



HAPPY NEW YEAR 2020

CSO

December 2019

Newsletter

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Nordic flair, Baroque with Classical Christmas & New Year Concerts

Best season of the year!

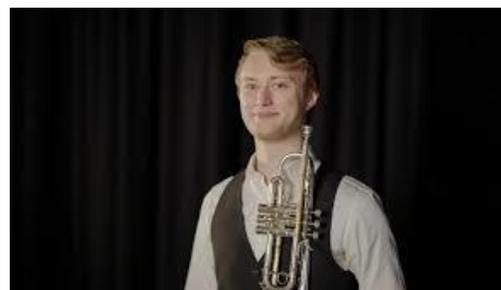
December is always rich in musical events to celebrate the whole holiday's season. This month includes Nordic, Baroque, Christmas Concerts along with the traditional New Year gala.

A unique Danish night

Carl Nielsen is recognized as Denmark's great composer. In cooperation with the Danish embassy, the concert of all Egyptian premiere on the 7th follows the cycle of Nielsen symphonies. Trumpeter **Victor Koch Jensen**

Jensen will introduce Ib. Glindemann concerto and Friedrich Kuhlau Elves' Hill overture based on a comedy by Johan Ludvig Heiberg, will have its Egyptian premiere under conductor **Peter Ettrup Larsen**.

The perfect conclusion is the 5th symphony whose power and vitality of the music will take all of us by surprise. It was composed in 1921-22 and is one of the finest of all twentieth-century symphonies, representing a powerful renewal of the Beethovenian tradition.



Victor Koch Jensen

Trumpet in Nordic concert on the 7th



José D'Eça

Tenor in Bel Canto concert on the 14th

Baroque & Bel Canto

December is always rich in musical events to celebrate the whole holiday's season.

This month includes a Concert featuring Baroque and Bel Canto masterpieces. On the 14th Italian lady conductor **Isabella Ambrosini** will be in the podium of the Cairo Symphony Chamber orchestra with duet young violinists **Rana Abdel Wahab**, and **Jana Samir**.



The program starts by Ottorino Respighi Antiche Danze ed Arie, Suite No. 3 followed by J.S. Bach delightful double violin Concerto and Strings in d minor which is originally

adapted from an original scoring of 2 harpsicords.

**RANA ABDELWAHAB, VIOLIN
AND JANA SAMIR**

Are the soloists in Bach double Concerto for 2 Violins and Strings in c minor on the 14th.



Iman Mostafa

Is performing opera arias on the 14th.

The second part includes a unique selection of Bel Canto arias and duets. It will be interpreted by diva **Iman Mostafa** and portugese tenor **José D'Eça**.

Bel-canto is not a school of sensuously pretty voice-production. It has come to be a generally recognized thing that voice, pure and simple, by its very

composition, or "placing", interferes with the organs of speech; making it impossible for a vocalist to preserve absolute purity of pronunciation in song as well as in speech. It is because of this view that the principle of "vocalising" words, instead of musically "saying" them, crept in, to the detriment of vocal art.

Handel's Messiah: A perfect Christmas

Messiah, the most famous oratorio ever written, is quite unlike Handel's other ones, let alone those by most earlier and later composers. The principal differences between Handel's operas and oratorios are that the stories are usually religious, often biblical, and that oratorios were not staged—no sets or costumes. They both tend to open with a so-called "French Overture," followed by various recitatives and arias. Castrato singers, the superstars of the day, were also shared features. One of the most vocally elaborate and dazzling moments in Messiah—the fast section of "But who may abide the day of His coming"—was revised from its original version featuring bass voice for the famous alto castrato Gaetano Guadagni and made into a real showstopper.

Most of the musical elements were interchangeable between opera and oratorio, although the role of the chorus became much more

prominent in the latter, often carrying nationalistic resonances as representatives of the people. Handel quickly enjoyed considerable success with oratorios such as *Esther*, *Deborah*, *Saul*, and *Israel in Egypt*. But by the early 1740s, he was in some financial difficulty and suffering from poor health after a stroke. At this low point in his career he composed what would become his most famous and beloved piece and one that is probably the oldest work to remain consistently in the repertory of so-called "classical music." Unlike his operas or Bach's passions, Messiah never needed to be revived because it never disappeared.

The soloists on the 21st are Soprano **Dalia Farouk**, Mezzo-Soprano **Gala El Hadidi**, Tenor **Amr Medhat** and Bass **Reda El Wakil** accompanied by A Cappella choir under Choir Master **May Gvineria**.

Ahmed Farag will conduct this unique Christmas Concert.

THE SOLOISTS



Dalia Farouk
Soprano



Gala El Hadidi
Mezzo-Soprano



Amr Medhat
Tenor

Happy New Year 2020

Join the CSO for an intimate evening of Viennese flavor on the 31st in Cairo and January 1st in Sayed Darwish Theatre in Alexandria. The orchestra will offer a retrospective look on Waltz, polkas, marches etc.. favorite music of all time under music director **Ahmed El Saedi** alongside with Soprano **Natalia Ushakova** accompanied by A Cappella choir under Choir Master **May Gvineria**.

The tradition of the New Year Concert was initiated in 1939 by Austrian conductor Clemens Krauss. The music always includes pieces from the Strauss family—Johann Strauss I, Johann Strauss II, Josef Strauss and Eduard Strauss—with occasional additional music from other mainly Austrian composers, including Joseph Lanner, Otto Nicolai, Franz Lehar, Franz von Suppé, and Emmerich Kálmán.



Natalia Ushakova
Solo Soprano in New Year's gala

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