



BRAHMS & SCHUMANN

CSO
May 2019

Newsletter

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Beethoven, Schumann and Brahms

Works of mentor and mentee, Robert Schumann and Johannes Brahms, two in a long line of great German Romantic composers, will be featured in the concert on the 4th under the baton of maestro **Nader Abbassi**.

The Alto Rhapsody, Op. 53, is a composition for contralto, male chorus, and orchestra by Brahms, was written, as a wedding gift for Robert and Clara Schumann's daughter, Julie. The soloist will be mezzo-soprano **Jolie Faizy** accompanied by A Cappella choir under Choir Master **May Gvineria**.

Pianist **Moushira Issa** will perform Beethoven first piano concerto. Chronically this is the composer's third attempt at the genre, following an unpublished WoO4 of 1784 and the Concerto Op.19.

Schumann 4th symphony is far and away the most formally innovative of the composer's four symphonies: the four movements, each structurally incomplete, are to be played without any break. Collectively, they form a single large-scale formal design.



Jolie Faizy

Is performing Brahms Alto Rhapsody



Moushira Issa

Interprets Beethoven 1st concerto on the 4th

Orchestra Show Case

In the first concert within the holy month of Ramadan, CSO concertmaster **Yasser El Serafi** conduct & performs on the 16th timeless classics.

Rachmaninov's Vocalise was originally written for voice and orchestra but was transcribed to almost all instruments including violin. On the other hand Tchaikovsky Serenade mélancolique is based on melody of the kind that is hard to get out of your head after you have heard it.



YASSER ELSERAFI

Is both the conductor and violin soloist on the 16th.Orchestra Show Case Gala

The end of this intimate soirée will be Beethoven 2nd symphony, where the master replaced the standard minuet and instead, a scherzo took its place, giving the composition even greater scope and energy.



Shady Darwish

Is performing Haydn Cello concerto No. 1 on the 16th.

It is interesting to notice that of the three Viennese classical masters, Haydn—who otherwise had much less interest in the concerto than either Mozart or Beethoven was the only one to write works for cello and orchestra. Haydn's C Major Cello Concerto has become a staple of the cello repertoire, after its 20th century premiere by Miloš Sádlo and the Czechoslovak Radio Symphony Orchestra,

conducted by Sir Charles Mackerras, is 1962. Many famous artists, including Jacqueline du Pré, Yo-Yo Ma, Julian Lloyd Webber, Pierre Fournier, Mstislav Rostropovich, Heinrich Schiff, Lynn Harrell, Christine Walevska, Mischa Maisky, and Steven Isserlis have recorded it.

On the 16th the soloist is Egyptian virtuoso **Shady Darwish**.

Oriental Flair

In the holy month of Ramadan, exotic music with Oriental inspiration is a perfect choice on the 25th

Maestro **Hisham Gabr** starts this Oriental night by music based on 1001 Nights fairy tales by Aladdin suite by the major Danish composer Carl Nielsen. The scene is set with the 'Oriental Festive March', which uses minor keys to evoke the mysterious splendor of the east. The composer's gift for scene-setting is even better heard in 'Aladdin's Dream', a hymn on muted strings which soon gives way to a charming waltz blessed with a lyrical lightness typical of Nielsen; it disappears suddenly like a twisting plume of smoke. The inflected modal opening of the 'Hindu Dance' is representative of Oriental tokenism typical of the time. Again, there's nothing authentically Chinese about the 'Chinese Dance' but the music is absolutely Nielsen's in its pushing through repeated notes towards sudden shifts in gait, and in its thrifty sense of climax. Next comes the Suite's most



fascinating movement. Nielsen was rightly proud of 'The Marketplace in Ispahan'. In conjuring the bustle of an Oriental market place the composer superimposes four separate musical statements, each greeting the listener as if from different corners of the souk; Two vigorous dances conclude the Suite: the imposing 'Dance of the Prisoners' and, finally, the furiously energetic 'Negro Dance', a rollercoaster that accelerates as it hurtles towards its conclusion.

Another oriental insight is from Azerbaijan where folk melodies influenced Fikret Amirov. At this concert, *Shur* is a new genre he created based on Arabic maqam & called symphonic mugam.

The perfect end is one of the repertoire's most popular orchestral works: Rimsky-Korsakov's Scheherazade. Throughout, the music showcases his mastery as an orchestrator; in terms of the pure, sensory pleasure of sound, he is unsurpassed.

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