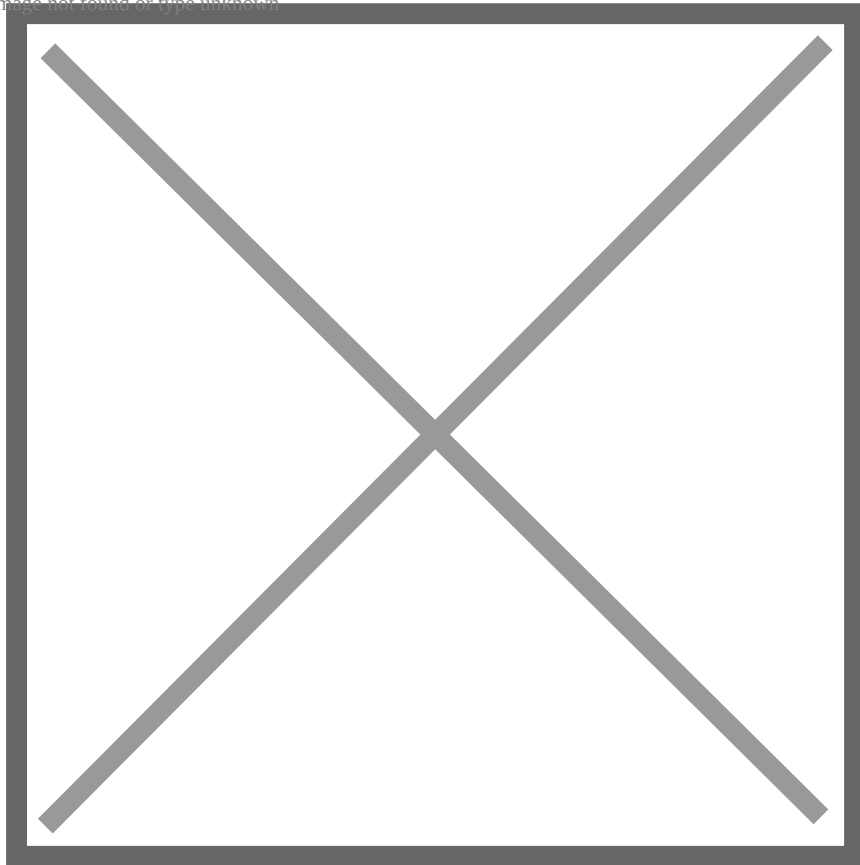




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OPERA AND RECITALS / METALÍRICA

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Teatro Echegaray

saturday **10** december 20.00 h

Inicio venta 21/10/2022

15€ Lyric Season Holders

20€ General

Usual discounts do not apply

LUIS ALBERTO DE CUENCA · JOSÉ CARRA

Poems by Luis Alberto de Cuenca plus a poem by José Somoza

Rhapsoda Luis Alberto de Cuenca

Composer José Carra

Lucía Millán soprano

Luis Pacetti tenor

Malaga Symphony Orchestra Ensemble

Pianist José Carra

Conductor José Luis López Antón

Programme

Amour fou, from *La caja de plata*, Renacimiento, 1985

La malcasada (to Jon Juaristi), de *El otro sueño*, Renacimiento, 1987

El desayuno, from *El hacha y la rosa*, Renacimiento, 1993

Volveremos a vernos, from *El hacha y la rosa*, Renacimiento, 1993

Abre todas las puertas (to Antonio Sánchez Jiménez), de *Sin miedo ni esperanza*, Visor, 2002

Estoy aquí, from *Sin miedo ni esperanza*, Visor, 2002

Paseo vespertino (para Alicia), from *El reino blanco*, Visor, 2010

Blagdaross (para Nicole Brezin), from *Después del paraíso*, Visor, 2021

La luna mientras duermes te acompaña, by José Somoza, from *Las cien mejores poesías*



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de la lengua castellana, ed. Luis Alberto de Cuenca, Espasa Calpe [colección Austral, número 422], 1998

1.00 h (w/out intermission)

photo ©Jose Antonio Alba ©Miguel Palop ©Saray Ramos

“Poetry and music were born at the same time at the dawn of Hellenistic civilisation, with Safo, Alceo, Anacreonte and many others colouring the cultural horizon with a new sensitivity centred on the individual. and not on the tribe’s *Volkgeist*. The lyric genre asked to be let in, although the new creation of the human spirit never entailed abolition of the epic genre. Instead, it was more a question of developing a project that included musical instruments such as the lyre, with the poet’s voice accompanied by the instrument’s chords disseminating throughout the world matters that until then had been considered secondary, such as love: a feeling that from then one would never stop to pursue poetry, by then deprived of tribal heroes, and addressed in domestic terms, apparently minute, insignificant, ephemerons, perishable. This fundamental event did not happen in Mesopotamia, or in Egypt, but in archaic Greece, teacher of life and poetic creation which it enriches, to which it gives beauty and consolation. My poems aspire to join forces with that poetry which did not exist without music and with that music that relied on words to fulfil its destiny.” Luis Alberto de Cuenca

The series *Metalírica* explores one of the most ancient and fertile collaborations between the artistic manifestations of music and poetry. Two forms of expression destined to get along since their origins, and whose paths continue to be closely intertwined, as they were in ancient Greece when the *aíodos* recited their verses accompanied by a lyre. Three poets and three composers will be the protagonists of performances in which the recited word, the voice of the rhapsodist and the words sung will coexist in a dialogue which, we hope, will be revealing.

An ambitious project that combines young talent and renowned artists of prestige, in which the verses of the poets will unfold new wings with compositions created specifically for the occasion, with a firm commitment to contemporary musical creation. A select instrumental chamber group and emerging vocalists of the Malaga lyric scene will be in charge of the performance, reaffirming Teatro Cervantes’ commitment to new local lyric talent.

