

## MALAGA PHILHARMONIC ORCHESTRA / SEASON 2024-25

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Teatro Cervantes

thursday 31 october 20.00 h  
friday 1 november 20.00 h

Inicio venta 10/09/2024

Prices A 27€ B 20€ C 15€ D 10€  
Usual discounts apply

## M. RAVEL, H. TOMASI, E. GRANADOS, J. GURIDI

Conductor Sylvain Gasaçon

—  
*Mother goose*, Maurice Ravel  
*Concerto for alto saxophone and orchestra*, Henri Tomasi  
Elisa Urrestarazu saxophone

— —  
*Goyescas* (Overture), Enrique Granados  
*Ten basque melodies*, Jesús Guridi

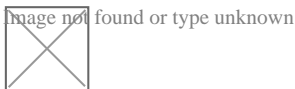
1.40 h (w/intermission)

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Program notes José Antonio Cantón

The great success of Maurice Ravel's *Bolero* could prevent us from appreciating the subtleties of this most significant work. The refinement of the orchestral textures used in the suite *Mother goose* is an endless source of amazement, and the radiant orchestration demonstrates Ravel's absolute command of this musical art. The original piano version of the suite was dedicated to Mimie and Jean, the two young children of his friends the Godebskis.

Henri Tomasi was a prolific composer and conductor born in Marseille in 1901. He





studied at the Conservatory of Paris with Vincent d'Indy and Paul Dukas, from whom stemmed some of the creative concerns that appear in his compositions, such as mysticism, great emotional intensity, brilliant orchestration, impressionism and an atmospheric sonority. Composed in 1949, his *Concerto for alto saxophone* was dedicated to Marcel Mule, a renowned French saxophonist.

In *Goyescas* we find Enrique Granados' polyhedral romanticism, a style essentially based on the lines of the romantic world, filtered through the sieve of popular expression and a Spanish artistic recreation of the 18th century through Goya's scenography and Domenico Scarlatti's musical universe.

*Ten basque melodies* is one of Jesus Guridi's most successful and best known works. They were premiered with great success on the 12th of December, 1941 by Enrique Jordá, their dedicatee, conducting the Madrid Symphony Orchestra at the Monumental Cinema. In 1947, Guridi used them to illustrate his entrance speech, entitled *Popular songs as matter for musical composition*, as a member of the Royal Academy of San Fernando, thus leaving a reference regarding the influence of folklore on cultivated creations based on traditional music.

