

MALAGA PHILHARMONIC ORCHESTRA / SEASON 2024-25

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Teatro Cervantes

thursday **10** april 20.00 h
friday **11** april 20.00 h

Inicio venta 10/09/2024

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

Holy Week. M. RAVEL, C. SAINT-SAËNS, G. FAURÉ

Conductor José María Moreno

—
Pavane for a dead princess, M.19, Maurice Ravel
Tzigane, concert rhapsody for violin and orchestra, M.76, Maurice Ravel
Lana Zorjan violin
Introduction & Rondo capriccioso in A minor, Op.28, Camille Saint-Saëns
Lana Zorjan violin

—
Requiem, Op.48, Gabriel Fauré
Margarita Rodríguez soprano
César San Martín baritone
Coral Cármina Nova
Choral conductor Michele Paccagnella

1.30 h (w/intermission)
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Program notes José Antonio Cantón

The very popular *Pavane for a dead princess* was composed for piano by Maurice Ravel in 1899 and its orchestrated version, also by Ravel, was published in 1910. It was premiered the following year in Paris under the baton of Alfredo Casella, and was dedicated to the Princess de Polignac (Winnaretta Singer), a great patron and friend of the composer.

Although Ravel did not complete *Tzigane* until the spring of 1924, the idea of composing a work of this sort had occurred to him many years earlier in London, on admiring the very virtuoso Hungarian violinist Jelly d'Aranyi, to whom *Tzigane* is dedicated and who premiered the work in London on the 26th of April, 1924 at the Aeolian Hall.

Composed in 1863 and dedicated to Pablo Sarasate, Introduction and *Rondo capriccioso*, Op.28, is one of the masterpieces of Camille Saint-Saëns, truly challenging and testimony of the master's extensive knowledge of the violin. It was frequently programmed by Sarasate, which greatly contributed to its popularity in the years following its publication in 1870.

Given the great popularity of Fauré's *Requiem*, it is interesting to note the different changes it underwent from the first version in 1887-1888, which only had five movements, until the final one that was premiered in Paris at the Palace of the Trocadéro on the 12th of July, 1900, with a choir of 250 persons and the Orchestre de la Société des concerts du Conservatoire, all under the baton of Paul Taffanel. In respect to the work, Fauré wrote: "Everything that I felt by way of religious illusion I put into my Requiem, which moreover is dominated from beginning to end by a very human feeling of faith in eternal rest."