Evening Concert Series 2022–2023 Season
Helen M. Hosmer Hall
Wednesday, November 9, 7:30 PM

Crane Chamber Orchestra
Adrian Slywotzky, conductor

Quintet in C Major, Op. 30 No. 6, G 324 (1780) Luigi Boccherini
“La Musica Notturna delle Strade di Madrid” (1743-1805)
Ave Maria della parrocchia - Ave Maria del quartiere
Minuetto dei ciechi
Rosario: Largo assai
Los Manolos
Ritirata: Tempo di una lenta marcia

Serenade for Strings in E Major, Op. 22 (1875) Antonín Dvořák (1841-1904)
Moderato
Tempo di Valse
Scherzo: Vivace
Larghetto
Finale: Allegro vivace

Crane Chamber Orchestra

Violin I
Felipe Rodas*
Christopher Chan
Paolina Iori
Maia Regan

Violin II
Vanessa Cruz*
Angelina Howard
Amanda Quintanilla
Andrew Smith

Viola
Ricky Chui*
Alex Mena-Jimenez
Ella Roth
Brendan Travers

Cello
Robert Thurau*
Kimberly Orwick
Robert Paddock

Bass
Melody Fai Yam Cheng*

Note: * Principal
Program Notes

Boccherini: La Musica Notturna delle Strade di Madrid

As a young man Luigi Boccherini left his native Italy to pursue employment first in Austria, then in Spain. Boccherini lived for several years in Madrid, then followed his patron, Prince Luis Antonio, to a little town in the mountains of central Spain. The Quintet Op. 30 No. 6, titled “La Musica Notturna delle Strade di Madrid” (“Night Music of the Streets of Madrid”), was written there in the countryside, and must have been inspired by nostalgia for the bustle and variety of city life. Boccherini depicts the sights and sounds of a typical evening in 18th-century Madrid; he even includes a note explaining that any unorthodox compositional techniques should be excused, since the piece is meant to give an accurate representation of these real-world sounds. We hear church bells announcing the evening prayer; drum tattoos played by the local garrison; a dance of blind beggars (Minuetto dei ciechi) accompanied by guitar; the singing of a rosary; a procession of local dandies (los Manolos), showing off and singing in the streets. Finally we hear the march of the garrison returning to the barracks—at first barely audible in the distance, then approaching gradually, proceeding past us, and eventually disappearing again into the distance. This evocative and innovative piece has stood the test of time to become one of Boccherini’s best-loved and most admired compositions. What a paradox, then, that the composer once wrote in a letter: “Outside Spain this piece is totally useless and even ridiculous. Listeners will never be able to understand its meaning, any more than players will be capable of playing it as it should be played.”

Dvořák: Serenade Op. 22

Antonín Dvořák learned to play violin, viola, piano and organ as a young man. He began composing seriously after graduating from the Prague Organ School in 1859; but only after a decade would his compositions begin to attract attention. At the age of thirty-three Dvorak submitted several pieces for the Austrian State Stipendium. He won the prize; and perhaps more importantly he caught the attention of Johannes Brahms, who was one of the adjudicators. It was shortly after this triumph that Dvořák composed his Serenade for Strings, which has become a beloved staple of the string orchestra repertoire. Otakar Šourek, who oversaw the first complete edition of Dvořák’s works, wrote this about the Serenade: “It was written in the remarkably short time of 12 days, and dates form the first period of happy married life…. Its content reflects the feelings of a fond lover with the same fresh spontaneity as characterizes the good humor and high spirits which are the other aspects of its mood. It is one of the first works to give full expressive scope to the artist’s inventive originality.”