MUSIC / IX MÁLAGA CLÁSICA. THE ART OF THE VIOLIN



Teatro Echegaray

thursday **4** november 20.00 h

Inicio venta 22/09/2021

Price **15€** (single price)
Usual discounts do not apply

EL VIOLINISTA DE DIOS Y LOS PROFETAS

[God´s fiddler and the prophets]

I
Josef Suk (1874-1935), *Love Song*, Op.7 No.1, for violin and piano
Jenö Hubay (1858-1937), ´Valse Caprice´ from *3 Morceaux*, Op. 52, No.3, for violin and piano
Jesús Reina violin / Antonio Ortiz piano
Fritz Kreisler (1875-1962), *Schön Rosmarin*, for violin and piano / *Liebesleid*, for violin and piano
Erzhan Kulibaev violin / Óscar Martín piano
Giovanni Battista Viotti (1755-1824), ´Maestoso moderato e con molta espressione´ from *Duetto concertante in c minor*, Op. 29, No. 3, for two violins
Jean-Marie Leclair (1697-1764), ´Gavotta´ and ´Presto´ from *Sonata for two violins,* Op.3 No. 5
Charles-Auguste de Bériot (1802-1870), ´Moderato tempo di Bolero´ from *Aria Spagnola* Op. 113 n. 6 in D major, for two violins
Koh Gabriel Kameda violin / Alissa Margulis violin
Henryk Wieniawski (1835-1880), *Polonaise de concert no.1 in D major*, Op.4, for violin and piano
Erzhan Kulibaev violin / Antonio Ortiz piano

I I
Ferdinand David (1810-1873), A selection of works of *Bunte Reihe*, Op.30, for violin and piano
Serenade / Impromptu in B flat major / Erinnerung in C major / Im Sturm in F minor
Anna Margrethe Nilsen violin / Julien Quentin piano
arr. Jascha Heifetz (1901-1987), *Beau Soir* by Claude Debussy, arr. for violin and piano
'It Ain´t Necessarily So' (*Porgy and Bess*) by George Gershwin, arr. for violin and piano
Erzhan Kulibaev violin / Óscar Martín piano
Jesús de Monasterio (1836-1903), *Adiós a La Alhambra*, for violin and piano
Pablo de Sarasate (1844-1908), *Capricho Vasco*, Op. 24, for violin and piano
Jesús Reina violín / Óscar Martín piano

1.15 h (w/out intermission)
www.malagaclasica.com

Program (PDF es / en)
(Presentation, Málaga Clásica Talents, bios)

In this concert one finds pioneers and performers of the violin whose names have been engraved in history. From modern times the name Jascha Heifetz stands out, having been nicknamed “God's Fiddler”. But before him is a lengthy row of pure violin virtuosos, known for their personal style, sound and also self-composed pieces. Enriching the violin repertoire, they wrote pieces that suited their own way of playing and technique, somewhat resembling todays popular music singer-songwriters. Besides, premiering pieces would always excite an audience that was hungry to hear new sounds, for more virtuosism and to feel their hearts being touched by intimate encores.