

**MALAGA PHILHARMONIC ORCHESTRA / SEASON 2024-25**

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Teatro Cervantes

thursday **27** march 20.00 h  
friday **28** march 20.00 h

Inicio venta 10/09/2024

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

**E. GRANADOS, W. ZELENSKI, P.I.  
TCHAIKOVSKY**

Conductor Charles-Olivieri Munroe

—  
*Three Spanish dances*, Enrique Granados  
*In the Tatra Mountains* (Overture), Op.27, W?adys?aw ?ele?ski

— —  
*Orchestral suite No.3 in G major*, Op.55, Piotr Ilyich Tchaikovsky

1.30 h (w/intermission)

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

Program notes José Antonio Cantón

Composed in 1883, Enrique Granados' *Spanish dances* represent the most obviously nationalistic music of his catalogue, a remarkable example of the influence of the principles of the maestro Felipe Pedrell. In the *Dances*, popular inspiration is dressed in an absolutely romantic musical language. Here Granados is not harmonising folk motifs, as his themes are original, although the connection with popular tradition is evident.

W?adys?aw ?ele?ski was a Polish musician born on the 6th of July, 1837, in the village of Grodkowice, not far from Krakow. He began his musical studies in Poland, and continued in Prague, where he also obtained a doctorate in Philosophy, and later

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in Paris where he perfected his composition skills. The orchestral overture *In the Tatra Mountains*, written in 1870, is a composition in sonata form with fugato in the development, and is considered very representative of his orchestral creativity. Tchaikovsky wrote his four suites for orchestra between 1879 and 1887. Except for the last one, at some point of their creation his intention was to convert them into symphonies. However, on observing that he had composed danceable, light-hearted movements lacking the importance of the sonata-allegro form, and thus without the possibility of symphonic development, he concluded his suites with a set of themes and a large scale. The *Suite No.3 in G Major*, Op. 55, written between April and July 1884, is dedicated to the German pianist, conductor and composer Max Erdmannsdörfer, who conducted the piece in Moscow in January 1885, several days after the world premiere in Saint Petersburg under the direction of Hans von Bülow at a concert organised by the Russian Musical Society.