

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

Image not found or type unknown



Teatro Cervantes

thursday 8 may 20.00 h  
friday 9 may 20.00 h

Inicio venta 10/09/2024

Prices A 36€ B 27€ C 20€ D 12€  
Usual discounts apply

## J. PROHENS, J.M. CAÑIZARES, P.I. TCHAIKOVSKY

Conductor José María Moreno

—  
*Music for orchestra n°3*, Josep Prohens  
*Al-Andalus concert* (In memory of Paco de Lucía), Juan Manuel Cañizares  
Juan Manuel Cañizares guitar  
Miguel Ángel and Charo Espino clapping hands

— —  
*Symphony No.6 in B minor*, Op. 74 'Pathétique', Piotr Ilyich Tchaikovsky

1.45 h (w/intermission)

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

photo ©Amancio Guillén

Program notes José Antonio Cantón

The multifaceted musical personality of Josep Prohens, born in Felanitx (Majorca) in 1956, uniquely stands out amongst the creators of his generation, as can be deduced from his work *Music for orchestra No.3* in one movement. It was premiered at the Auditorium of Palma de Mallorca on the 12th of December, 2002 by the Symphony Orchestra of the Balearic Islands under the direction of the Swiss conductor Matthias Aeschbacher.

# TEATRO CERVANTES | ECHEGARAY DE MÁLAGA

The '*Al-Andalus*' *Concerto for flamenco guitar* by Juan Manuel Cañizares, dedicated to Paco de Lucía, is especially singular for its instinctive and cultured equation of classical music and flamenco in a manner so natural that both aesthetic realities seem to embrace each other, drinking from the same source. It was premiered in 2016 at the National Auditorium of Music in Madrid by the composer on guitar and the National Orchestra of Spain conducted by Josep Pops, advocate of its composition.

Tchaikovsky's *Symphony "Pathétique"* is an indisputable model of romantic symphonism. Premiered nine days before the composer's death, its nickname is due to his brother Modest, with the initial intention of giving it an impassioned and emotional, not tragic, sense. The most accepted and widespread consideration regarding the author's intentions is that it has a programmatic character reflecting retrospective autobiographical aspects in the three tempos preceding the requiem, which appears in the fourth movement and that is perhaps premonitory of the composer's imminent death due to cholera (official version), or suicide?