



HECTOR BERLIOZ

CSO  
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Newsletter

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## School concerts, Tchaikovsky 5<sup>th</sup> and Berlioz great Shakespeare inspiration

### Children matinee concerts

CSO is keen to attract new junior audience within his sold out annual school concerts.

On the 5<sup>th</sup> & 6<sup>th</sup> students will enjoy Britten "The Young Person's Guide to the Orchestra", a work often associated with children's music education, followed by Rossini's delightful Clarinet Variations interpreted by **Amr Emam**.

The concert will end by, may be one of the best introduction to symphonic music for the majority of Arab concert goers: Scheherazade suite by Rimsky-Korsakov conducted by **Sherif Mohie El din**.

### Mozart and Tchaikovsky

For Tchaikovsky, Mozart's music was like an incarnation of divine beauty in a human form.

Alexandria 17<sup>th</sup> concert followed by Cairo on the 18<sup>th</sup> will pay tribute to both composers featuring the 5<sup>th</sup> violin concerto by the Austrian wunderkind as well by the 5<sup>th</sup> symphony by the Russian master.

The concert will start the Festive overture by Ahmed El Saedi, a jubilee Egyptian work.

The violin soloist in Mozart A major concerto is veteran **Hassan Sharara**, while the maestro is **Hisham Gabr**.



### Amr Emam

Is Clarinet soloist in Children concerts on 5th & 6th



### Hassan Sharara

Is violin soloist in Mozart concerto on the 17<sup>th</sup> & 18<sup>th</sup>

## 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 25<sup>th</sup> are Panamanian Mezzo-Soprano **Maria Cecilia Prado**, 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



**Maria Cecilia Prado**  
Mezzo-Soprano



**Amr Medhat**  
Tenor



**Reda El Wakil**  
Bass