



CHARLES GOUNOD.

CSO
June 2018

Newsletter

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A feast of music at the end of the season

CSO celebrates two feasts this month: "Lesser Bairam" and Fête de la musique, "World Music Day" that was originated by the French Minister of Culture, Jack Lang in 1982.

Khairat, Mozart and Bizet

In order to promote Egypt symphonic music, the orchestra will perform on June 2nd the *Variations of a theme by Sayed Darwish*, from the 3rd symphony of Abu Bakr Khairat, one of the first generation of national composers and architect of Academy of Arts complex & Sayed Darwish Concert Hall.

Mozart 3rd violin concerto is his most popular of the genre. The sweetness of its melodies are hardly surpassed by virtually nothing he ever wrote.

According to Grove's Dictionary, Georges Bizet's *Symphony in C* "reveals an extraordinarily accomplished talent for a 17-year-old student, in melodic invention, thematic handling and orchestration. It was a student assignment of his conservatoire professor, composer Charles Gounod!

Concertmaster **Yasser El Serafi** is soloist & conductor.



Abu Bakr Khairat

The leading Egyptian composer and architect



Yasser El Serafi

Solo Violin and Conductor of the concert on the 2nd

From Egypt to Azerbaijan

As a commission from the Finnish government to celebrate the independence centennial, composer Sabry Hmida in *Salute to Finland* is inspired by Sibelius Finlandia to pay tribute to this great country by merging cleverly Egyptian original music within a wonderful Nordic flow in a unique symphonic structure in A major.

Afterwards, **Ahmed Farag** interprets Richard Strauss *Oboe concerto* under the baton of **Mohamed Sharara**. Another oriental insight is



AHMED FARAG

Is the soloist in Richard Strauss Oboe Concerto on the 9th

from Azerbaijan where folk melodies influenced Fikret Amirov's music. At this concert, *Shur* is a new genre he created based on Arabic maqam & called symphonic mugam. The perfect end is Mussorgsky tone poem *Night on a bare mountain*.



Hassan Moataz El Molla

Is performing Lalo's concerto on the 23rd

Gounod Bicentennial on French Gala

French music has a particular taste that is evident in one of Berlioz's most popular and virtuosic overture *Le Carnaval Romain*. Nowadays the Symphonie espagnole overshadows everything else Lalo composed, but his *Cello Concerto*, whose soloist is **Hassan Moataz**, ranks among his finest achievements.

Although Gounod is best known today for his operas Faust and Roméo et Juliette, his instrumental music scoring is transparent and the French touch is particularly evident in his *second symphony* with a constant flow of pleasing melodies. The conductor of the special "La Fête de la musique" French gala is Maestro **Hisham Gabr**.

Ultimate Conclusion: Stravinsky, Brahms, Mahler

Join the CSO for a wonderful conclusion of the season in the final concert led by Principal conductor and Music director Maestro **Ahmed El Saedi**.

Igor Stravinsky is widely considered as one of the most important and influential composers of the 20th century. *The Firebird* ballet, remained one of his most popular work that he conducted hundreds of performances, mainly in the form of the suites, of which this concert 1919 version became the best known.

Brahms's only *Violin Concerto* was composed in 1878 and dedicated to his friend, the violinist Joseph Joachim who ranks it among the four German top violin concertos: The greatest, most uncompromising is Beethoven's. The one by Brahms vies with it in seriousness. The richest, the most seductive, was written by Max Bruch. But the most inward, the heart's jewel, is Mendelssohn's! The Soloist will be the promising young violinist **Abada Ahmed**.

Mahler *4th symphony* is his shortest, with a reduced orchestra, and a style consciously archaic in its evocation of classical models. The entire work, in fact, grew out of the final movement, which Mahler originally composed for his orchestral song collection of poems from *Das Knaben Wunderhorn* (The Young Boys' Magic Horn). At any rate, the other movements were extrapolated from this long and joyful folk song. This in part explains the relatively lighter mood of the symphony.

While the first movement is in a clear sonata form, the second one is a wryly grotesque Scherzo. Beginning as a gentle lullaby, the principal form of the third movement is an alternation of this peaceful opening with a more searching and anguished theme. The final movement for soprano "Das himmlische Leben" or (the heavenly life) that depicts a child's view of heaven is sung by Soprano **Mona Rafla**.

THE SOLOISTS



Abada Ahmed
Violin



Mona Rafla
Soprano