

MALAGA PHILHARMONIC ORCHESTRA / SEASON 2020-21



Teatro Cervantes

saturday 14 november 12.00 h  
sunday 15 november 12.00 h

Inicio venta 10/09/2020

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

## A. GARCÍA ABRIL, J. RODRIGO, M. DE FALLA

**NOTICE. New dates and time (14 and 15 November, 12.00 pm)**

Tickets already purchased for the concerts will be used for the new dates and time (the concert on the 12th is moved to Saturday the 14th and the concert of the 13th, to Sunday the 15th, both at 12.00 pm)

Spectators who do not wish to attend this concert must send an email to [jguzman@teatrocervantes.es](mailto:jguzman@teatrocervantes.es) requesting a refund, which will be processed automatically as soon as service conditions make this possible.

Tickets purchased at the box offices can be returned there from the November 10.

Conductor JOSE MARIA MORENO

*Canciones y danzas para Dulcinea* (suite for orchestra), A. García Abril

*Concierto de Aranjuez* (for guitar and orchestra), J. Rodrigo

José María Gallardo del Rey guitar

*El amor brujo* (orchestral suite - 1915 version), M. de Falla

Rocio Bazan flamenco singer

1.15 h (w/out intermission)

[orquestafilarmonicademalaga.com](http://orquestafilarmonicademalaga.com)

Program notes Jose Antonio Canton

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The suite for orchestra *Canciones y danzas para Dulcinea* by Antón García Abril, a Spanish composer from Teruel, is clearly inspired by Cervantes. It was premiered with considerable success on the 12th of August 1993 in the Asturian town of Ribadesella by the Orchestra of the Principality of Asturias, conducted by Jesse Levine.

Premiered on the 9th of November, 1940 at the Palau de la Música in Barcelona by the guitarist Regino Sainz de la Maza as soloist and the Philharmonic Orchestra of Barcelona with Cesar Mendoza Lasalle as Conductor, the *Concierto de Aranjuez* was composed by Joaquín Rodrigo in Paris the year before at the request of the great guitarist from Burgos, to whom it is dedicated.

The ballet *El amor brujo*, composed by Falla in 1914 and described as a "gypsy musical piece (*gitanería musical*)", was adapted for orchestra in 1925 as a suite with

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thirteen movements which tell with music a gypsy story of witchcraft and superstition.  
"To write this piece I used simple, popular ideas, some of them taken from Pastora Imperio, who sings them as part of her tradition, and which are without a doubt 'authentic' [...] I always kept the popular motif, dressed with a technique adapted to its character but that forms a homogeneous 'whole'. This is my artistic conviction, and this is what I did in *La vida breve*", as the composer explained to the press.



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