



KONZERTHAUS, BERLIN.

CSO
April 2018

Newsletter

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Orchestra Tour in Germany

After last year successful tour in Austria with concerts in the famous Musikverein in Vienna and Mozarteum in Salzburg, CSO members will travel to Germany to perform in the prestigious Berlin Konzerthaus as well as in Leipzig.

Most of the carefully selected program will be performed first in Cairo on the 5th under the baton of Music director **Ahmed El Saedi** including his own Passacaglia for great orchestra.

The repertoire covers various showpieces including Saint-

Saëns Introduction and Rondo Capriccioso to be performed by Egyptian wunderkind **Salma Serour**, Tchaikovsky Variations on a Roccoco theme with Russian cellist **Viktoria Kapralova** and Beethoven Choral fantasia to be interpreted by pianist **Yasser Mokhtar**.

Fatma Said the Egyptian rising star soprano is the soloist in Richard Strauss lieder and the perfect conclusion is Rimsky-Korsakov Capriccio Espagnol, a colossal masterpiece of instrumentation!



Fatma Said

The soprano in R. Strauss lieder on the 8th in Berlin



Salma Serour

The violinist on the 5th in Cairo, 8th in Berlin & Leipzig

From the New World

On the 21st the orchestra starts the celebration of Leonard Bernstein centennial by the Egyptian premiere of the Suite from "On the Waterfront". As a composer, conductor, educator, and humanitarian, Lenny is regarded as a singular figure in American cultural history. Known for his life-affirming compositions, Bernstein created music that has echoed through generations.

Barber piano concerto is another Egyptian premiere



presented by pianist **Seba Ali** in this American inspirations night, whose optimum conclusion, Dvorak Symphony No. 9 "From the New world" is conducted by Maestro **Ahmed El Saedi**

SEBA ALI

Is the soloist in the Egyptian premiere of Barber Piano Concerto on the 21st.

Ramzi Yassa



Is performing Saint-Saens 5th concerto "The Egyptian" on the 28th in Cairo and 29th in Alexandria.

Saint-Saens Egyptian Concerto

Saint-Saëns composed his last piano concerto No. 5, popularly known as "The Egyptian" in Luxor while on one of his frequent winter vacations to Egypt.

The second movement is based on a Lush Nubian love song that Saint-Saëns heard boatmen sing as he sailed on the Nile in a 'dahabiah' boat.

The composer's Africa, and Suite algérienne, also employ modal inflections to produce local color in such exotic works inspired by his many oriental trips. Veteran Egyptian pianist **Ramzi Yassa** will interpret this iconic composition on the 28th in Cairo and 29th in Alexandria under the baton of Maestro **Nader Abbassi**.

Great Works for Choir and Orchestra

Music of Beethoven dominates the rest of these concerts.

The famous Egmont overture begins with a terrifying unison F and then a fateful, sinister progression in F minor. The melodic undulations in woodwinds and first violins are picked up by the cellos, which work the material into the restless theme of the Allegro, still in minor. The second theme is a major-mode version of the mysterious chords heard in the opening bars. A taut sonata makes its way routinely on through to recapitulation, at which point the insistent chords of the second theme are interrupted by a delicate modulation in the woodwinds. From these there breaks forth a coda in F major of rousing military triumph, with piccolos and heroic brass—quite the equal of the memorable coda that concludes the Fifth Symphony.

The early Mass in C constitutes the second part of the concert.

With its tonal language of subjective confession, the first of Beethoven's two masses opens up new worlds of expression for the liturgical texts of the Mass which are expressly modern and point towards the future. Not to be considered a preliminary work to the glorious Missa solemnis, it is an entirely independent work which set standards for the further development of settings of the Mass in the 19th century. Its newness, of which the composer himself was fully aware ("I do not speak gladly of my Mass, or of myself, but I do believe that I have treated the text in a manner in which only few have treated it."), paves a way to a contemporary avenue to faith which today is still current.

The soloists are: Soprano **Iman Mostafa**, Mezzo-Soprano **Gala El Hadidi**, Tenor **Hisham El Guindy** and Bass-Baritone **Reda El Wakil** accompanied by A Cappella choir under Choir Master **May Gvineria**.

THE SOLOISTS



Gala El Hadidi
Mezzo-Soprano



Hisham El Guindy
Tenor

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