



HECTOR BERLIOZ

CSO
March 2019

Newsletter

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Berlioz anniversary concerts

The great 19th century French composer Hector Berlioz holds a unique place in musical history. Far ahead of his time, he was one of the most original of great composers, but also an innovator as a practical musician, and a writer and critic whose literary achievement is hardly less significant than his musical output. Few musicians have ever excelled in all these different fields at once.

His CSO first celebration concert on the 2nd includes in its first part Beethoven 4th piano concerto, one of the central works of the clavier concerti literature, interpreted by brilliant Spanish virtuoso, **Rosalia Lasheras**.

Young violinists, great talents

CSO is delighted to promote Egyptian wunderkind **Jana Samir** & **Rana Abdelwahab** to perform Vitali's Chaconne and Saint-Saens "Havanaise" for Violin & Orchestra. They will be preceded by Beethoven overture "The Consecration of the House" that bears the influence of Bach and Handel especially in its famous trumpet fanfare used by Egyptian TV series in the seventies.

A perfect conclusion is Bizet's Symphony in C that according to Grove's Dictionary, "reveals an extraordinarily accomplished talent for a 17-year-old student, in melodic invention, thematic handling and orchestration". The maestro is **Ahmed Atef**.



Rosalia Lasheras

Is Piano soloist in Beethoven 4th concerto on the 2nd

Romeo & Juliet: A perfect Symphony

No single work has inspired as many artists as Romeo and Juliet, including prose or verse adaptations, films, television shows, paintings, and music.

In classical music alone, Romeo and Juliet has inspired many operas, some ballets, and considerable orchestral and choral music.

Along with Bellini's *I Capuleti ed i Montecchi*, Gounod created the most famous operatic version of Shakespeare's tragedy.

Tchaikovsky's *Romeo and Juliet Fantasy Overture* set a standard in some ways for what we think of as love music.

Prokofiev ballet *Romeo and Juliet* was an instant success in 1940 and became recognized as the crowning achievement of Russian dramatic ballet. In concert halls or ballet performances, *Romeo and Juliet* quickly became one of Prokofiev's most loved music.

Nino Rota soundtrack for Franco Zeffirelli's *Romeo and Juliet* received nearly as much critical praise as the film itself in 1968.

And finally, of course, there's the 1957 musical *West Side Story*, Leonard Bernstein's modern take on *Romeo and Juliet* where the Capulets & Montagues became the New York Sharks and Jets.

Berlioz first encountered Shakespeare in 1827, when he saw a performance of *Romeo and Juliet* at the Odéon Theater in Paris. Juliet was played by the actress Harriet Smithson, with whom Berlioz fell instantly in love and married in 1833.

When the opportunity came to start composing, he decided to compose a choral symphony. Besides a large orchestra, Berlioz' *Roméo et Juliette* uses two choruses to represent the warring families & three soloists to depict minor characters in the play.

Because he thought that only music, not words, could convey the star-crossed couple's love, the orchestra alone portrays *Romeo and Juliet* themselves.

After all, operatic love duets were commonplace, but no one had yet attempted to portray love with programmatic symphonic music initiated by Franz Liszt.

The soloists on the 2nd are Italian Mezzo-Soprano **Anna Maria Chiuri**, Egyptian Tenor **Amr Medhat** and Bass **Reda El Wakil** accompanied by A Cappella choir under Choir Master **May Gvineria**. Musical Director **Ahmed El Saedi** will conduct the Egyptian premiere of this masterpiece.

THE SOLOISTS



Anna Maria Chiuri
Mezzo-Soprano



Amr Medhat
Tenor



Reda El Wakil
Bass

Harold in Italy

The concert on the 9th starts by Wagner sublime Vorspiel und Liebstd from opera "Tristan und Isolde" sung by Egyptian prima donna **Iman Moustafa**.

Afterwards we'll be delighted by Rachmaninov's most enduringly popular compositions that established his fame as a great composer: The second piano concerto interpreted by Ramzi Yassa the nation's foremost virtuoso pianist.

A perfect conclusion to celebrate March major composer is one of his 4 large scale orchestral masterpieces i.e. Berlioz symphony for viola & orchestra:



RAMZI YASSA

Is the soloist in Rachmaninoff 2nd Piano Concerto on the 9th

Harold in Italy based on Lord Byron poem as a commission from Nicolo Paganini to play on his Stradivarius alto. The soloist is **Sindy Mohamed** under the baton of Maestro **Nader Abbassi**

Cleopatra & Symphonie Fantastique

Nino Rota was a celebrated film composer but his 2nd cello concerto interpreted on the 16th by **Victoria Kapralova** proves that he can indeed create larger musical structures for his highly inspired themes.

There was a revival of interest in Berlioz cantata La mort de Cléopâtre, which has become a favorite showcase for mezzo-soprano **Yulia Savrasova**, and represents perfectly the emotional suicide of the queen of

Egypt. Although major operas like Verdi's Aida, Mozart's Magic Flute, Handel's Julius Caesar etc.. are associated with Egypt, Berlioz's original scène lyrique deserves a unique consideration among works inspired by the pharaohs civilization.

The conclusion is the most innovative symphony of the 19th century that was born from diabolical passions: Symphonie Fantastique under the baton of Musical Director **Ahmed El Saedi**



Yulia Savrasova

Is singing La mort de Cléopâtre cantata on the 16th.

Brahms String concerti in one unique night

The violin concerto by Johannes Brahms is a part of the major repertoire of violin literature. It was written for a Hungarian virtuoso violinist, Joseph Joachim. Joachim's input on this violin concerto is tremendous and the cooperation between Brahms and Joachim can be seen in their correspondences. The fact that this violin concerto was written for a most famed and virtuoso violinist of that time suggests its difficulty. The concerto requires tremendous technique from the violinist performing the work. An added problem to the difficulty in technique is that the technique used is very unviolinistic. It is almost pianistic rather than violinistic when arpeggios are used in the exposition of the first movement. Despite the virtuoso and pianistic nature of the technique, it serves the music. There is no meaningless technique which is why this piece is among the major violin works. The main body of this dissertation is a comparison of fingerings in eight different editions. The fingering is a topic that many great pedagogues have written about. The importance of choices in fingering is passed on from teacher to student in every studio. The fingering should provide a technically easier solution to the problem, while still serving the music. However, there can be many different fingerings which serve both

technique and music. The rationale for the ultimate fingering is presented here. Also, many well-known formulas in violin fingering are described according to the examples that are given. The search for the best fingering for oneself can be an arduous task, however the knowledge gained by trial and error forces one to be more aware of different fingerings and their influences on violin playing.

On the other hand, by combining a violin and cello for the solo portions of his final orchestral work, Brahms was able to create a "super" stringed instrument with a sonority and range that neither alone could offer. Just consider the first time they are heard together, at bar 46 of the opening movement, as they careen smoothly in a single phrase from the top of the fifth position on the violin's highest string to the cello's lowest note and then back and forth again, as if Brahms were proudly displaying his new invention (but, typically for a composer firmly entrenched in the resources of the past, his creation was comprised of two unaltered traditional instruments).

On the 23rd **Abada Ahmed** will perform the violin concerto while **Hossam Shehata** and cellist **Zita Varga** will share the double concerto performance with guest conductor **Mina Zikri**.

THE SOLOISTS



Hossam Shehata
Violin



Zita Varga
Cello

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