



# PENN MED SYMPHONY ORCHESTRA

## WINTER CONCERT



**IRVINE AUDITORIUM - DECEMBER 11TH 8:00 PM**



# Concert Program

**Brahms**     *Academic Festival Overture, Op. 80*

**Brahms**     *Hungarian Dance No. 1, WoO1*  
*Hungarian Dance No. 5, WoO1*

**Wagner**     *Prelude: Die Meistersinger Von Nürnberg, WWV 96*

— INTERMISSION —

**Beethoven**     *Symphony No. 5 in C minor, Op. 67*

- I. Allegro con brio
- II. Andante con moto
- III. Scherzo: Allegro
- IV. Allegro

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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

## Academic Festival Overture (Akademische Festouvertüre), Opus 80

Johannes Brahms (1833-1897)

By the late 1870s, with two symphonies and numerous other major works to his credit, Brahms was an internationally famous composer. This status led to offers of honorary doctorates, one from Cambridge University (which the composer declined, reportedly because he disliked the idea of a sea voyage between continental Europe and England, which would have been necessary in order to attend a degree ceremony at Cambridge), and one from the University of Breslau (present-day Wrocław, in Poland) in 1879. After accepting the offer from Breslau, Brahms learned that a new work was expected from the honoree. To this end, Brahms wrote the *Academic Festival Overture* in 1880, an orchestral work in which German students' traditional songs are quoted, including "Gaudeamus igitur" ("Let us therefore rejoice"). The work begins darkly, in C minor, later shifting to various other keys, and ending in the 'sunlight' of C major. The first performance of this overture was conducted by Brahms in Breslau, in January 1881.

During 1880, Brahms wrote a companion work to the *Academic Festival Overture* - the *Tragic Overture* (Opus 81). Although the prevailing mood of that work is in contrast to that of the generally celebratory *Academic Festival Overture*, the *Tragic Overture* is not an intrinsically 'tragic' piece, being perhaps most accurately regarded as a freestanding orchestral work that could introduce an unspecified tragedy in the theatre.

## Hungarian Dances No. 1 & 5

Johannes Brahms (1833-1897)

A pivotal step in Brahms's emergence from obscurity as a supremely talented 20-year-old composer was his association with Ede Reményi, a Hungarian violinist with whom Brahms (as a pianist) went on a concert tour in 1853. This

was Brahms's first journey outside his native Hamburg area in north Germany, and led to meetings significant for the young composer's future, including ones with the violinist Joseph Joachim (whose long career extended into the 20th century) and, most consequentially, Robert and Clara Schumann in Düsseldorf. On Robert Schumann's recommendation, Brahms's early works were published in Leipzig, in 1853 and 1854. This development, and an article about Brahms written by Schumann that raised intimidating expectations of future greatness, accurately predicted Brahms's subsequent distinction. Before and after Robert Schumann's premature death in 1856 (almost certainly as a result of neurosyphilis), a complex and mutually supportive friendship developed between Brahms and Clara Schumann, which lasted for four decades.

It has been suggested that Reményi introduced the young Brahms to Hungarian "Gypsy" (*Zigeuner*) music. This type of music may have originated with Roma people ("gypsies") in central and eastern Europe. During the 18th and early 19th centuries, bands of musicians played such music at events in Hungary aimed at recruiting young men for military service (*Verbunkos* music). The style of music just mentioned is remote from that of the presumably ancient rural folk music of Hungary and Romania recorded by Zoltán Kodály and Béla Bartók in the early decades of the 20th century. In art music, the *Zigeuner* style predates Brahms, and is exemplified by the last movements of Joseph Haydn's Fortepiano Concerto in D major (1784) and "Gypsy Rondo" Trio for fortepiano, violin, and 'cello (1795).

Starting in 1862, Brahms gradually shifted his base of operations from Hamburg to Vienna. Here, his stature as a leading European composer was established through a series of major works, including four symphonies, three concertos (from his Vienna years), a massive portfolio of chamber music, works for solo piano, and choral works, as well as numerous *Lieder* (art songs for voice and piano). No doubt attracted by the melodic piquancy and rhythmic unpredictability of Hungarian *Zigeuner* music, as exemplified by the dance known as the *csárdás*, Brahms wrote 21 Hungarian Dances. Originally written for piano duet (four hands at one keyboard), and aimed at the market for domestic *Hausmusik* played in the home, the dances were published in two sets (in 1869 and 1880, respectively). Orchestrations of the dances were made by several composers, including Brahms.

The Hungarian Dances on today's program are both in G minor (with a central episode in G major in the case of No. 5). Presumably aware that he was appropriating existing tunes in writing the Hungarian Dances, Brahms may have assumed that these melodies were 'traditional' folk tunes by anonymous composers. Presuming that both of the following 'unfamiliar' pieces antedate the corresponding Hungarian Dances, the melodic source for the Hungarian Dance No. 5 is allegedly a piece entitled *Bártfai emlék* (Memories of Bartfa) by Béla Kéler (1820-1882). The presumed thematic source for No. 1 is the mid-19th century *Isteni* (Divine) *Csárdás* by Miska Borzó, reportedly a military bandmaster. There is a recording, dating from 1889 and made by an assistant of Thomas Edison (Theo Wangemann), of Brahms playing part of the Hungarian Dance No. 1 on a piano. In its current state (reflecting either, or both, low original quality and/or poor state of preservation), this recording leaves a good deal to the imagination.

## **Prelude: *Die Meistersinger von Nürnberg***

**Richard Wagner (1813-1883)**

During the 26-year time-frame when he was writing the librettos and music of the huge operatic tetralogy *Der Ring des Nibelungen* (1848-1874), Wagner broke off work on that project to write two operas unrelated to the *Ring*. Of these two operas, the first, *Tristan und Isolde*, is a hot-house plant, filled with erotic tension that is released only in Isolde's *Liebtestod* at the end of the opera, after the death of Tristan. The second opera, *Die Meistersinger von Nürnberg*, is largely free from the complex, emotionally-freighted, harmonic language of *Tristan und Isolde*, although it does include at least one musical quotation from that work. Both operas involve a love element - the doomed relationship of Tristan and Isolde that is central to the earlier work, and the apparently promising one of a young nobleman, Walther von Stolzing, and his future spouse, Eva, in *Die Meistersinger*. The title of this second opera refers to a 16th-century guild of craftsmen in the German city of Nuremberg, among whom singing contests are held, as a way of establishing dominance over rivals (for example in von Stolzing's wooing of Eva).

Cast in the key of C major, a tonality historically associated with celebration (as in the last movement of the Beethoven 5th Symphony), the Prelude to *Die Meistersinger* projects a 'forthright' and apparently uncomplicated

atmosphere. This prelude was first performed in 1862, in Leipzig, and the première of the whole opera followed in 1868, in Munich.

## **Symphony No. 5, in C minor, Opus 67**

**Ludwig van Beethoven (1770-1827)**

- I. Allegro con brio**
- II. Andante con moto**
- III. Scherzo: Allegro**
- IV. Allegro**

The famous 4-note “call to attention”, which opens Beethoven’s 5th Symphony, initiates a work that pursues an archetypal trajectory from darkness to light, over the course of its four movements. In the concise and conflict-ridden first movement, a lyrical melody follows the brusque opening idea during the initial section (exposition) of the movement. The development section, which follows, involves an intense focus on the 4-note idea, and leads to a climactic return of the original version of that idea, now in the full orchestra, at the start of the recapitulation. Between that pivotal moment and the end of the first movement, the lyrical second theme reappears in C major, providing a sense of relaxation. This, however, is a false dawn, which is clouded by the gradual reappearance of C minor, and the movement ends in that key.

Beethoven’s skill as an orchestrator is exemplified by the use of contrasting instrumental timbres in the second movement, which begins in the violas and lower strings (cellos and double basses), after which maximum contrast is achieved by the deployment of woodwind instruments without the strings. Attentive listening reveals the 4-note rhythmic idea from the start of the symphony, unobtrusively played by a flute, and then by the violins. Structurally, the second movement consists of lyrical sections in A flat major alternating with martial C major episodes. Near the end of the movement, a faster section begins, with a solo bassoon and string syncopation, after which the previous, slower, tempo returns. The movement closes assertively and is followed by a

two-movement complex, consisting of a fast “transformed minuet” that leads without a break into the finale.

Lower strings, playing quietly, begin the third movement. After two brief pauses, the 4-note rhythm from the start of the symphony reappears loudly, in the horns. Structurally, this third movement comprises two dark C minor outer sections and a central C major section that also begins in the lower strings without the rest of the orchestra. When the C minor section returns after that central C major “ray of light”, the effect is that of a ghostly, understated reprise. The orchestra in this restatement is pared down to strings, woodwind instruments (mostly playing solo), and one horn. The use of a bassoon in its upper register contributes to the eerie, spectral atmosphere. Over quiet sustained notes in the strings, one of the timpani now enters, quietly playing the 4-note rhythmic motif that began the symphony. There is a gradual increase in tension, with acceleration in the timpani part, addition of further instruments, and increased volume, leading to C major for the start of the finale. In this largely jubilant movement, the orchestra is expanded to include a piccolo, a contrabassoon (not included in today’s performance), and 3 trombones. At the end of the development section of this sonata-form finale, the C minor music from the third movement reappears and leads, once again, to C major for the finale’s recapitulation. The tempo is speeded up for the last part of this movement, and the symphony ends forcefully in C major.

The recall of the third movement during the finale, though unusual, was not unprecedented when Beethoven wrote the 5th Symphony. This feature also occurs in the Symphony No. 46 in B major (dating from 1772), by Beethoven’s mentor Joseph Haydn. Although there is no direct evidence that Beethoven knew this fine work, a score and performing parts of Haydn 46 are included in a music collection in Vienna that was formerly owned by Beethoven’s patron and composition student, the Archduke Rudolf (according to Appendix I in H.C. Robbins Landon: *The Symphonies of Joseph Haydn*, Universal Edition and

Rockliff, 1955). Beethoven completed the 5th Symphony in late 1807 or early 1808, and its first public performance occurred in Vienna, during a 4-hour concert on the 22nd of December 1808. The challenging program of this all Beethoven concert, which included first public performances of at least 3 major works, comprised (besides the 5th Symphony) the Symphony No. 6 (Pastoral Symphony), the 4th Piano Concerto (with Beethoven as the soloist, at a time when his deteriorating hearing still permitted this role), portions of the Mass in C major, the dramatic scena for soprano and orchestra *Ah! perfido*, and the Choral Fantasy for piano, orchestra, vocal soloists, and chorus, and also included a piano improvisation. A contemporary account (by one Johann Friedrich Reichardt; quoted in William Kinderman: *Beethoven*, Oxford University Press, 1995) mentions a lack of heat in the concert hall on that occasion during the central European winter.

(Martin F. Heyworth, MD)





# Musicians of the PMSO

## Conductor

### **David Zhang**

*MD-PhD Student, UPenn*

### **Dan Zhang**

*MD-PhD Student, UPenn*

## Violin 1

### **Joseph Park (Concertmaster)**

*MD-PhD Student, UPenn*

### **Liana Vaccari,**

*Penn SEAS '17*

### **Alexander Bonnel, MD**

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

### **Hannah Lee**

*MD Student, Drexel*

### **Hee-won Yoon, MPH**

*Infection Preventionist, CHOP*

### **Ken Macneal, MD**

*Physician, Internal Medicine,  
Pediatrics, CHOP, VA*

### **Michaela Helble**

*PhD student, Biomedical Graduate  
Studies, UPenn*

### **Tracy Du**

*MD Student, UPenn*

### **Luis Octavio Tierrandentro-García, MD**

*Postdoctoral Research Fellow,  
Department of Radiology, CHOP*

### **Francesca DiGiacomo**

*Violin and Viola Teacher*

### **Kyle Bruley, MBA**

*Director, Business Operations, EPAM*

## Violin 2

### **Tiana Piscitelli**

*DMD Student, Penn*

### **Alex Gardner**

*Penn Medicine Press Officer*

### **David Gonzalez Martinez**

*PhD Student, Bioengineering, U Penn*

### **Harry Chen, MD**

*Interventional Radiologist (retired), Penn*

### **Jasmine Wang**

*MD Student, Jefferson*

### **Muhammad Shammaa**

*DMD student, UPenn*

### **Tiffany Chen**

*Associate Professor, Cardiology, UPenn*

### **Stella Jensen-Roberts**

*DMD Student, UPenn*

### **Sylvia Rhodes**

*MD Student, UPenn*

### **Tiffany Sun, PA-C**

*Physician Assistant, Hospital Medicine,  
UPenn*

### **Kate Saylor, PhD**

*Postdoctoral fellow, Department of  
Medical Ethics and Health Policy, UPenn*

### **Ali Hamedani, MD MHS**

*Assistant Professor of Neurology, UPenn*

## Viola

### **Peter Vasquez, MD**

*Assistant Professor of Clinical  
Ob/Gyn, UPenn*

### **Andrea Jin**

*MD Student, UPenn*

### **Rebecca Hubbard, PhD**

*Professor of Biostatistics, UPenn*

### **Catrina Hacker**

*PhD Student, Neuroscience, UPenn*

## Cello

### **Grace Chon**

*MD Student, Jefferson*

### **Evan Jiang**

*Research Technician, CHOP*

### **Jeff Mufson, MD**

*Physician, Psychiatry, LGH/Penn Medicine*

### **James Kim**

*Research Technician, McKay Orthopedic  
Research Lab, UPenn*

### **Gina Chang, MD, MPH**

*Resident Physician, Child Neurology,  
CHOP*

### **Ben Grossman**

*DMD Student, UPenn*

### **Emmanuel King, MD**

*Physician, Professor of Clinical Medicine,  
Internal Medicine, UPenn*

### **Tracy Strong**

*Paper Artist*

## Bass

### **Markus Lang**

*Guest Artist*

### **Vincent Luciano**

*Guest Artist*

## Flute

### **Eden Kahle, MD**

*Attending Physician, Department of  
Pediatrics, CHOP*

### **Sanjena Venkatesh**

*MD Student, U Penn*

### **Tova Meyer, MS Ed**

*College Counselor*

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*Professor Emerita of Medicine, U Penn*

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*Dentist, Temple Alumni*

## Oboe

### **Cynthia Robinson, MD**

*Physician, Pulmonary/Critical Care, UPenn*

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### **Laura Schultz, PhD**

*Data Scientist, Department of Biomedical  
and Health Informatics, CHOP*

## Clarinet

### **Eric Sah**

*MD Student, Jefferson*

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*PhD Student, Neuroscience, UPenn*

### **Kristen Park**

*MD-PhD Student, UPenn*

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

*Attending Physician, Neurology, UPenn*

## Bassoon

### **Joseph Yano**

*PhD Student, Developmental, Stem Cell,  
and Regenerative Biology, UPenn*

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

*Associate Professor of Pathology, Thomas  
Jefferson University Hospital*



## Trumpet

### **David Szcrepanik, OTR/L**

*Occupational Therapist, Mercy Home Health, Trinity Health Mid-Atlantic*

### **Rebecca Dry**

*VMD Student, UPenn*

### **Jocelyne Waller**

*Administrative Coordinator, Path & Lab Medicine, UPenn*

### **Alex Morrison, MD, MSTR**

*Resident Physician, Neurology, UPenn*

### **Sarah Kuwik, LCSW**

*Social Worker, Philadelphia Public Schools*

## Trombone

### **James Waller, PhD**

### **Andrew Lin**

*MD-PhD Student, UPenn*

### **Jake Nicastro**

*VMD Student, UPenn*

## Tuba

### **Dan Ju**

*PhD Student, UPenn*

## Horn

### **Craig Marlitt**

*Product Stewardship Specialist, Avantor Life Sciences*

### **Matt Schuelke, MD, PhD**

*Resident Physician, Pediatrics, CHOP*

### **Harold Litt, MD, PhD**

*Physician, Radiology, U Penn*

### **Lauren Bond, BSN, RN**

*Pediatric Registered Nurse, Nemours Children's Hospital, Delaware*

## Percussion

### **Ethan Pani, MD**

*Resident Physician, Internal Medicine, UPenn*

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

*Nurse Practitioner, Greater Philadelphia Health Action*

### **Dave Tarantino**

*Teaching Artist, Play on Philly!*

### **Yvonne Balgenorth**

*Administrative Manager, Rabe Assisted Living Home*

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## Orchestra Leadership Team

**Dan Zhang**

**Dr. Gina Chang**

**Yvonne Balgenorth**

**David Zhang**

**Dr. Ethan Pani**

**Michelle Zwi**

**Andrea Jin**

**Kerith Wang**

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