MALAGA PHILHARMONIC ORCHESTRA / SEASON 2020-21



Teatro Cervantes

thursday **17** june 19.00 h
friday **18** june 19.00 h

Inicio venta 30/04/2021

Price **24€** (single price)
Usual discounts do not apply

M. MARQUÉS, T. BRETÓN

Notice for Season Ticket holders
Current health regulations do not allow us to have the necessary seating capacity to attend to all season ticket holders. We are refunding the amount corresponding to this programme. Tickets may be purchased from 6:00 p.m. on April 30, at the box office with the same discount for season tickets or by Internet if the purchase is without a discount and with the possibility of choosing.

Conductor JOSE MARIA MORENO
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El reloj de Lucerna (selection), M. Marques
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La verbena de la Paloma (concert version), T. Breton
Raquel Lojendio soprano
Cesar Sanmartin baritone
Marga Cloquell soprano
Cristina Faus mezzo-soprano
Amelia Font mezzo-soprano
Luis Pacetti tenor
David Sanchez baritone
Aida Sanchez stage director-stage manager
Coro de Opera de Malaga
Choir conductor Salvador Vazquez

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

Premiered on the 1st of March, 1884 at the Apolo Theatre in Madrid, three act lyric drama *El reloj de Lucerna* by the composer from Mallorca Pedro Miguel Marques, with a libretto by Marcos Zapata, who also wrote the year before Marques' other major zarzuela, *El anillo de hierro*. *El reloj de Lucerna* is about a story that occurred in the Swiss canton of Lucerne in the mid-1th century. In addition to the interesting dramatic structure of Zapata's text, the musical motifs of the overture intertwined in a brilliant instrumentation are noteworthy, as well as the trio and the final quintet of the first act.

The lyric one act comic sketch *La verbena de la Paloma* was premiered at the Apolo

Theatre in Madrid on the 17th of February, 1894, with huge success mainly due to the characterisation of the protagonists, the city atmosphere depicted in the stage setting, which was changed three times in the initial performances, the agile stage action and the timely use of jokes and expressions typical of the popular talk of Madrid. In respect to the music, note should be made of Tomas Breton's prior operatic experience, which enabled him to overcome the limitations of the zarzuela and display his outstanding command of different lyrical styles.