



PENN MED SYMPHONY ORCHESTRA

SPRING CONCERT



IRVINE AUDITORIUM - APRIL 20TH 8:00 PM



Concert Program

Liszt *Les Préludes, S. 97*

Walton *Viola Concerto in A minor*

Featuring – Andrea Jin

- I. Andante comodo
- II. Vivo, con molto preciso
- III. Allegro moderato

— INTERMISSION —

Brahms *Symphony No. 2 in D major, Op 73*

- I. Allegro non troppo
- II. Adagio non troppo
- III. Allegretto grazioso (Quasi Andantino)
- IV. Allegro con spirito

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

Symphonic Poem: *Les Préludes* (S. 97)

Franz Liszt (1811-1886)

“What is our life but a series of preludes to that unknown song of which the first solemn note is sounded by death?” – Superscription attributed to Liszt’s companion Princess Carolyne von Sayn-Wittgenstein.

The Hungarian composer Franz (Ferenc) Liszt was born in Raiding (Doborján), a village in the Austro-Hungarian border country (Burgenland), where Adam Liszt (1776-1827), the composer’s father, was employed by the aristocratic Esterházy family to look after sheep flocks. Adam Liszt was an amateur cellist, who reportedly knew Joseph Haydn (1732-1809), the Esterházy court Kapellmeister (music director). Franz Liszt showed musical aptitude in childhood; after giving well-received piano recitals in the nearby towns of Oedenburg (Sopron) and Pressburg (Bratislava), he became a student of Carl Czerny (for piano) and Antonio Salieri (for music theory) in Vienna. Liszt’s rapid progress led to a further move with his father, to Paris, where the young Franz continued to study piano technique and began to write music. An opera by the 13-year-old Liszt (*Don Sanche*) – his only completed work in this genre (perhaps written in collaboration with his teacher Ferdinando Paër) – was staged in Paris in 1825.

Until the age of 35, Liszt pursued a career as a traveling piano virtuoso, inaugurating the solo piano recital, whose public career as a pianist coincided with the ‘maturation’ of the concert grand piano in the first half of the 19th century. In 1842, Liszt accepted a title as Kapellmeister (initially non-resident) in the small, yet culturally sophisticated, German town of Weimar. Liszt retired from his first career, as a virtuoso pianist of European-wide fame, in 1847, and moved to Weimar with Princess Carolyne in February 1848, where he assumed the duties of resident Kapellmeister, becoming proficient (and prolific) in writing orchestral works and in conducting. Initially inexperienced in orchestration on moving to Weimar, Liszt rapidly mastered this skill with the initial help of two assistants, August Conradi and Joachim Raff. Examination of the resulting distribution of labor has shown that Liszt was solely responsible for the final versions of his orchestral works.

Between 1848 and around 1861 in Weimar, Liszt completed 12 orchestral works entitled *Symphonischen Dichtungen* (Symphonic Poems). Various invoking literary sources, historical events, and mythical figures from antiquity, these works can be appreciated on purely musical grounds, without reference to the extramusical narratives. Liszt's harmonic language in his orchestral and other mature works is advanced, and was regarded as controversial by some contemporary critics (as was that of Richard Wagner, the second husband of Liszt's daughter, Cosima). *Les Préludes*, the third of Liszt's symphonic poems, was completed in the mid-1850s. It incorporates musical ideas from a choral work by Liszt, *Les quatre Éléments* ("The Four Elements"), and comprises several sections, adding up to the equivalent of a large-scale overture or the first movement of a symphony. Various biographical events are allegedly depicted in *Les Préludes*: birth, consciousness, innocent love, hardship/struggle, consolations of Nature, and transcendence. The work begins quietly, with pizzicato strings, after which a high ethereal idea on woodwind instruments supervenes. This pattern (strings followed by woodwind) is repeated, and harp arpeggios, trombones and tuba then enter the orchestral texture. Increase in volume leads to a 'heroic' idea, which surges upwards and downwards on the strings, with prominent salvos on the timpani. This assertive section is revisited in the closing pages of the work, along with additional percussion instruments. Before that point is reached, lyrical melodic ideas are presented, and there is a turbulent central section.

In his later years, Liszt travelled extensively by train – mainly between Rome, Budapest, and Weimar – with additional journeys, for example to England and to Bayreuth (where he died). During 1881-2, he wrote a 13th symphonic poem (*Von der Wiege bis zum Grabe*; "From the cradle to the grave"), in which two contemplative outer sections flank a central section of tension and stridency. At around that time, and concurrently with a role as a mentor of younger musicians, Liszt wrote harmonically uncompromising solo piano works that 'leap forward' into a musical language akin to that of Claude Debussy (1862-1918). These strange and haunting works include *Nuages Gris* ("Grey Clouds"), *Csárdás Macabre*, the *Third Mephisto Waltz*, and the *Bagatelle sans tonalité*.

Viola Concerto in A minor

William Walton (1902-1983)

I: Andante comodo

II: Vivo, con molto preciso

III: Allegro moderato

One of the most eminent 20th-century British composers, Walton was born in Oldham, an industrial town in the northwest English county of Lancashire. Starting at the age of 10, Walton was a chorister at Christ Church Cathedral in Oxford. Thereafter, he became an undergraduate at Oxford University at the age of 16 and, although doing well in the music curriculum, failed other subjects and did not graduate. Walton was ‘rescued’ from this situation by the Sitwells, an eccentric English family with private means and literary aspirations, with whom he lived for nearly 15 years, and who introduced him to Italy. During his time with the Sitwells, Walton developed his talent as a composer.

Walton achieved some prominence in his early twenties with *Façade*, an “entertainment” comprising poems by Edith Sitwell accompanied by a soundtrack written by Walton. Early performances of this unusual work involved Miss Sitwell declaiming the poems via a megaphone projecting through a screen, while a small group of instrumentalists played Walton’s music. All the performers, including Edith Sitwell, were concealed by the screen during these performances. *Façade* was revised several times by Walton during the decades after its initial performances, and was also used as the basis of a ballet.

Of three concertos for a solo string instrument by Walton – respectively, for viola, violin, and cello – the viola concerto is the earliest. It was written in 1928-9, and was first performed by Paul Hindemith (1895-1963) as the solo violist, in 1929. Unlike the whimsical, if not bizarre, *Façade*, the viola concerto is a wholly serious work, which reveals the still-young Walton’s ability to write on a ‘symphonic’ scale for a large orchestra – which does not, however, swamp the solo viola. The first and third movements are substantial statements in the overall key of A minor; in the first movement, the solo viola enters in the third bar, and the third movement begins with an idea played by two bassoons. In these outer movements, the mood is generally subdued.

Contrast is provided by a relatively short and fast, scherzo-like, central movement. At various points in the first and last movements, there are clashes involving simultaneous major- and minor-key harmony; one such clash occurs at the end of the work. Walton revised the concerto in 1961, reducing the size of the orchestra, though adding a harp part.

Later works by Walton include two symphonies, two operas (*Troilus and Cressida*, and *The Bear*), several film scores, and patriotic works linked to the Second World War and British Royalty - for example, the *Spitfire Prelude and Fugue* (extracted from a film score), and *Crown Imperial* march. In 1949, Walton and his considerably younger Argentinian wife, Susana, moved to the Mediterranean island of Ischia, where one of their neighbors was the German composer Hans-Werner Henze.

Symphony No. 2, in D major; Opus 73

Johannes Brahms (1833-1897)

- I. Allegro non troppo**
- II. Adagio non troppo**
- III. Allegretto grazioso (Quasi Andantino)**
- IV. Allegro con spirito**

The four symphonies of Johannes Brahms were completed during the years from 1876 to 1885. Brahms worked on the Symphony No. 1 intermittently for more than a decade, starting no later than the early 1860s; during that time, the composer reached maturity, writing several weighty chamber works, choral works (including the *German Requiem* and the cantata *Rinaldo*), *Lieder* (art songs), and works for solo piano. Orchestral works by Brahms preceding the Symphony No. 1 include two serenades, the Piano Concerto No. 1, and the *Variations on a Theme of Haydn* (of which the germinal theme, the St. Antoni Chorale, is actually not by Haydn). Brahms moved from Hamburg to Vienna in the 1860s.

Unlike the Symphony No. 1, which gives an impression of struggle and eventual 'victory', Brahms's Symphony No. 2 is a predominantly 'mellow' work. This atmosphere is established at the outset, although a dark intrusion on timpani, trombones, and tuba occurs early in the first movement. When

asked about this feature, Brahms reportedly commented that he was “a severely melancholic person, [and] that black wings are constantly flapping above us”. Much of Brahms’s work on the Symphony No. 2 was done during the summer of 1877 in Pörschach, a southern Austrian lakeside town beside the Wörthersee. Brahms continued to work on the symphony during the autumn of the same year, while staying in Baden-Baden/Lichtenthal, in southwest Germany.

Of the four movements, the first is a substantial sonata-form movement, with two main subjects. The first of these is presented on two horns after one initial bar of 3 notes on the cellos and double basses, which sounds purely introductory though contributes (at various speeds and pitches) to the symphonic discourse in the first movement, and is recognizable by virtue of its identical first and third notes. The second subject is presented on the cellos and violas; this is a yearning song-like theme in F sharp minor. After an optional repeat of the exposition, the development section begins with the first subject on a solo horn, and an episode of neo-Baroque counterpoint follows, infusing kinetic energy and leading to a series of climaxes. In a move typical of Brahms, there are examples of *hemiola* – a disruption of the steady pulse of (in this case) 3 beats per bar, by placing an accent in the middle of each bar, such that bars of the same duration as heretofore now have two main beats instead of three. Rich harmonies (augmented triads) also occur towards the end of the development section. The energy level gradually falls, and after a ‘relaxed’ descending scale on a flute and clarinet, the recapitulation steals in quietly, with the first subject on two oboes and two horns in the home key of D major. Later, there is a tranquil coda that includes syncopations, as the movement proceeds towards a quiet close.

At the outset of the second movement, a recognizable key seems elusive, although the music does gravitate to a home tonality (B major) within a few bars of the start. A dark orchestral palette is used in these opening bars, comprising bassoons, horns, tuba, and low strings. The movement seems to unscroll spontaneously like an improvisation, projecting a mostly subdued atmosphere. A passionate climax visits the keys of B minor and G minor and, towards the end of the movement, prominent kettledrum strokes convey an atmosphere of menace, before a conclusion of relative calm. Using a smaller orchestra than the rest of the symphony, and inhabiting a generally ‘bucolic’ world, the third movement has some affinity with the orchestral serenades of Brahms’s youth. The ‘simplicity’ is deceptive, however, as this G major

movement embraces several changes of tempo (speed) and considerable thematic development in a relatively short playing time of around 5 minutes. Compression of the musical argument anticipates this feature in some relatively late works by Brahms, such as the piano trios in C major and C minor, Opus 87 and 101, respectively, and the G major string quintet, Opus 111.

Like the first movement, the finale is a big sonata-form structure, albeit (unlike the opening movement) with no repeat of the exposition. It begins with a quiet D, which re-establishes the home key of the symphony, followed by a theme played at a low and decreasing dynamic level. This progressive understatement leads to a sudden eruption of sound, propelling the music forward on an energetic journey towards a 'big tune' in A major on the resonant low G strings of the first violins, which is then passed on to woodwind instruments. Somewhat later, a rising and falling wave-like motif on the woodwind instruments leads to rhythmic dislocation, involving an upward scale in the strings that is repeated several times until it seems to accelerate, overshoot, and slither to a stop. At the end of the subsequent development section, wind instruments play a slowed-down, shadowy minor-key variant of an idea first heard early in the exposition. Now it is presented at half its original speed, together with undulating octaves in the violins, and leads directly into the recapitulation. This retraces the course of the exposition with considerable fidelity, and is followed by a coda. Loud slashing chords and a single sustained note conclude the symphony.

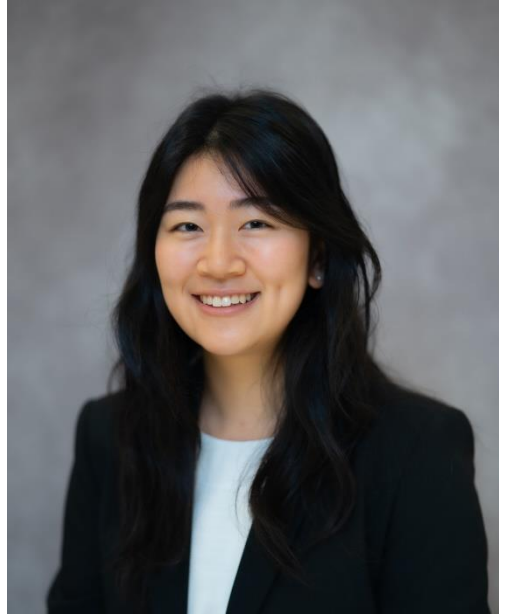
Brahms's first symphony had received its first performance in the relatively small town of Karlsruhe (in southwest Germany), after which further performances of that work had followed, in larger cities (including Vienna). Favorable reception of Brahms's first symphony paved the way for the world première of the Symphony No. 2 in Vienna, in December 1877.

— Martin F. Heyworth, M.D.



Meet the Soloist

Andrea Jin is a fifth-year MD/MPH student at the Perelman School of Medicine at the University of Pennsylvania, pursuing a career in primary care pediatrics. She has been playing viola since age 8 and grew up in the greater Philadelphia area playing in the Philadelphia Youth Orchestra and Temple Music Prep chamber orchestras. As an undergraduate at Cornell University, she continued to play in the Cornell Symphony Orchestra and chamber ensembles while earning her B.A. in biology and minor in music.



Since moving back to Philadelphia, she has been co-principal violist of the Penn Med Symphony Orchestra since 2017. She is glad to have ongoing opportunities for making music and has especially enjoyed playing in string quartets with friends and fellow musicians in her free time. This is her final performance with the PMSO, as she will be moving to Seattle soon to start her pediatrics residency training at the University of Washington/Seattle Children's Hospital.



The Musicians

Conductor

David Zhang

MD-PhD Candidate, UPenn

Violin 1

Jenny Hong (Concertmaster)

MD Candidate, UPenn

Jenna Devare, MD (Concertmaster)

*Fellow Physician, Pediatric Otolaryngology,
CHOP*

Hee-won Yoon, MPH

Infection Prevention, CHOP

Jilei Hao

Sr. Application Developer, PICSL, UPenn

Kaito Mimura

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Angela Chen

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Professor of Medicine, PA Hospital*

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Biophysics, UPenn*

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Professor, Weitzman School of Design

Svanik Jaikumar

Bioengineering Undergraduate, UPenn

Tarlan Dayoush

CRC, Psychiatry, MA Candidate, UPenn

Mallika Kodavatiganti

MD Candidate, Jefferson

Violin 2

Liana Vaccari, PhD

Alumna, Penn Engineering

Andrian Radaios

DMD Candidate, UPenn

Harry Chen, MD

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

Charolette Monsour

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Dora von Trentini

PhD Candidate, UPenn

Michaela Helble

*PhD Candidate, Gene Therapy & Vaccines,
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Kelly Bayruns

Wistar Institute

Alexis Scott

PhD Candidate, Cell & Molecular Bio, UPenn

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OB/GYN, PA Hospital

Priya Swamy, MD

PMR and Pain Management

Grace Clark

PhD Candidate, MCBG, Drexel

Viola

Ji Won Lee

MD Candidate, Drexel

Desi Alexander

PhD Candidate, UPenn

Andrea Jin

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Associate Professor of Clinical OB/GYN, UPenn

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Professor of Biostatistics, UPenn

Catrina Hacker

PhD Candidate, Neuroscience, UPenn

Rachel Frank

Drexel Alumni, Engineering

Febe Abbad

DMD Candidate, UPenn

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*Clinical Coordinator & Instructor of
Radiography, Jefferson*

Andrew Vanichkachorn

MD Candidate, Jefferson

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Professor of Statistics & Data Science, UPenn

Cello

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David Kim

Dental Medicine, Einstein

Alec Kacew

Internal Medicine Resident, UPenn

Jeremy Cha

MD Candidate, Jefferson

Bass

Jonathan Haines

Guest Artist

Dylan Reckner

Guest Artist

Flute

Ivy Han

MD Candidate, UPenn

Eden Kahle

Attending, General Pediatrics, CHOP

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*PhD Candidate, Gene Therapy & Vaccines,
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Professor Emerita of Medicine, UPenn

Oboe

Parker Kronen

MD Candidate, UPenn

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Erica Yox

DMD Candidate, UPenn

Clarinet

Isabella Panse

MD-PhD Candidate, UPenn

David Harary

MD Candidate, Jefferson

Kristen Park

MD-PhD Candidate, UPenn

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Assistant Professor of Neurology, UPenn

Bassoon

Sanam Kavari

MD-PhD Candidate, UPenn

Lawrence Kenyon, MD, PhD

Pathologist, Cooper University Hospital

Trumpet

Joseph Markoff, MD, PhD

Professor of Clinical Ophthalmology, Wills Eye Hospital, Jefferson

Jocelyne Waller

Academic Coordinator, UPenn

Sarah Kuwik, LCSW

Social Worker, Philadelphia Public Schools

Riley Funk

DMD Candidate, UPenn

Trombone

James Waller, PhD

Research Meteorologist, Guy Carpenter

Matthew Owens

Software Engineer, Dept. of Biomedical & Health Informatics, CHOP

Devika Jaishankar

Pediatrics Resident, CHOP

Tuba

Carlos Rodriguez

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Horn

Marissa Kamarck

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Craig Marlatt

Product Stewardship Specialist, Avantor Life Sciences

Harold Litt

Professor of Radiology & Medicine, HUP

Karla Boyd, MD

Pediatric Oncology & BMT Hospital Physician, CHOP

Tim Park

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Tegan Thurston

Postbacc Researcher, CHOP

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Adin Kreiger-Benson, NP

Nurse Practitioner, Greater Philadelphia Health Action

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Tony Trent

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Resident, Penn Dental Medicine



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