MALAGA PHILHARMONIC ORCHESTRA / SEASON 2022-23



Teatro Cervantes

thursday **15** september 20.00 h
friday **16** september 20.00 h

Inicio venta 28/07/2022

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

R. ROLDÁN, R. STRAUSS, M. MUSSORGSKY / M. RAVEL

Conductor JOSÉ MARÍA MORENO
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Recreación, Ramón Roldán
Vier Letzte lieder, Trv.296 (Four last songs), Richard Strauss
Vanessa Goicoechea soprano
– –
Pictures at an Exhibition, Modest Mussorgsky / Maurice Ravel

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

According to Ramón Roldán, the author of *Recreación*, his work "could have also been called Música para después de una lectura de Lorca. The piece stems from the evocation that occurs following contact with the artistic event. The sounds and ideas that always remain in the senses are relished and recreated once again, in a process that is sometimes even more beautiful than the artistic event itself. Lorca's poetry is beautiful and evocative when it is read; but afterwards it leaves a deep taste in our mind, and we enter the process of recreation of the poet's fascinating world".
The *Four Last Songs* for soprano and orchestra are Richard Strauss' last works, composed in 1948 at the age of 84. They are considered one of the major examples of post-romantic lieder. They speak of the end of life and serene acceptance of destiny. Strauss did not live to hear them, as they were premiered in London on May 22nd, 1950 by the soprano Kirsten Flagstad and the Philharmonía Orchestra conducted by Wilhelm Furtwängler several months after his death in Garmisch-Partenkirchen, Bavaria.
Amongst the Russian musicians of the generation following Glinka, Mussorgsky can be considered the one with the most original personality. His suite for piano *Pictures at an Exhibition* stands out as a posthumous tribute to his good friend the painter, sculptor and architect Victor Hartmann, who died in 1873. Inspired by an exhibition organised in memory of that artist, the collection of these small pieces is unique as an example of programmatic music, given the fitting description of each one of the ten pictures contemplated in the suite.