consumption), Sibelius reached the age of 91. As a young composer, Sibelius gained experience outside Finland, in Berlin and Vienna. His mature style, personal and recognizable, shows the influence of the Austro-German symphonic masters (as exemplified by Beethoven and Brahms), along with a melodic language that reflects Finnish/Karelian folk music. At least until his thirties, Sibelius appears to have been an enthusiastic proponent of Finnish nationalism. The largest of his early works - *Kullervo*, first performed in 1892 -

includes a setting of parts of the *Kalevala*, a long epic poem in Finnish, for vocal soloists, tenor/bass chorus, and orchestra.

The Symphony No. 2 dates from 1901-2. Some of it was written in Rapallo, an Italian town on the Mediterranean coast, in the area of Genoa. This is the longest of Sibelius's symphonies, and is cast in the four-movement mould typical of "Classical" and "Romantic" symphonies. In his later symphonies, Sibelius tended to compress this format - a process that culminates in the last symphony that he is known to have completed, the Seventh, a concentrated work from 1924 that plays as a continuous piece lasting some 22 minutes. Persistent rumors that Sibelius worked on, and/or completed, an Eighth Symphony in the 1930s or 1940s are poorly substantiated by surviving manuscript sources.

Although Sibelius includes long melodic ideas in his symphonies, his *modus operandi* depends appreciably on generation of short thematic cells with memorable rhythmic profiles, which are suitable for development (transformation) and susceptible to reminiscence. This procedure is emblematic of "symphonic method", as developed by Joseph Haydn during the 1750s-1790s, and appropriated by other major symphonists. The resulting thematic relationships across the trajectory of an extended work provide unity and cohesion (some of it operating at a subconscious level).

Sibelius's Symphony No. 2 begins with a series of incomplete rising scales of repeated notes on the strings, followed by a pastoral idea on woodwind instruments, alternating with horns, and a gnomic statement by flutes and bassoons, stylistically reminiscent of Claude Debussy. At various points in the symphony, including the opening movement, rhythmic flexibility is generated by note lengths foreign to the underlying pulse, and sometimes by superimposing "conflicting" pulses. The first movement ends quietly on the strings alone.

A kettledrum roll with pizzicato double basses and cellos begins the second movement, followed by the entry of bassoons (marked *lugubre*). This movement embraces various speeds, dynamic levels, and moods - mostly

slow and “withdrawn”, though also fast and frenetic. Approximately half-way through the movement, the sound of a solo trumpet followed by a solo flute in its low register is a reminder that the flute in that part of its range sounds uncannily like a trumpet. After reaching a low dynamic level, the movement ends loudly.

The third movement comprises two rapid sections, characterized by fast repeated notes, flanking a slower section in G flat major (*Lento e soave*), a key not closely related to that of the fast outer sections (B flat major), though already used in the second movement (where it is notated as F sharp major). Like the first movement, the third one begins on the strings alone. After the middle section, the fast music returns explosively on brass and a kettledrum, followed eventually by a revisitation of the *Lento* and a linking section that leads into the finale. Thematic ideas in this movement include a loud brass/timpani tattoo of repeated notes, a sinuous gliding figure in the strings, and the “Beethoven 5th” . . . _ rhythm. Later, there are obsessive repetitions of a “processional” idea in D minor, after which an ethereal quasi-ecclesiastical *tremolando* statement at a high pitch in the strings leads to upwardly surging scales of D major that bring the symphony to a close, completing the fragmentary scales heard at the outset of the work.

Sibelius’s symphonies after the Second avoid the apparently straightforward “triumphalism” of this one. His Fourth Symphony, for example, is a darkly austere work, which begins and ends in A minor. Describing Sibelius’s late works, the author of the *Sibelius* article in the *New Grove Dictionary of Music and Musicians* (2001) writes: “The compositional battles of [Sibelius’s] final-period works [which include the Symphonies Nos. 5-7] were shot through with an unnerving mixture of creative exhilaration and crushing self-criticism.” Conceivably, these features characterized his work on the putative Eighth Symphony

(Martin F. Heyworth, MD)



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