## MALAGA PHILHARMONIC ORCHESTRA / SEASON 2021-22

Teatro Cervantes

thursday **16** june 20.00 h
friday **17** june 20.00 h

Inicio venta 28/10/2021

Prices A **24€** B **18€** C **13€** D **9€**
Usual discounts apply

# P. LIEBERSON, G. GERSHWIN, L. BERNSTEIN, A. MÁRQUEZ

Conductor JOSE MARIA MORENO
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*Neruda songs*, P. Lieberson
Don Krim contratenor
*Rhapsody in blue*, IGG 15, G. Gershwin
Victor del Valle piano
– –
*Candide* (Oberture), L. Bernstein
*An a american in Paris*, G. Gershwin
*'Danzon' nº 2*, A. Marquez

1.40 h (w/intermission)
orquestafilarmonicademalaga.com
Program notes Jose Antonio Canton

In his *Neruda Songs*, Peter Lieberson scatters strokes of coppery dissonance, unfinished phrases, tremors and tremolos that shine and vanish, as if the orchestra submerged itself and dodged to follow the emotional outlines of the vocal line, adapted to this poetic expression and depths that bind the earthly with the celestial, like the Buddhist vision which aspires to harmony between man, heaven and earth. Given a strong creative personality that sets him apart any prior model, George Gershwin, a self-taught musician, is an undeniable figure of music in the United States. *Rhapsody in blue*, which begins with this incomparable and extravagant clarinet solo, is still irresistible, with its syncopated rhythmic vibration and abandoned style coloured with select emblematic jazz elements that provide a kaleidoscopic recap of the different styles of North American music, particularly of Afro-American origins. It was premiered on the 12th of February 1924 by the jazz band of Paul Whiteman, who had commissioned the piece, with Gershwin at the piano and orchestration by Ferde Grofé.
Leonard Bernstein, who was very interested in Voltaire's novel *Candide*, asked the author Lillian Hellmann to write a libretto about the story for an operetta, which was premiered on Broadway in 1956 without much success due to the fragility of text, according to the critics. The enthralling overture, in which the composer exhibits an impressive orchestra with a great variety of instruments, musically summarises the content of the novel's fantastic story.

The symphonic poem *An American in Paris* was one of  Gershwin's most famous pieces. Composed in 1928 on commission from the orchestra conductor Walter Damrosch, who conducted its first performance on the 13th of December that same year at Carnegie Hall in New York, it is structured around different themes based on different languages of refined, popular and jazz origins. According to the composer, "my intention here is to represent the impressions of an American who visits Paris, and as he walks around the city, pays attention to the noise in the street and soaks in the its atmosphere."
Inspired by a Cuban dance, the Mexican composer Arturo Márquez composed his famous *Danzón nº2* in 1994 in response to the commission of the Philharmonic Orchestra of the Autonomous University of Mexico, which premiered the piece that same year. Sustained by excellent orchestration and expressed with suggestive rhythm, the piece produces in listeners an irresistible desire to dance.