

## W.A. MOZART, A. BRÜCKNER

Friday, 21 May, 20.30 h.

Saturday, 22 May, 20.00 h.



**Ticket sale: 18 December**

**Prices: A 21€ B 16€ C 12€ D 7€**

Conductor JOSEP CABALLÉ

Piano ERIC LE SAGE

Piano concerto no. 12 in A major, Kv. 414, W.A. Mozart

Symphony no. 7 in E major, A. Brückner

Luminous, refined and poetic, on the one hand; and majestic, severe and monumental, on the other. These are some of the adjectives used, respectively, for Piano concerto no. 12 in A major, Kv.414 by Wolfgang Amadeus Mozart (1756-1791) and for Symphony no. 7 in E major by Anton Brückner (1824-1896). Lyricism and artistic grandeur both figure in the praise garnered by both. Their happy union in this musical session reveals the indefinable and elusive nature of artistic genius.

Music came a long way in the barely one century separating these almost antagonistic pieces (Mozart started to compose his Concerto in 1782 and Bruckner his Symphony in 1881), but, most of all, both these pieces are evidence of the composer's different personalities. And yet both of them yearned to be recognised by the city in which they had chosen to settle, Vienna, which was artistically splendid in both periods. In 1782, Mozart, barely 26, had just arrived in the Austrian capital. In order to earn a living and make himself known, he composed a series of piano concerts to be performed by himself, among them the Kv. 414. He achieved his goal easily &ndash; throughout the years he would play on many occasions in more or less private events and would go on to becoming a highly sought after composer, performer and maestro. At the end of 1785, however, things would turn sombre.

By 1881, a 56 year old Brückner had accumulated a never-ending string of failures as a composer. However, his luck shortly changed: renowned conductor Arthur Nikisch saw the score for the Seventh Symphony and took on the personal task of premièring it. And so he did in Leipzig in 1884, garnering resounding success which was repeated in other German towns. After having received so much negative and biting criticism in the past, Brückner was still unsure as to whether make the work known in Vienna. In the end, he was convinced, and was greeted with the deserved praise he had long awaited.

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