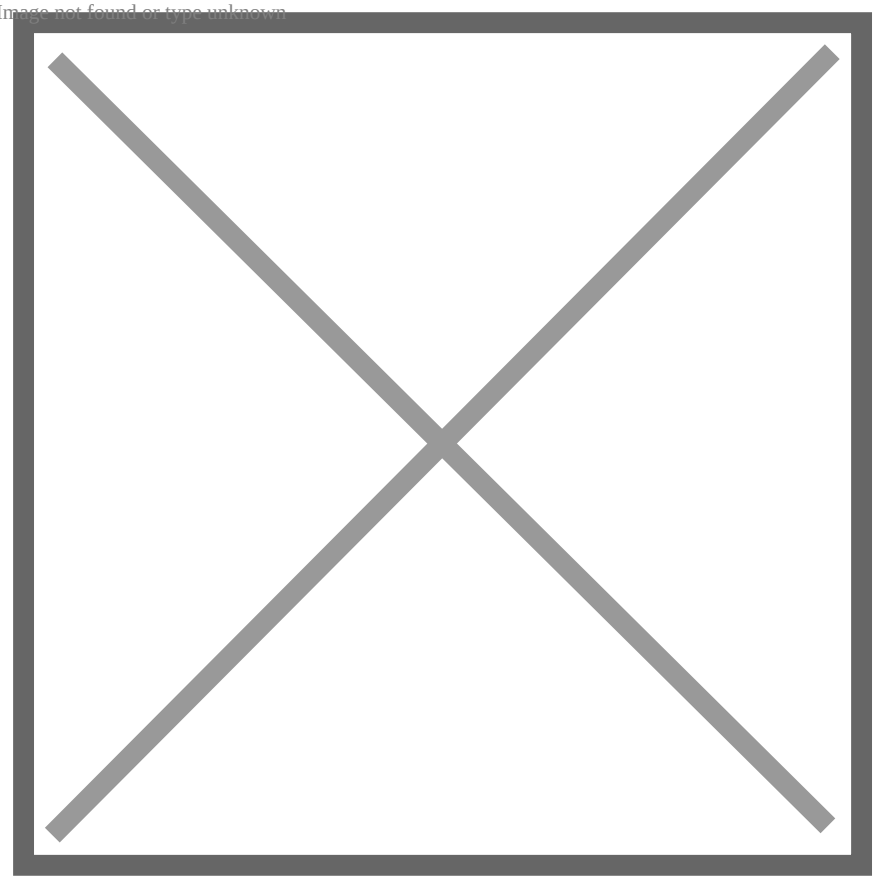
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MALAGA PHILHARMONIC ORCHESTRA / SEASON 2021-22

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Teatro Cervantes

thursday **10** february 20.00 h
friday **11** february 20.00 h

Inicio venta 28/10/2021

Prices A **24€** B **18€** C **13€**
Usual discounts apply

D. PÉREZ CUSTODIO, B. BARTÓK, J. BRAHMS

Conductor MANUEL COVES
–
Ce que vivent les violettes (ACIM*), D. Perez Custodio
Concerto for viola and orchestra, Sz 120, B. Bartók
Isabel Villanueva viola
– –
Symphony No. 4 in E minor, Op.98, J. Brahms

1.10 h (w/out intermission)
orquestafilarmonicademalaga.com
photo ©Fernando Ramos
Program notes Jose Antonio Canton
*Asociación de Compositores e Intérpretes Malagueños
(Association of Composers and Performers of Malaga)

The piece *Ce que vivent les violettes*… by the composer from Algeciras Diana Perez Custodio was inspired by verses of the poet Maria Victoria Atencia, from Malaga, written as an epitaph and engraved in the English Cemetery of Malaga near the tomb of a baby girl called Violette, who only lived for thirty days. The composer and the poet developed a strong emotional and artistic bond, having been affected by a

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common shattering experience. As explained by the composer, "I composed this piece to create a parallel between her experience and mine, and at the same time to try to give a voice to a little girl who was certainly greatly loved during her short passage on earth".

Composed in 1945 in the United States, Bela Bartok's incomplete and posthumous *Concerto for Viola and Orchestra* was finished by his student Tibor Serly. It was premiered on the 2nd of December 1949 by the British violist William Primrose, who had commissioned the piece and to whom it is dedicated, with the Minneapolis Symphony Orchestra conducted by Antal Doráti.

Brahms *Fourth Symphony*, Op.98 can be considered one of the most fascinating creations of this genre, with its fusion of baroque formality and the most passionate romanticism, reaching a maximum degree of tension and lyricism in the last movement, conceived in the form of passacaglia music based on the chorus of J.S. Bach's *Cantata*, BWV 150.