MALAGA PHILHARMONIC ORCHESTRA / SEASON 2022-23

Teatro Cervantes

thursday **2** march 20.00 h
friday **3** march 20.00 h

Inicio venta 28/07/2022

Prices A **24€** B **18€** C **13€** D **9€**
Usual discounts apply

W.A. MOZART, R. VAUGHAN WILLIAMS, B. BARTÓK

Conductor CARLOS DOMÍNGUEZ-NIETO
–
Symphony No. 14 in A major, K 114 (*), Wolfgang Amadeus Mozart
Concerto for bass tuba and orchestra in F minor, IRV 92, Ralph Vaughan Williams
Sergio Rey bass tuba
– –
Concerto for orchestra, Sz.116, Béla Bartók
(*) First performance by the OFM

1.45 h (w/intermission)
orquestafilarmonicademalaga.com
Program notes Jose Antonio Canton
photo ©Tobias Melle

The *Symphony in A major*, K 114 by Wolfgang Amadeus Mozart is dated on the 30th of December, 1771, when the composer was fifteen years old. He had just returned with his father to Salzburg following his second trip to Italy. The symphony is noteworthy for the novelty of its melodies and the transparent beauty of its sound. Each movement is integrated, with its differences, in the symphony with the clear intention of marking its own character, in contrast with the composer's previous symphonic experiences.
The *Concerto in F major for Bass Tuba and Orchestra* by Ralph Vaughan Williams was premiered on the 13th of June 1954 by Philip Bramwell Catalinet as soloist and the London Symphony Orchestra, to which it was dedicated on occasion of its 50th anniversary, with Sir John Barbirolli conducting. The originality and novelty of the work is astonishing, highlighting the creative capacity of a composer who was more than 80 years old.
Béla Bartók's *Concerto for Orchestra*, Sz. 116 was premiered on the 1st of December, 1944 in Boston by Sergei Koussevitzky with his spectacular Boston Symphony Orchestra. It was composed during the summer of 1942 in Saranac Lake, New York, where the musician had found refuge after fleeing from World War II. It is dedicated to Natalie Ushkov, Koussevitzky's first wife. Bartók composed the piece in five movements arranged with concentric symmetry, which he had previously experimented in his fourth and fifth quartets.