



LUDWIG VAN BEETHOVEN

CSO
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Newsletter

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Beethoven's 250th anniversary with Stravinsky, Mahler & Rousset

2020 is worldwide the Beethoven's year that Cairo SO celebrates by performing most of his major works.

L'Histoire du Soldat

It is impossible to calculate how many performances of L'Histoire du Soldat [The Soldier's Tale] by Igor Stravinsky there have been, such is its place in the canon of classical music and the universal appeal of this ground-breaking theatre-piece. Yet on average it receives around thirty each year in the UK alone. Now, it turns more than one

hundred years old. The Soldier's Tale's instrumentation was unique for the time. Curiously, it bears some resemblance to the American jazz bands of 1910s and 20s, but despite the small influence of jazz upon Stravinsky documented by the composer himself, the similarities seem more coincidental than anything else. The reality was that the orchestration size needed to be small to minimize costs.

Through his trademark liberal use of shifting time signatures, melodic prolongation and elision

refracted the music and incorporated them into his own language, one which subverted expectation - surprising and delighting. This unique event on the 4th, fully staged with dancers and actors, is directed by **Abdalla Saad** and conducted by **Roswitha Heintze**.



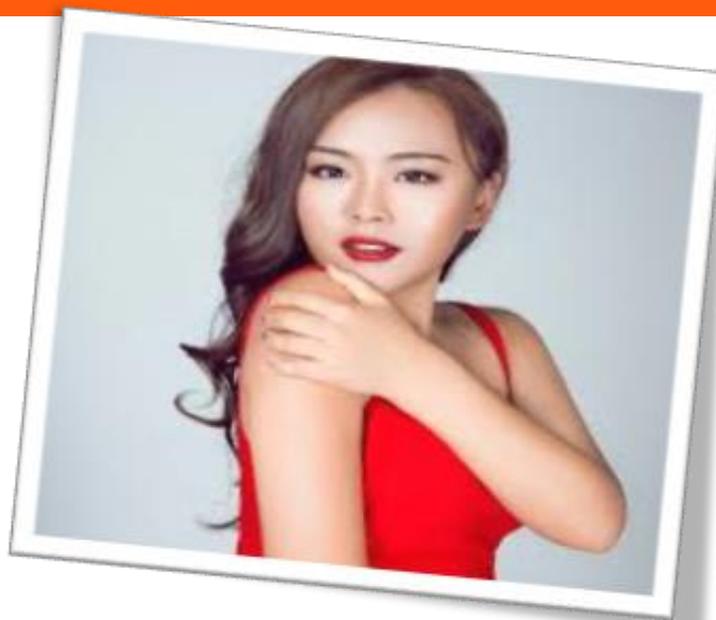
Roswitha Heintze
Conductor on the 4th

Beethoven & Mahler

Join the CSO for a journey from Beethoven to Mahler in a concert led on the 11th by conductor **Hisham Gabr**.

Greek Mythology Titan Prometheus inspired many composers like Liszt, Scriabin & Beethoven whose overture starts January 11th concert followed by his 1st piano concerto with Finnish soloist **Laura Mikkola**.

Mahler 4th symphony is his shortest, with a reduced orchestra, and a style consciously archaic in its



XI WANG,
SOPRANO

Performs the voice of the child in Mahler 4th on the 11th.

inspired evocation of classical models.

The final movement for soprano "Das himmlische Leben" or (the heavenly life) that depicts a child's view of heaven is sung by Soprano **Xi Wang**.

Beethoven in the Italian way!

Guest Conductor **Lorenzo Tazzeri** is inviting us on the 18th to an Italian journey featuring instrumental extracts from famous Italian operas by Rossini, Verdi, Puccini and Mascagni.

The concert starts by the Italian scene and aria Ah Perfido! for soprano and orchestra sung by soprano **Dalia Farouk**.

Beethoven places here his usually highly revolutionary art in an entirely different context that breaks the great vocal tradition derived from the opera seria. Afterwards virtuoso **Andrea Bacchetti** will delight us with Beethoven 2nd piano concerto that, in fact, is his first in order of composition. This is the 2nd night of his cycle of 5 piano concertos.



Andrea Bacchetti

Is performing Beethoven concerto No. 2 on the 18th.

Roussel's wonder!

Under music director **Ahmed El Saedi**, the concert on the 25th starts with the charming orchestral intermezzo from *Notre Dame*, an opera by German composer Franz Schmidt based on the famous novel "The Hunchback of Notre-Dame" by Victor Hugo.

Beethoven 3rd piano Concerto stands not only as a great work in its own right, but also as a document relating to the adolescent growing pains of the instrument it spotlights. As this concert is organized in collaboration with the Japanese Embassy in Cairo, eminent pianist **Tadashi Suenaga** will be the soloist.

Albert Roussel's Third Symphony stands out as one of the most successful of Serge Koussevitzky's 99 premieres with the Boston Symphony Orchestra. From the beginning, floating passages featuring solo woodwinds alternate with the first idea; the exaggerated contrast



between these two extremes reinforces the size of the dramatic frame, thus when we reach the climax, it feels proportionate even within its condensed time frame.

The slightly more expansive second movement reminds us that Roussel's contemporaries were exploring the cinematic techniques of structure, character, and setting: it begins with atmospheric solo woodwinds, builds to a sweeping melody at home in a screen drama, follows a violin solo to a more animated section, and finally broadens out to a huge climax. The scherzo plays on

a conventional idea of a dance; its use of the tambourine moves us south and reminds us of the ongoing French fascination with all things Spanish. The finale is an essay in orchestral color. Roussel calls on the hard-working woodwinds to get the game going, first rounding up strings, then brass into a cheerful romp. The movement is marked "con spirito" – an apt description of a movement that begins with the nimbleness of youth and keeps the spring in its step even as it acquires the weight and substance of the prime of life.