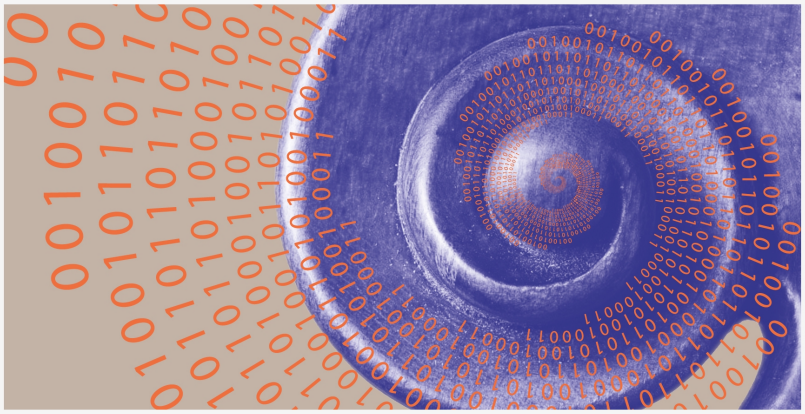
MUSIC / XI MÁLAGA CLÁSICA. REVOLUTIONS



Teatro Echegaray

wednesday **31** may 20.00 h

Inicio venta 14/04/2023

Price **15€** (single price)
Usual discounts do not apply
15% discount for the purchase of the 5 concerts of the series

NUEVOS CAMINOS

[NEW PATHS]

I
Heinrich Ignaz Franz von Biber (1644-1704). *Representative sonata in A major, for violin and piano*
Robert Kowalski violin / Julien Quentin piano

P.D.Q. Bach (Peter Schickele) (1742-1807). *Sonata for viola 4 hands and piano*
Laura Romero Alba viola / Tomoko Akasaka viola / Natalia Kuchaeva piano

Henry Cowell (1897-1965). 'Aeolian Harp', for piano solo
Julien Quentin piano

Niccolò Paganini (1782-1840). 'Moses Fantasie' on the G string, MS 23
Robert Kowalski violín / Natalia Kuchaeva piano

John Cage (1912-1992). 4:33´´, for piano solo
Julien Quentin piano

I I
Béla Bartók (1882-1945) / **Luciano Berio** (1925-2003). Selection of duos for two violins
Joanna Wronko violin / Anna Margrethe Nilsen violin

Zoltán Kodály (1882-1967). *Duo for violin and cello*, Op.7
Jesus Reina violin / Adolfo Gutiérrez cello

1.30 h (w/intermission)

Program (PDF es / en)
(Presentation, Málaga Clásica Talents, bios)

Expressive desire has always been a cause for the development of techniques in the arts. The wish for the representation of natural elements through different mediums, such as painting, sculpture or musical composition has shaped the way in which the mediums are used. Such is the case of the composer Biber, who recreates animal-like sounds through the language of the violin and piano (harpsichord originally). P.D.Q.

Bach, exploits a caricaturesque way of using the viola, crossing the boundaries from music to humor, and Cowell transforms the piano into a different instrument, extending the techniques used to play it. Paganini at once limits a four-stringed instrument to one string, and opens a whole world of expressive possibilities with just that one string, while John Cage calls for contemplation in silence, a revolution in and of itself. Berio explores texture in sounds and rhythm as a painter does with structure, and Bartók incorporates elements of folklore in creative ways, giving room to the work of Kodály, which melts folklore and sophisticated compositional techniques, creating a whole new organism in the universe of music.