

**MALAGA PHILHARMONIC ORCHESTRA / SEASON 2024-25**

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Teatro Cervantes

thursday 6 february 20.00 h  
friday 7 february 20.00 h

Inicio venta 10/09/2024

Prices A 27€ B 20€ C 15€ D 10€  
Usual discounts apply

## R. HAHN, É. LALO, R. SCHUMANN

Conductor Alexander Merzyn

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*Mozart* (Overture), IRH 52, Reynaldo Hahn

*Cello concerto in D minor*, Édouard Lalo

Nadège Rochart cello

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*Symphony No.3 in E flat major*, Op.97 'Rhenish', Robert Schumann

1.30 h (w/intermission)

[orquestafilarmonicademalaga.com](http://orquestafilarmonicademalaga.com)

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Program notes José Antonio Cantón

Reynaldo Hahn was a French musician born in Caracas (Venezuela) to a German father and Venezuelan mother of Basque descent who at an early age moved to Paris with his family in Paris. A lover of the famous writer Marcel Proust, he frequented the literary circles of the French capital, where he met the librettist Sacha Guitry. The two agreed to collaborate on a three-act musical comedy entitled *Mozart*. Dedicated to the playwright Francis Croisset, it was first performed at the Théâtre Edward VII in Paris in 1925.

Composed between 1876 and 1877, Édouard Lalo's *Cello concerto* is his most interesting work after his famous *Spanish symphony*, and is one of the favourite

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pieces of musicians who play this string instrument. Lalo's Spanish ancestry influenced the Spanish airs that appear in the Concerto's movements. It was premiered in 1877 at the Cirque d'Hiver in París by the Belgian cellist Adolphe Fischer, to whom it was dedicated.

The nickname of Robert Schumann's *Symphony No.3*, "Rhenish" stems from the fact that it was written in the fall of 1850 when the composer held the post of Musical Director in Düsseldorf, an important city in the Rhineland on the banks of the Rhine. The composer once declared that the history and spirit of that noble river and its people passed through his mind as he composed the symphony. It had a certain amount of success at its premiere in Düsseldorf in 1851 with the composer conducting. With the passing of time, it has acquired great aesthetic consideration as one of the most singular and referential examples among the most relevant orchestral works of German Romanticism.

