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**Evening Concert Series**

**2022–2023 Season**

Sara M. Snell Music Theater

Wednesday, September 28, 7:30 PM

**Crane Chamber Orchestra**  
**Adrian Slywotzky, conductor**

Sinfonia No. 10 in b minor (1823)  
Adagio—Allegro

Felix Mendelssohn  
(1809-1847)

from Symphony No. 5 (1902)  
Adagietto

Gustav Mahler  
(1860-1911)

From Holberg's Time, Op. 40 (1884)  
Preludium  
Sarabande  
Gavotte—Musette  
Air  
Rigaudon

Edvard Grieg  
(1843-1907)

**Crane Chamber Orchestra**

Violin I

Felipe Rodas\*  
Christopher Chan  
Paolina Iori  
Maia Regan

Cello

Leah O'Hanlon\*  
Kimberly Orwick  
Robert Thurau

Violin II

Vanessa Cruz\*  
Angelina Howard  
Amanda Quintanilla  
Andrew Smith

Bass

Melody Fai Yam Cheng\*

Harp

Ricky Chui

Note: \* Principal

Viola

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

## Program Notes

### **Mendelssohn: Sinfonia No. 10**

Mendelssohn was born into a prominent Jewish family of Berlin, one that placed a high premium on music in particular, and on culture and education in general. His mother Leah, for example, was literate in English, French, Italian and Greek; and the Mendelssohn home was a center for music in Berlin. Though not as famous for it, the young Felix was as much a musical prodigy as Mozart: he played piano in public by the age of nine and composed prolifically throughout his youth. Between the ages of 12 and 14, he wrote a series of 13 string symphonies that are still performed and admired today. These pieces are remarkably diverse—they range in duration from seven minutes to 40 (and from one movement to five); they hold a staggering wealth of musical ideas; they reveal Baroque and Classical influences along with hints of Mendelssohn's own emerging voice; and they include innovative compositional features, such as—in this symphony, the 10th—two independent viola parts.

### **Mahler: Adagietto**

Mahler's Fifth Symphony is a towering work: 75 minutes long, scored for enormous forces, and encompassing a world of images and feelings, proceeding from tragedy to triumph. Along this tremendous journey, the Adagietto is an oasis: scored for strings and harp, it is the most lyrical and intimate moment of the symphony. In its mood and its melodies, the Adagietto bears a close resemblance to a song by Mahler, one which he wrote at about the same time: his setting of Rückert's "Ich bin der Welt abhanden gekommen" ("I've become lost to the world"). The conductor Willem Mengelberg, a friend of Mahler, gives us another insight into the deep personal meaning of the Adagietto: according to Mengelberg, this movement is a message of love from Mahler to his wife-to-be Alma, written in the months leading up to their marriage. In his own copy of the symphony, on the first page of the Adagietto, Mengelberg wrote: "If music is a language, as it is here—he tells her everything in tones and sounds, in music."

### **Grieg: From Holberg's Time**

Edvard Grieg, Norway's greatest composer, wrote this "Suite in olden style" to celebrate the 200th anniversary of the birth of Ludvig Holberg, the great playwright, philosopher and historian of the Enlightenment in Norway. In music history, Holberg's time is exactly the time of Bach and Handel: all three men were born within a four-month span from late 1684 to early 1685. The dance forms of Grieg's suite recall the well-known suites of Bach, Handel, and their Baroque contemporaries; while the orchestration, the harmony, and especially the moods are distinctly innovative and Romantic. The Praeludium gallops along breathlessly; the Sarabande is elegant and innocent; the joyful Gavotte is decidedly rustic; the Air, songful but mysterious, evokes feelings of sorrow and nostalgia; and the bubbling Rigaudon, featuring solo violin and viola, brings the Suite to a brilliant conclusion.