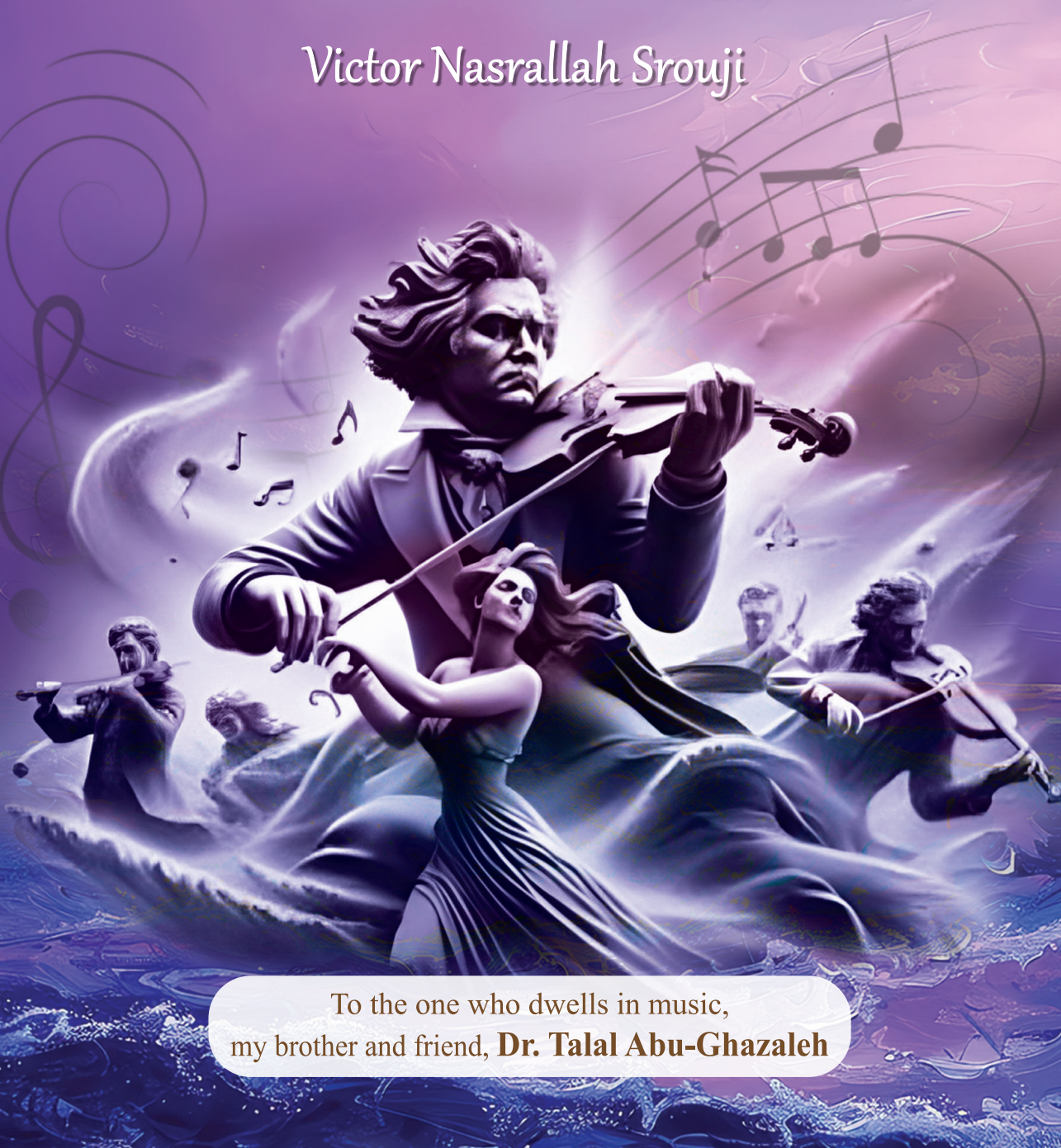


The Great Masters of Classical Music

Victor Nasrallah Srouji



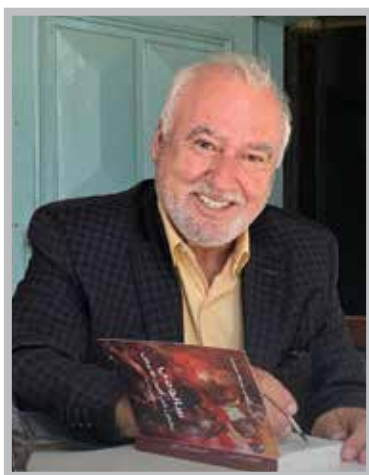
To the one who dwells in music,
my brother and friend, **Dr. Talal Abu-Ghazaleh**

The Great Masters of Classical Music

Victor Nasrallah Srouji

“The eloquent and very insightful commentary of Mr. Victor Srouji only adds to the sublimity of the world of classical music, a match made in heaven...”

T. E. Elijah



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to Great Masters of Classical Music:

www.victorsclassical.com



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Dedication

“Man remains wise so long as he searches for wisdom, but once he believes he has found it... he becomes a fool.”

I sat in his elegant office, where everything around me spoke of refinement and taste without the touch of an interior designer. For the true architect sat before me. Behind him stood the beauty of simplicity, harmonious and balanced. The grandeur of creativity spoke for itself without a translator. Between aesthetics and invention, between the familiar and the innovative, between illusions and inspirations, there exists an eternal contest, an everlasting competition. And the victor is a leader who never sought glory, glory itself awaited him!

Yes, he is a leader who mastered the choice of tools, sitting on the throne of distinction. Yet, deep within, he is a unique, **humble man, thirsty for knowledge, still searching for wisdom**, convinced he has not attained it. I thought to myself: this man before me, whom I have known for six decades, has never ceased to move forward, never known physical or intellectual rest since “arrival,” since that very hour of “birth.” This cherished friend, whenever I meet him, binds me closer to life, love, thought, and giving. I contemplated his radiant face, where the secret word is “*a smile.*”

(Dr. Talal Abu-Ghazaleh) is a man like a carnival a festival of life overflowing with colors, and with all that is beautiful.

I have always followed and still do the story of success of this remarkable human being.

As a child, *Talal* crawled toward the light, his faculties awakened early, ripened before their time. His childish curiosity was the seed

of knowledge that grew into a vast, flourishing tree, bearing fruits whose generosity does not fade, whose bounty never withers.

Talal, the young boy the son of Yafa, that ancient city described by the renowned writer from Nazareth, May Ziadeh:

“Like a queen upon her throne... Yafa sits on her shore.”

There, the boy grew in her embrace, among vineyards and golden orange groves, lulled to sleep by the songs of farmers mingled with the chants of sailors drifting from afar.

The child was nurtured in love of homeland, in passion for Palestine.

Then came the catastrophe. He awoke to the sounds of explosions and gunfire.

Jaffa was seized by Zionist militias on April 26, 1948, leaving its inhabitants with only two choices: death and resistance, or departure to save their lives.

Thus began the painful journey of exile.

The shores of Beirut were as warm as the hearts of its people, their hospitality reflecting what Palestinians had long offered to any Arab who came to visit, work, or trade in their homeland.

Accustomed to accepting what he could not change, the boy, with extraordinary wit, divine intuition, and stubborn resolve, began to compose his own **symphony (like Mozart).**

At a tender age, the roadmap of life revealed itself to him. He drew his path with his own hand: at times negotiating with fate, at others confronting adversity, but always pressing forward without pause.

He labored tirelessly, working in his teenage years to support his family. He studied and graduated with distinction from the American University of Beirut. From suffering he forged opportunities, grinding the word “impossible” to dust..
(like Beethoven, the legend).

From success to success, the light shone ever brighter.

Thus, he built his glory, weaving a story of achievement, excellence, and generosity.

(Dr. Talal Abu-Ghazaleh) The man who created his own triumph, raising high the banner of victory with his own hands!

(The Contest between Harmony and Invention)

(Dr. Talal Abu-Ghazaleh), the loyal friend and faithful brother with **whom I have shared nearly six decades of friendship.**

His passion is genuine, profound, even contagious to the point where he transmits his fervor at the climax of a musical work to those around him, myself included.

We all know what he has accomplished in the realms of thought, finance, and business. Yet few among his followers and admirers truly realize the magnitude of his **contributions to the world of music.**

He placed the treasures of classical music upon a generous platter and offered them to generations. From his own wealth he sponsored, founded, supported, and achieved much within the vast universe of music.

In my modest journey, I know of no one in the Arab world who has equaled this man's generosity, his boundless selflessness, and his tireless devotion to serving his nation, his society, and its people.

In recognition of his distinguished role in enriching Arab contributions to art, culture, and music, the renowned ***Opéra Garnier*** in Paris founded in 1861 by order of Emperor Napoleon II engraved his noble name, ***Talal Abu-Ghazaleh***, upon its entrance.

In beloved Palestine, he sponsored the Bethlehem **Orchestra with legendary generosity, as well as the Lebanese National Symphony Orchestra.**

He has also supported, with unmatched generosity, numerous musical events and concerts of the **Jordan National Orchestra Association.**

And there is so much more... so much more.

Talal Abu-Ghazaleh...

The man who dwells within music, and in whom music itself dwells.

Life brought us together in many stations, beginning in the early 1960s and continuing to this day. When I expressed my desire to contribute to the enhancement of the (*Classical Music Program*) on (Talal Abu-Ghazaleh Radio for Business) and Culture, he embraced the idea with enthusiasm. I began recording and broadcasting episodes on the (*Great Masters of Classical Music*). When the program reached 64 hours of recordings, I resolved to transcribe it both narration and music into a book bearing the same title (*The Great Masters of Classical Music*). When I told Dr. Talal about this project, he welcomed it warmly and said: "*Consider this your home.*"

He did not know then that the book I intended to publish would be a personal dedication from me to this noble friend and his honorable name.

He insisted on asking about the financial side, to which I replied knowing full well his generosity, not only toward the one writing for him, but toward all seekers of knowledge, literature, and music: *“This book is my gift to you. A gift cannot be bought nor sold... and the pen cannot be hired. Your friendship and brotherhood are a priceless treasure, inexhaustible. Yes, and I am proud of it!”*

As Homer wrote in his (famous *Iliad*):

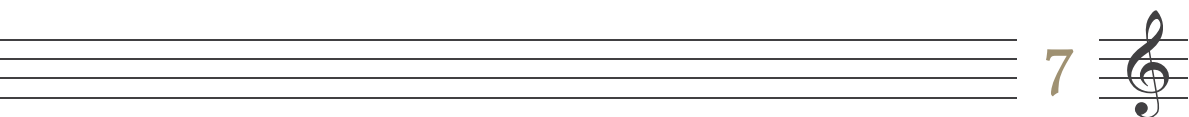
“Know, my son... (you do not choose a companion because he agrees with all your opinions and beliefs), but for his moral virtues, his noble qualities, and his creative spirit these make you a better man, and his wisdom helps you overcome the obstacles of life’s path.”

I conclude this dedication by offering words of deep gratitude to you, dearest Dr. Talal Abu-Ghazaleh, and to the noble Professionals and colleagues whom you inspired to assist me in bringing this book to life.

May God grant you long years, filled with joy and the companionship of those you love.

May your days be blessed with peace, security, prosperity, and triumphant success.

*With sincerity,
Victor Nasrallah Srouji*



3/9/2025

My dear esteemed colleague Mr. Victor Nasrallah Srouji

I have received with gratitude and appreciation your letter addressed to our colleague Samir Sarhan—a letter that reflects the noble character that is you, the sincere affection that is you, the loyalty that is you, and all the fine values and virtues you embody, my dear friend.

I am proud of your achievement, the book *"The Great Masters of Classical Music"*, which you gifted me and which has added to my honor and pride. I thank you for the love and friendship with which you always grace me—relations I cherish and hold in the highest regard.

Your artistic talent surpasses all description, and your loyalty is beyond price.

I look forward to the joint book you promised to produce, for you are one who fulfills promises. It will be an honor for me to have my name alongside the name of my teacher in music and in morals, Victor Bey.

Looking forward to the honor of meeting you at the earliest opportunity.

Talal Abu-Ghazaleh





A photo with my brother and friend, (Dr. Talal Abu-Ghazaleh),
taken after the release of the second edition of my book
“Salome Dances in the White House.”









Foreword

From the words of King Charles III (King of the United Kingdom):

“I am simply one of those people who cannot live without classical music.”

One of the greatest sources of human happiness is to listen to classical music. It instills serenity in the soul, tranquility and peace in the spirit, and it is among the very foundations that build the spiritual dimension of humankind, spreading love and peace.

I became acquainted with music at an early age, when life circumstances led me to work in a shop that sold musical recordings. There, I tasted the finest musical works, operatic masterpieces, and world-renowned compositions. I grew to love this noble art, making it a point to attend concerts and follow music festivals in the cities I visited during my work travels.

Music brought me together with many intellectuals, men of thought and business, as well as artists, writers, and cultural masters.

As for my friend and brother, Victor Srouji, whom I first met decades ago in his capacity as a financial consultant in the world of finance and business, our paths often crossed. Beyond our professional engagements, classical music united us, strengthening our bond. We traveled together, and **Victor became my companion on the paths of music, culture, and literature**, during listening and analysis sessions. He often remarked that I was the “*dynamo*” the driving force, the inspiring motivator who played the greatest role in bringing this book to life.

This book is not merely a journey through the history of classical music and its greatest masters; it is also a **window that opens to readers and listeners new horizons for understanding this magnificent art and its profound** influence.

On the development of human civilization. Through its chapters, we sail into the stories of the great composers and their immortal works - creations that shaped the features of high art, touched the human soul, and enriched its legacy.

It is a source of pride for me to present this rich book by my brother and dear friend, the esteemed writer Victor Nasrallah Srouji, who guides us through the oceans of classical music with a poetic and joyful touch.

I wish him continued success
Talal Abu-Ghazaleh

Introduction

Victorious: Obsessions from the Rhythms Buried in the Soul

Victor Srouji's passion for music was no coincidence. He absorbed its melodies from his earliest Canaanite roots those pure songs that express a deep heritage, one deeply rooted in the trees of the home. Through his musical program, he offers a cultural substance a persistent attempt to instill beauty into the ears of the people, reviving music that has disappeared from their lives in a world dominated by the mediocrity of mainstream media.

His rich program stands as an aesthetic response albeit indirect to the chaos of poor taste prevalent among many, especially knowing that the history of music dates back to pre-medieval times. It was then shaped by elements and tools of nature, contributing to the production of human melodies and dreams an expression of harmony found not only in musical meter but in the very design of humans, plants, and animals. Harmony becomes an ecstasy that leads us to joy and softens the ear with intricate rhythmic gardens governed by flowing symmetry and audible silence. These are the same phrases that threaded the universe in galaxies with their own mathematical and aesthetic order. Rhythm, then, is the root of the musical tree, bearing the fruits of sound and its variations through instruments from strings to percussion and wind instruments. **Victor has taken on no small task he delves into great musical compositions and presents them to people in a captivating and accessible way.** When he introduces (Mozart's) *Clarinet Concerto*, for example, he gently explores the nature of the piece its (Mozartian) structure characterized by the "fast-slow-fast" form. He humanizes the musical instrument, particularly the clarinet, connecting music not only to its sound but also to the emotions it conveys in film. He seeks to present music as both seen and heard almost as if to offer an audiovisual harmony of feeling.

What makes this program unique is Victor's own writing his reflections on the power of music, weaving the personal with the musical and the poetic. The self is immersed in the shared experiences of friends through poetry, music, and cinema a self-dissolved in the beauty of an infinite idea.

His conversations flow across rhythmic paths, like a doctor healing wounds with pure aesthetic doses, restoring the course of a language that once united peoples, reviving grand melodic legacies that continue to pour into the vessel of the soul. **Music becomes the only cleanser for human sorrow a sorrow washed only by awakened melodies on the violin strings, the breath of wind in the flute and saxophone.** Has music always been, and still is, a symbol of this invisible force that overtakes us willingly.

This is a phenomenon difficult to capture photographically we feel it instead through emotions, memories, and places long etched into our childhood minds. The sound phrases intertwine in harmony to form a melody a language of human sensation through hearing.

These are the sound frequencies our ears detect in nature sounds produced from natural materials like leaves, wood, animal skins, and human voices. Such sounds have been part of humanity's spiritual rituals, whether in celebration or mourning, and even in religious ceremonies. Music elevates the soul toward virtue. When a composer is skillful in his craft, he moves the soul toward the good and repels it from vice, this is why **Victor pays deep attention to the music of various cultures to understand their nature through their aesthetic product: music.** These musical styles reveal social temperaments, from rural and Bedouin folk music to American genres like blues and cowboy music, reflecting the communities from which they emerged.

Victor succeeds in delivering educational aesthetic doses to listeners, offering engaging narratives about composers, musical pieces, and the

events surrounding them from personal anecdotes to films. He explains how music likely began with chants, hymns, and singing Victor seems to point to the *organic presence* of music in civilized societies even reaching the realm of music therapy, given its strong effect on the human psyche, and even on animals.

Cultural Influence:

One cannot overlook the impact of Victor's program, broadcast on *Talal Abu-Ghazaleh Radio*. It offers a culturally significant influence on listeners, with music being an essential part of the emotional core of every people. As Ibn al-Rumi once said: "*Music is the nourishment of all lovers.*"

It is a form of spiritual purity a cleansing of the soul from negative residues. Music is love immersed in the alphabet. Life without music is a grave mistake **Poet Adeeb Kamal Ad-Din once said:** "*Thank you, music, for washing my blood from its delirium, and my soul from its fragments.*"

Music not only purifies the soul it shares in human sorrow. The instrument becomes a symbol of loss. The late Palestinian poet Mahmoud Darwish said in mourning the Arab exodus from Andalusia:

The violins weep with the gypsies departing to Andalusia...

The violins weep for the Arabs leaving Andalusia...

The violins weep for a lost time that may never return...

The violins weep for a lost homeland that may yet return...

What we feel when listening to music is something indescribable a profound spiritual state leading us into vast imagination. Listening becomes a form of spiritual exercise, once practiced by mystics for purification and clarity. Early ascetics saw listening as a means to contemplate the Quran, while others viewed it as pure enjoyment a path to desired tranquility.

Mahmoud Darwish also once said:

“As I listen to music, gardens open around me, and the note becomes a flower I can hear with my eyes.”

A Radio on the Water *Handel* was once carried on the sea and so is Victor, metaphorically, who draws us into a conversation about *Colin Wilson* and his companion, as they worked aboard a ship heading toward distant lands. On the open sea, one belongs only to the blue. Handel, the English composer of German origin, lived in the late Baroque era and was known for his oratorios.

Matthew, with whom Victor engages in this narrative, shares memories, pulled together by their mutual admiration for *Colin Wilson* and *Handel*. Travelers on the vast sea of blue find kinship in its openness a desert of water without geography, just azure. Handel, the blueness, the winds on the faces of travelers a musical journey atop the water. A narrative occasioned to speak of the great music of the world.

We are in urgent need of such a program one that offers knowledge interwoven with biography, storytelling, and the brilliance of humanity’s musical masterpieces.

Victor has managed to capture his listeners with the joy of words, the bliss of music, and the art of storytelling.

Dr. Mohammad Al-Amari – 2025
Visual Artist, Writer & Critic

Introduction

“Classical music is one of the noblest and most important of all human arts. It has left a profound impact on the culture and music of peoples across the world.”

Music is the unspoken language of the soul. It unites the inhabitants of the planet. It was music that connected me to the cultures of the world from East to West.

In my childhood, during long school nights, I would often flip through radio stations, searching for music that resonated with me something my spirit could find peace in. This opened the door for my mind to blossom. And many times, during exams, I would recall a specific piece of information tied to a melody I had heard and the answer would be waiting there, nestled in the memory of a tune.

Over time, my search through the radio continued. I discovered an Egyptian radio station called **“The Second Program”**, dedicated to classical music. I was astonished by the depth of analysis and the eloquent presentation of the great musical works.

The voice of the program’s presenter, **Dr. Hussein Fawzi**, captivated me. He was the founder of the station a voice filled with passion, emotion, and enthusiasm. I later learned he was also the president of Alexandria University and head of the Egyptian Scientific Academy a scholar, a writer, a thinker, a voyager with publications on music, travel, and more.

He left a lasting impression on me a noble figure who played a pivotal role in introducing classical music into my life. He became a crucial milestone in my journey of knowledge. Even after I stopped hearing his voice, as I had moved to **Canada** to pursue my university studies, the spirit of this great man remained a beacon a lighthouse in the long night of exile... an exile I came to master throughout the days of my life.

And the stations of exile... are many.

I close my eyes and see, spread across this vast world, cities, places, and faces shining like mosaic points of light stars in the night sky of memory.

When I arrived in (**Montreal**), my heart overflowed with longing for the cities I had lived in. Yet, exile felt lighter there for Montreal is a (**cosmopolitan** city), home to people from diverse cultures and nationalities, particularly many Arabs. Its streets are filled with Arabic-speaking pedestrians, and the secret word among them is “**falafel**”!

Montreal opened its magical doors to me and generously offered treasures of knowledge, art, literature, and music. Its cultural identity is a blend of European heritage (with a French touch) and the dynamic New World of North America.

I became an addict of classical music concerts at the city’s magnificent venue (Place **des Arts**) located in downtown Montreal, just a few minutes’ walk from my home.

I also followed opera programs in nearby cities such as Toronto, Chicago, and New York.

I would sit in my seat, filled with anticipation, and look around to find faces from every nation, race, and culture affirming that **music is the universal language of the soul. The musical works being performed by musicians of various nationalities**, conducted by maestros of backgrounds different from the composers themselves all of them united by music.

When I moved to **London**, the doors of its grand (**concert halls**) opened wide for me. And in neighboring European cities, I followed concert schedules and traveled specifically to attend them.

Music and the Oneness of the Universe

The philosopher **Nietzsche** believed that the interaction between tones, and our emotional response to the harmony they create, helps us experience the “**oneness of the universe**”, which is expressed as a whole in the musical experience.



Even sad, tragic, or epic music expresses the fullness of human existence not just a personal story, but the collective human experience.

Nietzsche famously said: “Without music, life would be a mistake.”

Writer and music critic **Mohammad Al-Sayyid Al-Tantawi** once wrote:

“In ancient times, philosophers identified four sciences essential for any lover of wisdom to truly understand the universe, life, and humanity: astronomy, arithmetic, geometry, and music. Music, in particular, has always held a unique bond with philosophy from the Greeks to this day perhaps because music incorporates all three of the other sciences. It is a measured division of time, reflecting the movement of the cosmos, transforming it into rhythm.”

When we analyze the structure of musical phrases and rhythms, we find them remarkably similar to **architectural design**. For this reason, the **German philosopher Goethe** described architecture as: **“Frozen music.”**

As for (**Pythagoras**), he theorized that celestial bodies in space produce sounds and from those tones and vibrations emerges the **“music of the spheres.”**

The Arab philosopher (**Al-Kindi**) was the first to lay the foundations of Eastern music, and he was among the earliest to recognize the effect of music not only on humans but even on animals.

In terms of civilization, **Ibn Khaldun** said it best in his famous *Muqaddimah (Introduction)*:

“One of the signs of a civilization’s decline is the deterioration of musical and lyrical sensibility within its society.” Classical music is a universal cultural product a gift to all of humanity. It does not belong to one nation, civilization, or culture alone. It embodies the unity of the cosmos.

No one articulated this better than **Einstein**, the scientist, philosopher, and lover of music, who revealed through his analysis of **Mozart's music** the very source and purity of music. He said:

“Mozart is the greatest composer of all.”

(Mozart's) music is pure and pristine it feels as though it had always existed in the universe, just waiting for Mozart, the miracle, to discover it.”

Sonata of the Sixth Migration

Sonata of the Sixth Exile in my life is the exile of the sea, which took me from the exile of the land, when I worked-without prior planning-after my university studies as a professional sailor on a huge cargo ship called “Alitric,” about which I wrote many texts, and this sonata is one of them:

-- It expresses longing for the ship “Alitric” as if it were my absent lover --

*glimmer of a lost star,
you flicker In the night of oceans.
Among the hills of clouds,
And you drift away.
you steal me,
And steal the glance of my longing eyes,
Secretly,
from my sorrow...
And my heart cries out:
Where are you?
Why won't you return O Alitric!?
My prison is vast...
And you
You are the free enchantress.*

*You are the tender, loyal companion,
A graceful maiden Swimming through creation.
Why Don't You Come?
Answer me!
And yet... You smile,
And drift away, And vanish once again.*

*Vector
Malta – 1981*

Ah, O exile of the sea...Ah, beauty of the sea...

Its magic and its mysteries, Its might and tenderness, Its fury and its calm, Its ever-changing moods. Every time I try to write about the sea, my words stutter Because I want to tell **everything**, like a child rushing toward you, breathless, bursting with the need to speak, While the thrill still flickers in his eyes.

I begin my story with the sea Knowing full well I could never tell it all, not in a sentence, Nor in a single book. But one day, I will speak of “*Me and the Sea*” Through the texts I’ve written, Through the memories that live in me, as long as I live.

Why not? The sea has drawn from within me Everything I could never say or do. **The waves are mine the sea is yours.**

The sea is one of the boldest chapters of my life It shaped my writing, ignited my passion for music, and stirred my longing to dive deep into the unknown of this universe. I say “chapters”... Because deep inside, I fear the phrase “**permanent address.**” To me, it means the end of adventure. It means stillness. It is a tomb - fenced in, dreary. So, **take the sea for yourselves...But leave the waves to me.**

In every chapter of life, I found my calling in the sea. And I never cared if the sea became my only home for **the waves, they have no address!**

Enough, O Sea... (*Bas ya bahr...*)

Years ago, in the warm and welcoming home of my dear friend Mohammad Ashkanani, I had the privilege of meeting the late Kuwaiti filmmaker Khalid Al-Siddiq, director of the iconic 1970s film “**Bas Ya Bahr**” (**Enough, O Sea**). The film became a classic, garnering numerous awards. Though it focused on the tragic realities of pearl divers’ lives, it was rich with traditional *diving songs* that have always enchanted me. Music, dance, and the rhythm of drums served as a refuge for the divers - a sanctuary from the harshness of the sea.

We dove into a long, rich conversation about the sea its power and magic, its hidden mysteries. **It was the kind of talk that could only bloom in a house where music lived in the walls where music was not decoration, but essence. Ashkanani’s home in Kuwait was a true cultural salon a haven for artists, musicians, and lovers of thought and beauty in all its forms.**

I remember clearly what **Khalid Al-Siddiq** said during that evening, reflecting on the sea and its musical soul: “**The sea is an eternal composer.**” **Its instruments: the waves. Its musicians: the wind. It plays in its own meter and scales, and if you listen closely, you’ll hear it...When the waves move gently and slowly, you can almost hear the hushed melancholy of (Chopin’s piano).**

And when the sun glistens on the waves, Filling the soul with warmth and serenity, the sea borrows from (**Mozart**) a tender sonata.

But suddenly the winds rise, and the waves rage. And you find (**Beethoven**), cloaked in crashing surf, Leading two revolutions: The revolution of the sea, And the revolution of the soul In the ***Ode to Joy***, his immortal Ninth Symphony.

And when madness rules the moment When the sea hurls itself in every direction Its chaos sings in the spirit of the untamable genius: (**Paganini**), whose wild violin alone could mimic the ocean’s mad symphony.

Music: My Emotional Sanctuary. I live within it and it spreads before me a map of the world, filling my being with peace and serenity. Music... is my dose of antibiotics against the numbness brought on by settling into a “permanent address.”

Let us be clear when I speak of music, I mean **all** music: The fleeting melodies, the rhythms that knock on the pores of the soul, awakening buried feelings, kindling the spirit with the warmth of longing, the heart with love, and the soul with stillness. Music stirs inspiration, ignites passion, eases pain, revives hope. In the noble furnace of sorrow, intuition bursts into poetry, art, and song. From the sleepy stillness of being, processions of generosity arise, fountains of grace overflow, and the path becomes adorned with clarity, purity, and beauty.

Music belongs to no single homeland. It needs no passport to travel through this vast, joyful universe. It is no possession of one culture. Its language lies within its melodies no human tongue can match it.

Music unites all of humanity. It is a hymn of peace, a smile of joy.

And let it be said clearly: Our admiration for the history and genius of *Western classical music* **does not diminish the majesty and greatness of Eastern and Arab music** which, in truth, is among the earliest foundations of humanity’s musical expression. Indeed, it is this mood of **rapture** and **transcendence** that draws me again and again to the listening of *Muwashshahat*, spiritual chants, and instrumental performances on ancient instruments such as the **oud**, **qanun**, **violin**, and **rebab**...

Between East and West: A Musical Schism I swayed living a kind of **(musical schizophrenia)**.

The birth of my son Omar became the (testing ground) of this inner divide.

He brought me back to my own childhood. At bedtime, his dreams would already be afloat on the melodies of (Mozart), **Chopin**, and others... His favorite piece?

“**The Amazing Grace**”, composed by **John Newton (1725–1807)** a lullaby that never failed to soothe him into sleep.

But in the morning, it was **Arabic music** that awakened him. **It energized him**, made him move, dance, and smile to this day, **Omar remains my gentle guide to the kind of classical music that might appeal to a young Arab ear. I often rely on his selections in my daily radio program.**

From my early days in **Jerusalem**, I remember the face of ***Uncle Rafiq Karam***, singing arias from **Verdi’s operas**, accompanied by a beloved relative of ours from **Nazareth**, ***Mrs. Lydia Maawad Tabar*** a talented pianist and a connoisseur of the highest order. To me, she has always been the **(Prima Donna)**.

We grew up together and to this day, we revisit our **Jerusalem memories** like precious songs.

In my university days, my dear friend ***Mohammad Doleh*** would often accompany me to the **Cairo Opera House**, while ***Rafiq Negm*** introduced me to the world of (***Umm Kulthum***), securing the nearly impossible tickets to her monthly performances.

My ever-loyal assistant, ***Adel Tadros El-Asyouti***, also became a lover of classical music. For two years, he walked daily to the nearby library for typing and printing and in that time, classical music found its way into his heart.

In **Montreal**, ***Gabriel Albina*** and I became addicted to concert halls spellbound by both **Western orchestras** and the timeless sound of the **Eastern Takht**. There are so many names and occasions I’ll recount one day.

But let me say this clearly: The state of “**Tarab**” that ecstatic musical trance unique to Arabic music has no true counterpart in Western classical music. There isn’t even a proper translation for the word “**Tarab**”. And so, I can never, ever part with the heritage music of the Arab world. **Its grandeur is no less than that of classical Western masterpieces.**

No journey through music would be complete without boarding that boat on the **Nile**, sailing with the legends of Arabic music:

Sayyed Darwish, Saleh Abdel Hay, Mohammed Abdel Wahab, and the immortal Umm Kulthum.

I cannot imagine us climbing the musical scale toward the heavens without reaching the dwelling place of *Fairouz*, that celestial voice wrapped in fog, among Lebanon's ancient cedars and timeless mountains.

In the **Atlas Mountains**, I hear the Moroccan group "**Nass El Ghiwane**" singing their song "**As-Siniya**" a lamentation of memory, of family gatherings around the old tray. Just as we, in the Eastern Arab world, gathered around the **tabliya**.

And there, on the mountain slopes, await the *13 Oud players*, performing the **Dance of the Atlas** a melody that echoes through **North Africa**, and lives on in the **Gulf's pearl diving songs** that carry centuries of tradition.

How could I not melt at the sound of the **Qudud Halabiya** "*Qadduka al-Mayyās, Ya 'Umri*" Or feel my soul echo in the mournful tones of the **Iraqi Maqam**:

"Aqulu wa qad nāḥat bi-qurbī ḥamāmatun..."

And do not overlook the *rababa* of **Abdu Musa** for the **rababa** is, in fact, the *mother of all string instruments*. And as for the Palestinian **dabke** songs, they have remained unchanged through the ages vibrant, proud, and deeply rooted.

As for the great writer **Al-Tayeb Salih**, author of "*Season of Migration to the North*", he left behind the coldness of London to return south, where he passed away in the embrace of the *tanbur* the traditional Sudanese string instrument. As if to say: "*True death is to die far from one's first melody.*"

So how, I ask, can we ever do justice to traditional Arab music with mere mentions or analysis when volumes upon volumes have been written about it!

As for this book of mine it took me nearly *two years* to complete. And I don't exaggerate when I say: Not even in my work as a financial advisor at one of the world's largest banks, nor in all my writings before, have I been as immersed, as consumed, as I was with this book for endless days and nights.

It was far from easy! Between the linguistic, musical, factual, and historical edits... there was hardly a day without a correction of some kind. And given my modest experience in the world of radio, I was constantly aware of the *weight of the (microphone)*: I mispronounced names, flipped diacritical marks, and confused duals with plurals.

That's why I sincerely hope and encourage my dear listeners not to hesitate in pointing out any mistake or slip they may have heard in the broadcast.

For I see correction not as criticism but as a sincere addition to the symphony.

And this reminds me of the composer **Haydn**, who, after finishing his famous work *The Seasons*, said: "**The Seasons have broken my back.**"

And I was on the verge of echoing what *Haydn* once said... But the **support and encouragement** I received from various departments within this distinguished institution **Talal Abu-Ghazaleh Global** was the true driving force that enabled the completion of this book.

First of all, let me express my sincere thanks and gratitude to:

The esteemed **Mrs. Rana Al-Khadra**, and her team, for their efforts and time in the translation works of this book into English.

Also, many thanks to the esteemed **Mr. Hamza To'ma** who worked personally For Long hours on the initial design and auditing process of this book.

I find myself unable to name everyone who contributed, but I extend special thanks to the esteemed gentlemen: **Mr. Marwan Al-Tamimi**, **Mr. Rami Asaad**, **Mr. Mohammad Al-Zoubi**, **Mr. Ayoub Younes**, and the dedicated teams under their leadership.

I also owe a special word of gratitude to Mr. Zahir Khalafat, who oversaw the production of this book. His exceptional dedication inspired me to give him a new title: “**The Dynamo with the Three Ds - Do, Done, Deliver.**” He is a true force of nature, never idle and always achieving.

In this spirit, I also wish to salute the incredible human capital that forms the soul of this institution people distinguished by their **ethics, upbringing, professionalism**, and dedication. It was an honor to get to know them.

And if I am to forget anything, let it **not** be the inscription engraved on the brass plaque at the entrance of the headquarters:

“Creative and productive minds often pass through this door.”

With this, I hope I have in some humble measure **fulfilled the purpose** I set out to achieve.

Wishing you all continuous goodness
and well-being.

October – 2025

Episode One (I)

Mozart: The Child Prodigy, A Heavenly Talent from Another Planet!

Much has been written and said about him:

“The greatest musical genius ever”

“One of the most important musician in history”

“He was nurtured with music along with his mother’s milk.”

But I say, rather, his mother’s milk was infused with his pure childhood music... He was born, lived, and died a child!

Mozart was born in Salzburg in 1756 and died in Vienna in 1791, into a family distinguished by its artistic legacy. His father was a skilled violinist and one of the most prominent musicians in the region. From an early age, Mozart showed signs of genius, showing a strong passion for music at the age of **two**. At the age of **three**, he sat for the first time at the harpsichord the instrument that later evolved into the piano as we know it today playing pieces with his eyes bandaged, captivating everyone’s attention.

At the age of **five**, this **brilliant child composed his first musical** piece and began learning to play the violin.

And I wonder here: who among us remembers what we accomplished at the **age of five**...?!

He performed in the courts of emperors, astonishing and amazing them. The Empress Maria Theresa and her daughter Marie Antoinette the future Empress of France were fascinated by the virtuosity of this gifted child. One amusing anecdote about his fondness for women is when he sat on the Empress Maria Theresa’s lap and asked her: “Will you marry me?!”

So let us listen together to (Mozart's) first composition, which he composed at the age of **five**.

Mozart Menuet No.1 – K1

As for the first symphony he composed at the age of eight in London, it was first performed in Copenhagen, Denmark when he was nine years old. Let us listen:

Mozart Symphony No.1 – K16

Now, let's talk about the most famous piece, which is considered the most listened-to classical composition in the world. It was the first classical music I ever heard, and I still listen to it when passion fades and boredom creeps in. Every time I listen to it, memories spin in my mind, stories woven by days, with their characters and events. The earliest memory I have is of the first connoisseur of (Mozart's) music, who carries in his arsenal dates and events that classical music usually embeds in its melodies to weave its tales.

(Dr. Talal Abu-Ghazaleh), a sincere friend and loyal brother, with whom I have shared nearly six decades of friendship, has a true, powerful, and contagious passion for music. He transfers his enthusiasm at the peak of musical work to those around him, myself included.

He used to frequently mention the number (13), and I knew he was referring to (Mozart's) (Serenade) No. 13, the well-known classification for the piece (a small evening musical piece).

He would always tell his friends: "Listen to it, share it with your children, your friends, and everyone you love... This piece is the key to (Mozart's) works, the pink door leading to the vast world of classical music!"

This statement alone is enough as an introduction to this masterpiece. So let us listen to:

Eine Kleine Nachtmusik K525

("A Little Night Music")

Serenade 13

The beautiful music of (Mozart) gives the listener a feeling of familiarity, as if it resides in childhood... or that childhood lives within this little night piece. I am sure I will talk more about it in upcoming works.

Now, the face of my friend (**Nabil Gharfeh**) may God have mercy on him who passed away a few days ago, comes to mind. Nabil was a (Mozart) lover, especially fond of the Violin (Concerto No. 3). I had mentioned his name before when I presented (Beethoven's) only Violin Concerto. Memories of these two works gather in a city like no other - the city of prophets, light, and splendor, (Jerusalem) where we studied at Ibrahimiya College. I will share more of my memories with **Nabil Gharfeh**, this dear friend whom I will miss deeply (we used to affectionately call him "**Nabil Mubarak**" or simply "Mubarak").

So now, let us listen to:

Mozart Violin Concerto No. 3

performed by the famous violinist Hilary Hahn.

Who revealed her talent for playing before her fourth birthday!

Now, after listening to this remarkable concerto, we will listen to Symphony No. 40, which is the favorite symphony of my friend Talal...

Mozart Symphony No. 40 in G Minor

K.550 – Conductor Herbert Von Karajan

It is worth noting as (Talal) the connoisseur mentioned that the Rahbani Brothers composed Fairuz's song "**Ya Ana.. Ya Ana**" inspired by the first note of the first movement of this symphony, meaning from the very "head" (the opening)!

He added:

“I don’t know if this (literal borrowing) is merely a coincidence of melodies what is called in literature (coincident thoughts) There are many works in Arabic music and singing, as well as Western music and singing, (inspired) by classical music composers.”

He continued:

With the beats of fate in (Beethoven’s) (**Symphony No. 5**) (Symphony of Fate), one of his most famous works, composer Mohamed Abdel Wahab selected these legendary beats to open the song **‘I Love the Life of Freedom!’** This, in every sense of ‘literal borrowing,’ is very clear Abdel Wahab chose his fruit (from the sorcerer’s face)! This witty description made me laugh.

Now, we will listen to selected works by Mozart from ages 5 to 35, including one of his most beautiful compositions:

Mozart Turkish March K331

With this wonderful work, we conclude the first episode of the program **“Greats of Classical Music.”**

We started with the greatest composer (Wolfgang Amadeus Mozart), and we look forward to the second episode.

I leave you in God’s care, wishing you happy times.

Until we meet again.

Episode Two (II)

Mozart: A Genius that Shines Like Lightning and Illuminates the World of Music

We will begin the second episode by talking about the (**Clarinet Concerto**), composed by (Mozart) in 1791, one of his last works, as he passed away just months later.

The concerto follows the traditional form (fast slow fast: Allegro Andante Allegro), featuring a touching dialogue between the clarinet and the orchestra. This remarkable work gives the clarinet a human quality, as if you are listening to a human voice a rasp and a moan from the depths of the soul!

When I watched the film *Out of Africa*, starring Meryl Streep and Robert Redford, which won several Oscars, I was captivated by the film's music, which also received an award. The film's story is based on a real-life novel by the Danish writer Karen Blixen.

The film's events are thrilling...

At a moment of sorrow and anticipation, waiting for the adventurous hunter and wandering pilot in the unknown African jungles, who is always searching for something he doesn't know, finally finding it tragically in death, as he perhaps wished!

I don't believe there is enough music that expresses this drama like the fullness of the second movement in this concerto. Listen to it again... you will live through the depths of the drama and perhaps analyze what the author wrote about the (**Shadows of the grass**) Imagine the grass casting its shadows - even though it is small compared to a tree, it is ambitious,

independent, and has its own shadows (not lush, but still shadows). And when (**Silence speaks**) it carries eloquence and depth unmatched by words... I highly recommend watching this film.

I hope this unique musical work will be well-received and admired.

Let us listen to:

Clarinet Concerto in A Major – K622

Now, the memory of my dear friend (Dr. Talal Abu-Ghazaleh) comes to mind, bringing with it memories of the beautiful past. It is well known that he is as passionate about poetry as he is about music.

We were walking on Suleiman Pasha Street (Talaat Harb) in Cairo the street leading to that charming roundabout, despite its small size, adorned by the renowned (Madbouly) Library.

He said to me, “Let’s smell the scent of books, or rather inhale it, as it is the best appetizer before heading to lunch at (Groppi’s) restaurant.” We entered and wandered among the shelves and piles of books displayed in every corner. I recall that among the books he chose was the poetry collection *City Without a Heart* by the great Egyptian **poet Ahmed Abdel-Moaty** Hegazy (my dear friend - may he live long).

Friend (Talal) suggested that we (dip) music into some poetry this musical-poetic meal, just as in our heritage, where olive oil and thyme take the lead on the breakfast table. (Mozart) will be the (chef) of this meal, and the poet Ahmed Abdel-Moaty Hegazy the (waiter) serving the dish.

Now, let us listen to a distinctive musical work: Flute Concerto No. 1 and No. 2 with orchestra.

Concerto Flute and Orchestra

No. 1 K313 / Flute Concerto No. 2 K314

Flute – J.P. Rampal

When the flute (nay) begins to flow from the sense of hearing to the depths of the heart, we have nothing but poetry delicate poetry as refuge and sanctuary.

When we listen to the nay, it seems to be relentlessly searching for a person to share its worries, a friend or lover to whom it pours out the innermost self and the essence of its pain. Here poetry appears to adorn the words with melody together they summon to the ears of the listeners the poet's anguish as he tells the story of the beloved who said (farewell though he didn't mean it).

The poet then went alone and migrated to distant lands.

Just as the nay wanders in the distance searching for the beloved and the friend (who once was), the poet was worn out by fatigue and leaned toward hope and anticipation... for the return of the friend and beloved. Let us listen to some verses from the poem:

“I Had a Heart”

From the Diwan of poet Ahmed Abdel-Moaty Hegazy (City Without a Heart).

*And the evening came...
I was walking the winding road,
A sailor pitied me and said... ride!
I threw down my burdens and slept in the boat,
Seven seas between me and home!
I face my harsh night without love
And envy those who have loved ones
I proceed in a cold, deserted void,
A stranger in a land that devours strangers!*

* * * * *

*One evening, two years after our farewell...
I knocked on the doors of friends but found no companion!
The doors, the doorman, and the porter beckoned me...
Rolling me along a path's extension,
A desolate, pale road...
Until the end, a desolate, pale road!*

* * * * *

*My absent angel bird...
Come, we hunger here
But here we are two!
And we are naked in winter here
But here we are two!
Come, food of life!
And warmth of life!
Come to me!*

Thus, the final movement of the second concerto is anticipation and waiting for the beloved who vanished and the friend who withdrew himself. And there is an addition at the end of the movement that answers the poet and reassures him that hope and anticipation have blossomed and brought forth love and friendship anew.

As for the friend, present yet absent... he did not migrate or leave; he is still nearby... but the **friend has become what once was** (“**the friend who was**”). This friend (who was) lived in a grand palace with locked doors, a doorman, and a guard!

Now, after living in the oasis of poetry and music, my friend (Talal) said: however long we stay in this oasis, we do not want to leave it, nor do we tire of its gifts. So, my friend, let us enter the world of opera and listen to (Mozart's) overtures. He selected some for us, so let us listen to:

Mozart Overtures Conducted by Josef Krips

And so, after listening to these overtures from some of Mozart's operas, we will conclude this episode by listening to:

Mozart German Dances K.605

I hope you enjoyed this episode.

See you in upcoming episodes.

Episode Three (III)

Mozart: A Sonata Unlike Any Other - Past, Present, and Future

It is not easy to write about (Mozart)..

Throughout my years, I have listened to his incomparable music and read extensively about him. Every time I listen to one of his works, I discover new worlds. It is impossible to capture in simple lines the greatness of his musical genius. He was the child prodigy, a heavenly talent, a magical creator from another planet. (Mozart) is a genius who shines like lightning and illuminates the world of music - I once wrote this.

Today, I seek refuge in the words of the Egyptian writer and researcher **Marwa Salah Metwally**, who wrote beautifully, expressing and describing in eloquent style.

She wrote:

“In the realm of immortality, among the great and genius composers of classical music whether they died young or lived long (Mozart) seems the youngest, with his vibrant vitality and childlike touches that he never lost until the end. The new musical spirit he infused in his era continues to radiate beauty, inspiration, and magnificent musical ideas, even after centuries have passed. In the natural world, among its elements, (Mozart) is the little bird - if imagination were to depict him in a non-human form.

That tiny bird, small in size, restless and never still, flitting lightly and gracefully between the branches of trees. Then he spreads his fragile wings and soars, reaching heights difficult to attain. But it is not so simple, because this great Austrian composer confronts his listener with many contradictions or dualities always present in his art: clarity and ambiguity, simplicity and complexity, adherence to a certain style and simultaneously breaking away from it.”

(Mozart) composed more than 600 musical works during his short life; he died at age 35 (1756–1791). Today, we will present some of his distinctive works, starting with the (Bassoon Concerto), a beloved instrument of my friend (Talal), who said: “The bassoon is a woodwind-metal instrument, holding a special place in chamber and salon music. Its sound is the deepest among its woodwind siblings and enhances the cello and double bass.” (Mozart) composed this concerto in 1774 when he was just **eighteen years old**.

Let us listen to:

Concerto Bassoon in B Flat K.191

Performed by the famous bassoonist

Aligi Voltan

As (Talal) the connoisseur said, let us enjoy the double pleasure of listening to the flute (nay) and the harp together in:

Concerto Flute and Harp

in C Major K299

After we have listened to this wonderful and distinguished concerto, today we will also listen to some works from **the Divertimento - an Italian term for light**, entertaining music, usually consisting of several movements for wind and string instruments or both together.

There is a film by this name:

Divertimento Drama 2022

Which is worth watching.

Since (Divertimento) music is short, its composer’s sentiment might be: (life is short).

The melodies speak what I once wrote in my book “*Salome Dances in the White House*” under the title “*To Her*” “**Where desire exists, wisdom fades.**”

*** To Her ***

“Where desire exists, wisdom fades”

Be a witness

To this moment, an eternity...

Live it...!

And cast off the burdens from your shoulders...

This moment is a waterfall...

Washing away the past's fatigue,

Cleansing all the mud...

This moment is a butterfly's dream,

For life is short,

And the past dream is shorter still,

Like a lament...

This moment,

Despite the different scales of time,

And the suffocating seasons of life,

Comes like a flash...

And goes like a flash... a passing away...
This moment, live it,
And dwell in it.
Who lives in this illusion?
You say:
I say: Impossible!!
This moment... is no illusion,
This moment... never was
A weave of fantasy...
But, my lady, we hasten to bury the present alive
So we may mourn the past!
How we love to mourn the past,
To bury the moment...
While it is radiant...
In a sea of sand...!

Victor - Cairo, 2005

Here, I recall my brother (Talal) , commenting, questioning, and teasing... Who is she? And what is the name of this “**To Her**”!

I laughed and said, “Her name changes every year!” He laughed and replied, “Well said! (To Her) fits both woman and man alike... because it encompasses the restless, wandering (human soul - hastening) to bury the present alive without regret, and mourning the past, even though the beautiful time may begin today... and perhaps tomorrow will carry the most beautiful aspirations we long for!”

Now, let us listen to:

Mozart Divertimento

No. 17 in D Major (K.334)

My delightful and witty friend (Talal) suggested we listen to the *Piano Concerto No. (21)*, considered the most beautiful among (Mozart’s) piano works, composed in 1785. The second movement - oh, the second movement! - became the (*leitmotif*) of the famous Swedish film (*Elvira Madigan*), and it is often called the “**Elvira Concerto.**”

Famous singer (Neil Diamond) drew inspiration from the second movement for his popular:

1972 song: Song Sung Blue

It is also well known that (Chile’s) national television channel (Chili TV) chose the second movement as the main theme for its weather program, *Tv Tiempo*.

The first movement of the concerto, was selected as the opening (theme) for the children’s program:

Whiz Kids.

Tv. Opening Theme

So, let us listen to: Piano Concerto No. 21 in C Major (K.467) (Wolfgang Amadeus Mozart)

Wolfgang Amadeus Mozart
Concerto Piano # 21 IN-C Major
(K.467) Pullini – Muti
Italian Pianist: Maurizio Pollini
Italian Conductor: Riccardo Muti

And so, as my dear companion Talal said:

“Every beautiful thing has an end... carrying within it the seed of a new beginning.”

We conclude here for today.

May these works have found favor and admiration with you.

*Until we meet again in a new episode of Greats of Classical Music,
Wishing you peaceful and joyful times.*

Episode Four (IV)

Beethoven: The Greatest Rebel in the History of Music

“Applaud, comrades... the farce has ended.”

These were the last words Ludwig van (Beethoven) uttered on his deathbed.

And yet... the farce !?

I looked into the eyes of my friend, (Dr. Talal, and said): This German giant, who bridged continents and broke boundaries the genius, the child of the city of “Bonn”, the enchanting composer who condensed the path between (heroism) in his Third Symphony and the glory of (brotherhood and love) in his Ninth. How could he describe his life as a farce!

My (ever-smiling friend Talal) dimmed his smile slightly, lowered the volume of the video we were watching Mozart Piano Concerto No. 3

and spoke: **“No great man ever leaves this world satisfied with himself, because the goals he sets and lives to achieve are often difficult, some even impossible.”**

He continued:

“Though he overcame hardships and triumphed, he always had branching goals that only death could end.”

This applies to artists, writers, musicians, scientists, and even skilled craftsmen. Take Beethoven as an example - his Ninth and final Symphony was, in his eyes, only the beginning of a new path, for he had reached a level of maturity, creativity, and giving that drove him to continue, yet death stood as a barrier to his dreams.

In 2006, I was in Bonn, visiting (Beethoven's) house now a "museum". I visited it many times, countless times, actually. My hands stumbled upon a lost piece of paper among the papers of my life, where I had written: "Bonn is another story altogether!"

The talk will be long when its time comes. I remember being in room number one of the (museum Beethoven's house) and the idea terrified me yet **tempted me to write a book about Beethoven.**

It terrified me because room number one is the indexing room for hundreds of books written about him in many languages.

Different civilizations have embraced this German giant, crossing latitudes and longitudes. Despite their distinct beliefs, customs, and cultures, these civilizations welcomed this genius as a (heritage) belonging to all humanity. How then could I write a book about (Beethoven) that adds to what has already been written!

Still, **the idea remains "postponed but alive."**

- Ludwig van Beethoven

Born December 1770 in Bonn, died March 1827 in Vienna. Considered the greatest musical genius of all time and one of the most influential. He created timeless musical works and had the greatest role in developing classical music. His musical talent appeared early; he studied under his father Johann during his first 22 years. He briefly studied with (Mozart) during (Beethoven) visit to Vienna but had to return to Bonn due to his mother's illness.

His first composition was in 1783 when he was just thirteen.

In 1790, he met (Joseph Haydn) and became his student, while (Mozart) had recently passed away. (**Count von Waldstein**) said:

“Through studying with (Haydn), Mozart’s spirit will dwell within you.” This was indeed true Mozart’s spirit remained alive in Beethoven’s early works and symphonies.

In 1800, at age thirty, the painful loss of hearing began, which severely impacted his professional and social life, leading him to contemplate suicide multiple times. How could this heavenly gift of music fail to hear the treasures and gems he composed.

His love life, as (Talal) said, “emotion was his life.”

Due to the class society, he lived in, (Beethoven) could not marry; his refined taste or perhaps “snobbery” kept him from marrying. All his lovers were aristocrats, forbidden for a simple artist of humble origins.

- His first love, *Juliette*, was his student; he dedicated the famous *Moonlight Sonata* to her.
- His second love was *Josephine Brunsvik*, whom he taught music but couldn’t marry despite mutual feelings.
- His third was *Theresa Malfatti*, to whom he dedicated the piece *Für Elise*.

What distinguishes him from (Haydn and Mozart) and their music is that (Beethoven) was the first artist who lived freely, working hard with his mind. In contrast, (Haydn) was a servant who wore servant’s clothes at the palace, (Mozart) sat with the servants in the basement, but (Beethoven) sat with kings and princes, dining at their tables. Thus, he was considered the last of the Classical composers and the first of the Romantics in music.

Researcher Mohamed Salah noted:

“Given (Beethoven’s) immense importance, many documentaries and films have been made about his works and life.

Three of the best films about his life are:

1. Immortal Beethoven (UK, 1994)
2. Beethoven's Great Love
3. Last Quartet (2012, Op.131)"

Now, let's listen to the sonata he dedicated to his beloved Theresa Malfatti:
Für Elise
(Bagatelle No. 25 in A minor)

Who hasn't heard this poignant melody, one of (Beethoven's) most famous pieces? Composed in 1810 but published posthumously in 1867, forty years after his death. His student Ludwig (Nohl) discovered the piece but misread the dedication due to (Beethoven's) poor handwriting; it was originally "Für Theresa." (Theresa Malfatti) was a close student and friend, whom Beethoven loved but could not marry due to her aristocratic status.

"I believe this gift was worth more than all the wedding rings given to women in that era!" But fate tethered this legendary man to all his ailments and deafness, with the **curse of unrequited love as his greatest trial.**

For those who never heard it, the melody has become so popular that mobile gas trucks in our streets have generously scattered it through their loudspeakers.

Our streets, truly, are among the finest in the world!

Now, let us listen to:
Nine Variations Op. 63 on Mozart

"If he continues on this path, he will undoubtedly be 'the **(New Mozart)**,'" said his teacher Christian Neefe about his student (Beethoven), who was only nine years old then.

And now, let's listen to his First Symphony:

Beethoven

Symphony No. 1

Performed by Wiener Philharmoniker Orchestra,
conducted by Herbert Von Karajan.

Composed in 1800 when (Beethoven) was thirty. When he moved from Bonn to Vienna, his patron (Count Waldstein) told him: "What I ask of you is to receive (Mozart's) spirit through (Haydn's) hands." This symphony was more influenced by (Mozart's) sonatas than Beethoven's later symphonies. professor (*Ibrahim Al-Aris*) wrote that (Beethoven's) First Symphony carried the totality of his musical output. Romantic movement historian (Alfred Einstein) said, "The nature of this composer makes him the first musician to stand against the world." Musician (Wagner) wrote in his book about (Beethoven): **"(Beethoven) worked to liberate music from the chains of trivial, lowly tastes."**

Egyptian researcher *Dr. Hussein Fawzi* said: "If (Beethoven) had died after composing the First Symphony, we would only have this work as a good piece by a talented student of (Haydn) with some spirit of (Mozart)." One can hear the dialogue between the string instruments, especially the prominence of the cello. We will return to the cello when reviewing (Beethoven's) other works. The cello is a dignified instrument with character and is my personal favorite. Among the great cellists is (Hauser), to whom we will dedicate an entire program about his creativity and global fame.

Regarding the (Viole Concerto) ...

I have much to say about this unique work and childhood memories of beauty!

(Beethoven) composed this lone concerto for violin in 1806 at age thirty-six. It was initially not appreciated by critics and did not take its rightful

place in violin concerto heritage until the talented Hungarian violinist Joseph Joachim promoted it, and critics crowned it “**The king of violin concertos.**”

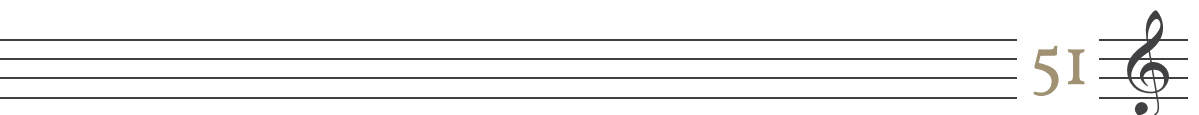
I chose this particular recording for its four pillars of greatness:

1. Beethoven, the greatest composer of all time
2. Itzhak Perlman, the legendary violinist
3. Daniel Barenboim, the veteran conductor
4. Berliner Philharmoniker Orchestra

My emotional connection to this masterpiece is such that when I listen, I close my eyes and I am taken by the velvet softness and hoarseness of the violin and the orchestra’s grandeur to the **alleys of Jerusalem**, guiding me from the Damascus Gate to Khan al-Zeit, filling the air with the scent of spices amid the bustling crowd that never ceases and never will, God willing.

I was a student at the Ibrahimieh College in my last years of secondary school. My friend and classmate, the late (***Nabil Mubarak***), often visited me on lazy Sunday mornings. He climbed the stairs of (Aqbat al-Battikh) to my neighborhood in the Christian Quarter, and whenever he got close, he would stand under my window and announce his arrival with a sharp whistle he had mastered, usually choosing the last movement of this concerto to wake the residents of the narrow alley and the closely packed houses. Upon hearing the call, I would descend from my room and accompany him to the narrower alleys of Saadiya Quarter, where the echo of the whistle was louder and clearer, reaching as far as Vienna! I hope you enjoyed this presentation about (Beethoven).

Wishing you pleasant times.



Episode Five (V)

Beethoven Was Deaf but Created Melodies That Delighted Humanity

We will continue our discussion about the creative composer L.V. Beethoven and explore his works from different stages of his life.

As mentioned in the previous episode, historians divide (Beethoven's) professional life into three stages: **The first stage:** from birth until age 22, **The middle stage:** from age 22 to 34, **The final stage:** from age 34 until his death. From Beethoven's early stage (around age 23), we chose the famous work:

Sonata for Piano and Horn

In F major, Op. 17

Horn: Dennis Brayan / Piano: Roka Mathew

(Beethoven) composed it in the year 1800. Let us now listen to this sonata. I knew this sonata was a favorite of my friend (Talal Abu-Ghazaleh), and I recall his comment on this work:

“(Beethoven) wasn't well-known outside (Vienna) at that time. Initially, it was performed with (Beethoven) on the piano and Punto on the horn.”

One critic jokingly questioned:

“Of course, (Punto) was famous, but who is this ‘Beethofer’?” (Referring to Beethoven) - what a joke! Centuries have passed, and to this day, does anyone remember (Punto)!

The connoisseur (Dr. Talal), a (horn) enthusiast, added: “The strange thing is that (Beethoven) wrote the horn part the night before the concert at the Burg Theater in (Vienna).”

This is the only sonata (Beethoven) ever wrote for a wind or brass instrument.

As for (Dennis Brayan), the horn player, considered one of the greatest horn players in history, he was passionate about motorcycles and tragically died in a collision accident. Yet, his fame lives on to this day.

Now, let us listen to:

Beethoven Variations
on Mozart's Magic Flute Opera

These variations were composed by (Beethoven) inspired by (Mozart's) immortal opera The Magic Flute - as if (Beethoven) did not want Mozart's spirit to ever leave him.

Next, let us listen to:

Beethoven
12 German Dances
WoO 8

These traditional German dances were composed by (Beethoven) in 1795 specifically for a charity masquerade ball whose proceeds went to orphans and widows. Beethoven received no payment. In 1797, he made some revisions. Let's listen.

After hearing the German Dances,
let us move on to: Piano Concerto No. 3, Op. 37

It is believed that (Beethoven) composed this concerto in 1803.
- Conductor: Leonard Bernstein
- Piano: Christian Zimmerman

Leonard Bernstein:

was an orchestra conductor, composer, pianist, music educator, and humanitarian. He was the first American maestro to gain worldwide fame. He composed the story (***West Side Story***), which became a famous film. I highly recommend watching this exceptional movie. Bernstein graduated from Harvard, Cambridge, and Massachusetts and was appointed conductor of the New York Philharmonic in 1943, which brought more fame to both him and the orchestra.

Pianist Christian (**Zimmerman**) is considered among the top pianists in the world.

Now, let us listen to:

Beethoven, L. Van Romance No. 1 in G, Opus 40

Beethoven, L. Van Romance No. 2 in F, Opus 50

Conductor: Kurt Masur

The story begins on October 9, 1989, a memorable day in the new history of Germany in the city of (Leipzig). A significant demonstration took place demanding easier living conditions for the people. (Kurt Masur) was among the front line of the march, and everything went smoothly. That evening, he conducted the orchestra performing the works of (Brahms).

Exactly one month later, on November 9, 1989, the Berlin Wall was torn down, announcing the reunification of East and West Germany into one nation. Conductor Masur repeated this historic concert in (Berlin), again playing (Brahms).

Thank you for your kind attention. I hope to meet you in episode six, dedicated to explaining and analyzing Beethoven's Third Symphony, (*Eroica*).

Wishing you peaceful times.

Episode Six (VI)

Beethoven: The “Eroica” Symphony the Heroic Rebellion Against Injustice and Tyranny

Before we talk about the Third Symphony and why it’s called that, let’s first discuss (*heroism*)... I have a word here:

Heroism is a decisive event created only by an inspiring leader-from a soldier to a prince of the army, from an ordinary citizen to a ruler!

A brave soldier receives a crown of glory, higher than any medal he might wear... He is a hero who surpasses even the commander he follows!

Heroic deeds have no expiration date nor a fixed time to happen... Heroism does not seek fame, but with all its grandeur it pursues it a wreath of laurel on its forehead!

Heroism is a heartfelt path, neither taught nor inherited, reserved only for those whose hearts erupt with volcanoes of love, sacrifice, revolution, and giving!

Heroism is the crucible of anger, the act of faith in a cause, defending it unto death!

Commenting on what I wrote, my friend, the encyclopedia (Talal), said: “This introduction leads us to the main story: It is known that when (Beethoven) started composing this symphony, he intended to dedicate it to (Napoleon Bonaparte) - the young passionate revolutionary officer striving to elevate his country, France. But this young man fell into the trap of obsession with power and climbed the ranks he deserved until

reaching the pinnacle of greatness and imperial authority... He crowned himself Emperor of France, haunted by the desire to dominate the world.”

(Talal) continued:

“(Beethoven) remained the true revolutionary man... pure and devoted to human giving and sharing humanity in its joys and pains, despite all the diseases he suffered throughout his life and the total loss of his hearing-depriving him from hearing the melodies his talent gifted to generations upon generations throughout the ages.”

When Beethoven heard the news about (Napoleon), he was filled with fierce anger, sorrow, and the shock of betrayal. He tore up the dedication and wrote the historic phrase: *(In memory of a great man,)* meaning, *(Once upon a time...!)*

Now, let us listen to the **first movement** of the Third Symphony, which consists of four movements, composed in 1803:

Beethoven Symphony No. 3

Op.55 in E-flat Major

Introduction to the Second Movement:

This symphony marked the beginning of (Beethoven’s) musical identity that changed the musical world at that time. It is considered one of his most important and distinguished works. (Beethoven) was famous for orchestrating instruments and could be called a brilliant musical engineer in selecting the instruments needed to build the musical work. He used the following instruments for this symphony:

- 2 Flutes
- 2 Oboes
- 2 Clarinets
- 2 Horns
- 3 Timpani

In addition to the string and other wind instruments.

Introduction to the Third Movement:

(Beethoven's) personal relationship and friendship with the **writer, poet, and philosopher (Goethe)** were strange and contradictory, yet admiration and respect remained constant. (Beethoven) was more than a great musician; he read many works of great authors and philosophers of his time, making him a well-rounded artist.

(Beethoven) was in a constant rage against aristocracy and had a fierce contempt for aristocrats and even the ruling class.

Unlike (Goethe), the aristocracy and ruling class had great respect for him. Writers at the time were honored, especially great poets and philosophers, some even given aristocratic titles. (Goethe) became the prime minister of the Austrian province that housed the emperor's palace.

The Iraqi researcher and historian (**Zaid Khaldoon Jameel**) wrote:

“It is amusing how an event revealed the clear difference between their personalities... One day, the two went for a walk in the park behind the palace. After a few minutes, the procession of (Maria Ludovika), Empress of Austria, appeared. Austria was then one of the great powers of the world. (Goethe) became nervous and said: (Look, dear (Beethoven), here comes the Empress and her entourage. Let's make way for them!)”.

But (Beethoven) grabbed his arm and said:

(Hold on to my arm. They should make way for us, not the other way around!).

On another occasion, Beethoven said about the emperor: ‘He is the Emperor of Austria, but I am the Emperor of Music!’

This was (Beethoven), confident and principled, fiercely defending his values without compromise. He also often criticized his friend (Goethe), saying:

“You enjoy the court atmosphere too much, which is unbefitting for a great poet!”

Introduction to the Fourth Movement:

Here, we speak about (Beethoven's) private life and his deep feelings, which many who knew him failed to understand. We first highlight his romantic life and failed relationships. As we mentioned, he was cursed with one-sided love and never succeeded in any relationship. He lived lonely and never married.

His first love was his beautiful student (Julietta), who reciprocated his feelings. He dedicated to her the famous (*Moonlight Sonata*). His second love was (Josephine Brunsvik), to whom he also dedicated some piano sonatas. The third, whom we previously mentioned, was (Elisa Malfatti), who inspired his famous *Für Elise*. His lovers were from aristocratic backgrounds, forbidden to a simple man of modest origins like (Beethoven), due to the class society he lived in.

No one knew that this legendary man sat on the throne of music, his fame widespread enough to crown this king (Beethoven), who liberated music from the courts of kings, princes, and the church of that time. The writer **Sultan Al-Khatib** wrote:

“Despite his rebellious personality against outdated traditions that belittled musicians, Beethoven suffered greatly from his illness and from people's lack of understanding of his condition.”

(Talal) added emotionally: “(Beethoven) suffered many diseases, was miserable in life, quick-tempered, thought about suicide many times. It has been said that besides deafness and many other ailments, he suffered from (**bipolar disorder**).”

(Beethoven) was proud and confident in himself, despised society, and his life was a revolution against aristocracy and individual rebellion against humiliation and slavery. He was influenced by enlightenment thought. (Beethoven) himself described himself in one of his letters: “I was born sharp-tempered, sensitive to the joys of life and society, but soon I was forced to withdraw from public life and seek solitude. When I tried to overcome this, I was harshly rejected. Yet I could not tell people: ‘Raise your voices or scream, for I am deaf!’”

O people who see me as gloomy and rude, you wrong me so. You do not know the mysterious reason for my behavior. Since childhood, my heart and soul have blossomed with tenderness, compassion, and kindness, and my goal has always been perfection. But imagine that I have been suffering for years from an incurable pain, worsened by incompetent doctors.

All this nearly drove me to despair, and I almost ended my miserable life. But art alone prevented me from that.” And I say, what saved him was that he was a man with a mission, wanting to complete his message to humanity.”

Broadcast of the Fourth and Final Movement:

Now, after listening to this immortal work, the past comes to mind with its sweet and bitter memories: In 1996, I visited the town of (Euskirchen) in Germany, located in the triangle between (Cologne, Bonn, and Aachen). The visit was medical, to treat a middle ear disease I have had since childhood. The supervising doctor was my friend (Dr. Hubert Kley), famous in the Rhine region.

I met him and his family in 1988 in Limassol, Cyprus, and our friendship has lasted (36) years.

I will talk later about the influence of this family (**Hubert, Astrid, Philipp, and Julian-on my life**).

I visited them at their home, and since then, they insisted that I stay at their home, and treated me as a family member.

And so, in that year, 1996, I remember their invitation to attend a concert in Cologne, featuring (Beethoven's) Third Symphony. I vividly recall the family's conversation and their opinion of this timeless work.

On the way back to his hometown, Hubert, passionate about literature and music, asked: "For whom is the glory?" I listened carefully to every word, as he spoke slowly in good English to choose his words carefully.

-- **For whom is the glory?** --

Dr. Hubert reviewed the history of Germany's and Europe's great masters of that era, focusing on the trio of (**Napoleon, Goethe, and Beethoven**), questioning: For whom is the glory?

(**Napoleon**): who filled the world with the roar of his cannons, bombarding European cities during his campaigns and wars in Austria, Italy, and the French invasion of Russia-the bloodiest of the Napoleonic wars. The smoke of his wars reached the East, including Egypt, where Egyptians humorously nicknamed him "*General Ali*." His invasions extended to the Levant, and the fortresses of Acre in Palestine resisted him, and he retreated defeated to France, where his final defeat and fleet destruction occurred. He spent the rest of his life exiled on Saint Helena Island.

At the same time, he reviewed (Napoleon's) important achievements and successes for later generations.

(Napoleon) was one of the most prominent military figures in history; his campaigns are studied in many military schools. Though opponents called him a tyrant, he restored imperial rule and distributed titles and offices among his family. Admirers consider him a statesman and patron of civilization, as the *French Civil Code (Napoleonic Code)* is attributed to him, laying administrative and judicial foundations for most European countries and those under French occupation. These laws and ideas-such as equality before the law, respect for monarchy, and religious tolerance-were authored, promoted, and spread by (Napoleon) himself.

When it came to (Beethoven), (Julian), his 13-year-old son, shouted enthusiastically:

“Beethoven, Papa... the glory is for Beethoven!”

Beethoven

Danish String Quartet

#14 OP.131

Researcher Professor **Mohamed Salah** noted that this string quartet was the basis for **the Canadian film Last Quartet (2012)**, a dramatic musical film showing a complex social story revolving around (Beethoven's) quartet. It deeply explores this quartet, which must be played without breaks. The film stars (Catherine Keener) and Oscar winner (Christopher Walken), who played cellist (Philip Seymour Hoffman) - recent loss for American cinema.

The film highlights the emotions, passions, and inner struggles of the composer, whose works still spread love, virtue, and hope worldwide centuries after their composition.

Before listening to this string quartet, it is worth noting that British writer and philosopher (Aldous Huxley) was once asked: “If you were stranded on an island and allowed to take only one piece of music to listen to for the rest of your life, what would you choose?”

He replied: “(Beethoven’s) Fourteenth Quartet, for it is the only musical piece that remains fresh and (virgin) no matter how many times you hear it.” From the book (*Beethoven: A Study of His Spiritual Development*) by (J.W.N. Sullivan), dedicated by my friend (Dr. Talal Abu-Ghazaleh).

(Beethoven’s) influence was profound on many creative composers such as:

- *Franz Liszt*
- *Schubert*
- *Johannes Brahms*
- *Richard Wagner*
- *Paganini*

And many others. I recommend watching this film.

To other works by this great composer,

I wish you pleasant times and see you soon.

Episode Seven (VII)

Beethoven: The Ninth Symphony “Ode to Joy”

The Anthem of Love and Peace

Today, let us begin by showcasing this magnificent concerto from (Beethoven’s) early works:

Beethoven Piano Concerto No. 2, Op. 19

Performed by N.E.C. (New England Conservatory)

Introduction

This orchestra house stands as a leader among music schools worldwide. It has taught and trained musicians of various ages and nationalities from over 40 countries for more than 150 years. With a staff exceeding 200 of the finest musicians teaching and training at this great musical institution.

The pianist performing this work is (Gi Yoon Lee), winner of the N.E.C. competition for this concerto. In (Beethoven’s) early works, you can see the influence of his teacher (Mozart). You can observe the violinists in the first row struggling to bring out some of **Beethoven’s breath**, so to speak. Undoubtedly, the piano plays a significant role here, but soon the orchestra gives prominence to (Mozart), and the piano responds trying... yet it begins its second awakening late, after (Mozart’s) notes have already saturated the atmosphere, slipping through the pianist’s fingers confirming the mood.

Yes, the composer is (Beethoven), but the spirit of (Mozart) dominates this work, especially in the first movement.

Let's listen:

Introduction to the Last Movement

The last movement is creation within creation.

(Mozart) seems to be dancing in it, but the moan of the young man who began his life journey deaf is worth noting. This moan is the noble sorrow the sorrow of the great man (Beethoven), and the soul's pains that accompanied him until death, but the wild pride triumphs! The seeds of creativity planted by Mozart and Haydn, the honorary "Papa," bore his immortal works through the ages.

The concerto's ending is sad, calm, and solemn far from the fighting and challenging spirit, far from the revolutionary spirit that erupted in (Beethoven's) Third Symphony the heroic symphony "Eroica" announcing the birth of a new world of music, produced and directed by the genius through the ages.

- Ludwig Van Beethoven

** I hope you enjoyed this great work.*

Now, let's talk about (Beethoven's) Sixth Symphony:

Beethoven Symphony No. 6

Op. 68 (Pastoral Symphony)

Conductor: Bernard Haitink

Performed by the London Symphony Orchestra

(Symphony Introduction) as narrated by (Dr. Talal):

When (Beethoven) began composing his Sixth Symphony in 1807, (Napoleon) was on the gates of Vienna, bringing with him the horrors and pains of war.

In the Fourth Movement (The Storm), (Beethoven) depicts the chaos and terror of the battlefield.

Finally, calm returns when peace prevails a message to the entire universe, a message to humanity during these difficult times of wars, destruction, chaos, and earthquakes.

(Beethoven) found peace and serenity in the countryside. The symphony begins with awakening and a feeling of refreshment and joy upon arriving in the countryside. It is not a mere painting of nature and stillness, but an expression of nature itself. (Beethoven) was a nature lover; he spent much time walking and wandering in nature's embrace across the country. Often, he left (Vienna) to work in rural areas, drawing inspiration for many of his musical works there.

(Beethoven) divided this symphony into five movements and gave each a name and title. **The first movement** is:

mentioned, the (joy of spirits upon arriving in nature) let's listen to the first movement. The second movement (Introduction) depicts natural scenes on riverbanks, where string instruments initially imitate flowing water, while the cellos evoke the emotional mood with their flowing melodies.

Near the end of the **second movement**, wind instruments imitate bird calls:

- The flute (Nai) nightingale's song
- The oboe quail's call
- The clarinets cuckoo's call

The third movement portrays the joyful participation of countryside folk.

The fourth movement represents lightning, thunder, and the storm. As noted, (Beethoven's) storms in this symphony symbolize human wars, nature's anger, and (Beethoven's) rebellion against himself, enduring the pain and suffering of many diseases, including tragically losing his hearing, eventually becoming completely deaf.

The fifth movement expresses joy and gratitude after the storm passes.

Final remark:

We have listened to (Beethoven's) Sixth Symphony, performed by the (London Symphony Orchestra) under the renowned Dutch maestro (Bernard Haitink), who conducted many of the world's top orchestras.

Beethoven

Fidelio Overture Op. 72

Researcher and writer (**Ibrahim Al-Arees**) wrote about (Beethoven's) creativity in his only opera, born from the malice of "Don Giovanni" (One of Mozart's operas), which (Beethoven) believed to be immoral. Thus, Fidelio settles the artist's score with both (Mozart) and (Napoleon). Researcher **Mohamed Sedqi** wrote about the overture of Fidelio Op. 72, (Beethoven's) fourth overture for his only opera. (Fidelio)

It is a two-act opera, based on a play in the French classical style. It was called the (Rescue Opera), meaning the hero is rescued at the end of the play (like in many Arabic films!). The author intended to depict the era of terror in France but set the events in Spain to avoid revealing his true intention and to protect himself from harm.

(Beethoven) focused mainly on the music, structuring it like symphonies, giving the staging and libretto secondary importance.

Therefore, opera enthusiasts rarely comment much on this opera; it is mainly of interest to those who follow Beethoven's music in general.

Egmont Overture Op. 84

(Egmont) Editorial

The overture to the dramatic work (Egmont) by the (German writer and philosopher Goethe), composed in 1809. Beethoven received no payment for it because he composed it out of love for the poet (Goethe) himself.

The musician (Hoffmann) wrote that it is heartwarming to see two great art giants collaborate on a magnificent work, portraying the confrontation between the tyranny of a colonial oppressor and the suffering of an angry, defeated people when the Netherlands was under Spanish occupation. The hero, (Egmont), was martyred defending freedom and executed in 1568.

Coriolan Overture Op. 62

(Beethoven) Composed in 1807, inspired by a tragedy of Austrian poet (Heinrich von Collin), about the hero (Coriolanus) who rebelled against the ruling policies of his country. The authorities exiled him, but his spirit did not rest, and he joined the enemy army, leading them to Rome's gates, nearly victorious. The rulers pleaded with him to change his plan, but to no avail. Eventually, women, led by his mother, wife, and children, begged him to stop. (Coriolanus) yielded, disbanded the enemy army, and returned home, where he was said to have been killed or committed suicide. Critics consider this overture one of (Beethoven's) strongest.

Leonore Overture Op. 138

Conductor: Daniel Barenboim

West-Eastern Divan Orchestra

(Beethoven) spent more time composing the (four) overtures he wrote for Fidelio than (Rossini) and (Donizetti) took to compose their numerous operas.

Thank you for listening, and see you next time.

Episode Eight (VIII)

Beethoven the Sensitive: Not Defeated by the Blows of Fate

Beethoven

Triple Concerto Op.56 in C Major - 3 Movements

Conductor: Daniel Barenboim

Cello: Yo-Yo Ma

Violin: Anne-Sophie Mutter

- This concert was held to celebrate the 250th anniversary of (Beethoven's) birth.
- This remarkable concerto was performed by three of the greatest musicians in the world.

Yo-Yo Ma performed in front of President *John F. Kennedy* when he was seven years old. He is of Chinese descent. Critics said of this concerto: "Certainly a beautiful piece," and the legendary cellist *Yo-Yo Ma* brought to us the voice of all humanity.

The famous violinist *Anne-Sophie Mutter* said: "Beethoven found his eternal message in embracing humanity and the principle of living together as brothers and sisters, and this truth was the essence and foundation of his musical works."

This concerto held a special and profound meaning in (Beethoven's) psyche, revealing his revolutionary spirit.

Generally, the concerto is simple and easy; its main melodies are very clear.

(Dr. Hussein Fawzi) believes that (Beethoven's) genius is evident in the construction, interaction, and exchange between the orchestra and the three solo instruments. This is the only triple concerto (Beethoven) composed.

Let's listen:

Beethoven Cello Sonata No. 3 Op. 69

Cello: Yo-Yo Ma

Piano: Emanuel Ax

We talked about this exceptional performer, and nothing proves his genius more than this performance of the third cello sonata, especially as we reviewed the great work of (Beethoven's) Triple Concerto. Yo-Yo Ma was a child of seven years old when he came to the USA with his family, carrying the American dream in his imagination, filling America and the world with his fame and creativity.

Let's listen...

This sonata was performed at a major concert organized by (Deutsche Grammophon) on World Piano Day 2023, held on March 23, 2023.

The first question is: Why does the world celebrate **World Piano Day** on this date, March 23?

The German musician who established this celebration (World Piano Day in 2015) chose the 88th day of the year to celebrate it because the piano has 88 keys.

The concert featured a number of famous pianists performing works by global composers such as (Beethoven), (Mozart), and (Schubert).

Now, let's listen to:
(Beethoven) Symphony No. 4
In B-flat Major Op. 60
Symphony #4

Beethoven composed this symphony in 1806.

It is a bright and joyful symphony, a magnificent orchestral work filled with the spirit of (Haydn), the teacher under whom (Beethoven) studied. However, (Haydn) believed it was a powerful symphony, somewhat strong for his own artistic taste, especially since this symphony was preceded by the (heroic) Symphony No. 3 and followed later by the famous Symphony No. 5. These symphonies remain among (Beethoven's) most famous works.

It begins with a slow but mysterious introduction, according to Maestro **Leonard Bernstein.**

Let's listen...

I hope you have enjoyed this symphony.

See you in future episodes.

Wishing you happy times.

Episode Nine (IX)

Mozart and Beethoven: The Teacher and the Heir

Symphony No. 41
(Jupiter – C Major K551)
Conductor: Karl Böhm

(Wolfgang Amadeus Mozart) was always a cheerful and joyful person, yet in his music, he conveyed genuine emotions tied to life's hardships. Regarding the emotional expression in symphonic music, (Mozart's) work reveals immense warmth in lyrical phrasing and profound musical thought.

(Mozart's) Symphony No. 41 is truly the pinnacle of creativity. Scholars have not found any record of a live performance of the (Jupiter) Symphony during (Mozart's) lifetime, though confirming this fact is difficult because no data was preserved from that time.

The famous Russian composer (**Peter Tchaikovsky**) said about this work: **(This is one of the wonders of symphonic music!)** Some music specialists claim that (Mozart) conceived his last three symphonies as a single cycle, composing them together in just nine weeks!

Counting the movements of these three symphonies, one wonders how (Mozart) managed to compose them in such a short time despite his many commitments: teaching music, composing other pieces, grieving the loss of his six-month-old daughter, caring for his ill wife, moving to a new house, and meeting friends who (Mozart) never stopped seeing. He did

not know these would be his last symphonies - he believed he would live into the 19th century!

Speaking of (Mozart), who took (Jupiter) as his home, reminds me of one of my visits to (Dr. Talal's) office in Kuwait, not far from my office at Bank Merrill Lynch-Kuwait. He warmly welcomed me, and (Mozart) was there too.

My close friend (Talal) was listening to Symphony No. 41 and jokingly said, "We don't have to travel far to 'Jupiter' to meet (Mozart)!! Here we are in Kuwait, and we have brought (Mozart) himself riding on (Jupiter)."

To this day, we remember the unique event of **(Mozart in Kuwait!)**

Now, as we listen to Symphony No. 39, my friend (Talal) often said: "How beautiful life is when one meets the three sisters together (Mozart's) symphonies 39, 40, and 41."

He continued with amazement, "Centuries have passed since the great (Mozart's) death, yet he still fills our lives with joy and delight, as if he were a relative, and it is enough that he is one of our dearest friends."

Let us listen to (Mozart's) Symphony No. 39:

Symphony No. 39 in E-flat Major K.543

Conductor: Andreas Estrada

Frankfurt Radio Symphony

It is known that (Mozart's) musical output during the late period of his life was intense despite the personal struggles he faced and his deteriorating financial situation. He composed this symphony in 1788. We will cover the details of these wonderful works (Symphonies 39/40/41) another time.

Beethoven
Symphony No. 7 in A Major Op. 92
Vienna Philharmonic
Conductor: Christian Thielemann

(Beethoven) worked on this symphony between 1811 and 1812 while staying at the Bohemian resort of Teplice to improve his health. The symphony was well-received after its premiere in 1813 in Vienna during a charity concert for wounded soldiers. The second movement, Allegretto, was so popular that the audience demanded an encore, and it later became common to perform it separately.

Inspired by this lively, poetic movement, the German composer (**Wagner**) created a dance work based on the second movement. The famous composer (**Franz Liszt**) was his guest. There is a notable similarity between the first movement of Beethoven's Symphony No. 7 and (Mozart's) Symphony No. 41 first movement. This is my personal observation, and I look forward to researching and listening more about this comparison.

Let's listen...

I hope you enjoyed this episode.

See you next time.

Episode Ten (X)

Papa Haydn: The Godfather of Music Giants

J. Haydn
(1732–1809)

Today we talk about the great composer (Joseph Haydn). He was born in the Austrian town of (Rohrau) near the Hungarian border in 1732 and died in 1809.

(Haydn) showed a tremendous love and high skill for music from childhood. He composed 104 symphonies, 68 string quartets, 47 piano sonatas, and hundreds of smaller pieces - around 200 works in total.

Most of his works were given special names like (The Emperor), (Sunrise), (The Bird), (Surprise), (The Clock), (The Seasons), and (The Farewell). History tends to remember (Joseph Haydn) in a fatherly way, as the **(Father of the Symphony)**, with the affectionate nickname **(Papa)**. Regarding this, (Nina Anne Greelley) wrote: “(Haydn) was neither the father of the classical symphony nor the (string quartet), nor did he have children from a bitter unhappy marriage.”

However, this nickname comes from his calm, generous, fatherly personality, and his significant influence on all classical music. Every composer of that era owed him a debt, and every musician considered themselves, in some way, his child. Therefore, researchers believe that the title (Papa) is an expression of affection and respect for this founding musician.

I recall my visit to Vienna in 1982, the 250th anniversary of (Haydn's) birth...

Like many others, I stood at the door of the museum which was originally (Haydn's) house. The entrance and the courtyard were crowded with visitors. (Chamber musicians) were continuously playing there, including children holding a banner that read: *(Long live Papa Haydn)! VIVA PAPA HAYDN*, (Haydn) spent his life in what could be called a (great struggle) during his early years as an obscure singer chasing a livelihood! In reality, he was striving for greatness.

His flourishing period came when he was appointed as a court musician for the influential (Esterházy) family, whose palaces stretched between Austria and Hungary. (Haydn) served the (Esterházy) court for 40 years, moving among their palaces near Vienna and the Hungarian border. At that time, the composer's (job) was considered a profession paid by salary. Yes, he lived in a palace but held the status of a servant, cook, and worker within the court hierarchy. Of course, they lived on the lower floors of the palace ((Haydn) had a special wing among them). Such was the situation of musicians in that era.

Then came (Beethoven), proud and defiant toward palaces and aristocratic families. Beethoven restored honor to this refined art, elevating musicians to the status of literary and philosophical figures, perhaps even higher!

Now, before we review (Haydn's) life stages and his relationship with (Mozart) and (Beethoven) - his clear influence on the musicians of his time-we will listen to some of his musical works and then some pieces by (Mozart) and (Beethoven). Speaking about Haydn must go hand in hand with his inspiration (Mozart) and his pupil (Beethoven).

Let's start with:

String Quartet No. 3 Op. 76 "Emperor"

It consists of four movements. We will listen to the entire work, noting that the second movement contains the German national anthem as known today. Let's listen...

Now, let's talk about a unique musical work also called **(Emperor)** by composer Ludwig van Beethoven:

Beethoven Piano Concerto No. 5 Op. 73 in E-flat Major

The Emperor

Piano: Arthur Rubinstein

Conductor: Alexander Schneider

(Beethoven) composed this work in 1809, the year (Haydn) died. (Beethoven) was supposed to be the solo pianist at its premiere, but due to his total deafness, he could not perform, so pianist (Friedrich Schneider) played instead. In this concerto, (Beethoven) innovatively starts with the piano instead of the orchestra, giving the piano a dominant role from the outset, creating a new relationship between the piano and orchestra.

The title **(Emperor)** has no connection to any emperor, especially since Beethoven disliked the title and had a (Napoleon) complex. The name likely came from the English publisher (Johann Cramer). The concerto was hugely successful, and (Franz Liszt) often performed it in his concerts during his lifetime.

The pianist in this recording, (Arthur Rubinstein), was one of the greatest pianists of his time. It's worth noting he was 88 years old when he performed this concerto. We will come across more works where (Rubinstein) was the leading pianist.

Let's listen...

My friend and teacher (Talal) once said:

“When we talk about courts and emperors in those days, the genius young (Mozart) who gave glory to music and music alone didn't care about anyone. He was bold enough to scorn the bishop who insulted him and spoke to the Emperor of Austria as if talking to a friend, with the enthusiasm of a child. He even gave him a lesson while reviewing the dedication (**Salieri**) gave him, exposing the flaws in that work.” we have more to say about (*Salieri*), (*Mozart's*) director, who envied and resented his talent and was angry whenever Mozart's works rose to musical greatness. There is even an unconfirmed assumption that Salieri caused (Mozart's) death.

Today, we will present some of (Mozart's) works: the (German Dances), which were played at court balls and nights attended by emperors and aristocratic families. (Mozart) mocked them but did not repeat these dances like (Beethoven) did. Instead, from childhood until death, Mozart focused on music, creativity, and pride.

Mozart

German Dances K.600

9 minutes from the volume of German Dances

(Mozart) started composing (minuets) at age 4 or 5 and never stopped.

(*Tchaikovsky*) said about these dances:

“I don't just love Mozart; he is my idol.”

Paulo Santiago said about (*Mozart*):

“Mozart, the greatest of all time!”

(Pierre Pasquet) said:

“I love Mozart... how many times he saved my life!”

Returning to (Haydn), researcher and writer (**Ibrahim Al-Aris**) wrote under the title:

The Musician Who Lived around Princes and Avoided the Curse of the Ninth Symphony The “curse” refers to the (Ninth) Symphony as a bad omen signaling the end of a great composer’s life and creativity, seen with (Beethoven), (Mahler), and (Tchaikovsky). But (Haydn’s) (104) (some say 108) symphonies are mostly unmatched masterpieces, serving even as a prelude that heralded this musical form for two great musical innovators - (Mozart) and (Beethoven).

It has been a pleasure speaking with you.

See you in the next episode.

Episode Eleven (XI)

Haydn the Teacher, and Mozart the Inspired Student

Relationship with Mozart and Beethoven

I once wrote:

In this vast universe, no great work or lasting contribution comes alone. True and essential synergy in life is the result of multiple factors that move and influence each other. Since creation, humans have interacted with nature and nature with them - like a river flowing to the sea where fresh water mixes with salt water. Yet, the Creator gave humans knowledge and the ability to alter the river's course to serve their needs, irrigate the land, and desalinate water.

Just like nature, human interaction-whether by friendship and cooperation or by conflict and hostility-has shaped dynamic changes, creating borders between nations and ongoing struggles and wars. This discussion involves social, political, and religious influences, among others.

In music, artists are both influenced by and influence their surroundings and the world at large. This leads us to the eternal question: Is there any work that is truly independent, unaffected by or un-influential to others?

Here, my dear companion (Dr. Talal) said:

“The answer lies in human nature, which cannot exist without blending and combining ideas and works. Creativity is a result and extension of the gifts of others.”

He continued:

“As in literature, science, poetry, art, and painting, the same applies to music since humans discovered it and it discovered them.”

At this point, as we discuss (Haydn) and his influence on and by the musicians before, during, and after him, we take (Mozart and Beethoven) as prime examples.

The purpose of this introduction is that humans rarely remember the influence of their teachers or mentors when they were young children crawling toward knowledge. Likewise, we often forget those who taught us a useful hobby, a beneficial sport, or introduced us to new worlds of knowledge, whether practical or theoretical, or even those who once shared a poem or a melody with us.

In summary, I will never forget the great classical music scholar (**Dr. Hussein Fawzi**), who taught me through Radio Egypt’s (Program Two), founded in the late 1950s. Nor will I forget the childhood friends and classmates who introduced me to classical music, nor the professional musicians I met with, such as (**Alexis Hauser**), conductor of the (**McGill**) Symphony Orchestra in Montreal, Canada.

Thanks to all of them, I sit here now to share with you, with love and enthusiasm, whatever I learnt from them was served to me on a platter of knowledge. I hope you will continue to pass this authentic aesthetic to your children, friends, and loved ones. A music critic once said: “It is easier for us to love (Haydn), for here is a man who never argued with anyone but his wife! By his nature, he was incapable of tragedy. I do not blame his wife but the circumstances that brought them together - each came from a different world.”

(Haydn) was so generous that he praised even his competitors as if they were his friends. His relationship with Mozart was one of admiration, love, and mutual advice and guidance. With (Beethoven), it was a respectful teacher-student relationship.

It is noteworthy that the relationship between (Haydn and Mozart) resulted in valuable gift exchanges. (Mozart) gifted Haydn six string quartets titled *The Haydn Quartets* and inscribed: “I send six of my children to my dearest friend.” These works are numbered K387, 421, 428, 458, 464, and 465. This was (Mozart’s) gift

At age 17 when he met (Haydn) in Vienna in 1773. (Haydn) reciprocated with six string quartets composed in 1772 called (*The Sun Quartets*). Let us first listen to: String Quartet K421, performed by The Hagen Quartet, consisting of four movements in (D Minor). In the second movement of this quartet, it is believed that (Mozart) composed it while his wife (Constanze) was in difficult labor with their first child, (Raimund). The sound of her pain came from the other room. Later, (Constanze) confirmed that (Mozart) played what resembled moaning and screaming in this movement. Now, we will listen to this quartet, one of the six (*Sun Quartets*) (Haydn) gifted to (Mozart).

Mozart String Quartet K421 in D Minor
Performed by The Hagen Quartet

Haydn String Quartet in D Major *The Sun Quartets* OP.20

In the 1780s in Vienna, the two composers performed together: (Haydn) on violin and (Mozart) on viola.

Now, let us listen to a collaboration between the great masters:

Mozart
Divertimenti
K251, K136, K138, K254, K113

Haydn Divertimento London Trio 1
in A Flat Major #46

See you in future episodes.



Episode Twelve (XII)

Haydn: The Glory of Vienna, The Grandeur of London, and The Godfather of the Greats

We are about to discuss the relationship among the three greats-Haydn, (Mozart), and (Beethoven) - whose collaboration and mutual influence produced musical works that might never have reached us otherwise. Although extensive research has been done on the dates and occasions where their works intersected, what interests us here is the music itself and the emotional bonds between these three creators that we aim to feel as we listen.

In 1781, (Haydn) met his only contemporary peer at the time, (Mozart).

(Haydn), the teacher aged 49, and (Mozart), the genius aged 25, became close friends who deeply influenced one another. Together, they polished musical forms that would lead the future. For example, (Haydn's) (Russian Quartets) culminated in the six quartets he dedicated to (Mozart). (Mozart's) symphonies helped elevate (Haydn's) last and greatest works, including the twelve London Symphonies. On the other hand, Mozart's operas revealed that he was not quite the theatrical composer one might imagine. When asked to write a comic opera in 1787, (Haydn) refused, saying:

"I would be risking too much... no man can be compared to the great Mozart!"

(Haydn) was the only equal (Mozart) recognized, saying, **"He alone holds the secret that makes me smile and touches the depths of my soul!"** Now, let us listen to Symphony No. 94, the "Surprise Symphony," and note that the last movement includes one of (Mozart's) compositions from the German Dances.

Symphony No. 94 (G Major)
(Surprise Symphony)
London Philharmonic Orchestra
George Solti – Conductor

When discussing the relationship between (Haydn) and (Beethoven), we focus on (Beethoven's) early works, such as the Piano Trio Op. 1.

The relationship between (Haydn), the teacher, and (Beethoven), the student, was perhaps the most important and famous relationship founded by the young German in his early career.

(Beethoven) began studying with (Haydn), the Austrian composer, in 1792, but the relationship was not easy due to (Beethoven's) temperamental, arrogant, nervous, and rebellious personality. Age difference also played a role—(Haydn) was 60 years old and had stopped teaching for a long period. However, when they first met in 1790, (Haydn) had promised to teach (Beethoven) and was a man who never broke his promises. We pause here to consider (Beethoven's) early works, which critics described as a mirror reflecting the music of (Mozart and Haydn).

At the start of his career, when (Beethoven) composed Piano Trio No. 1, (Haydn) asked him to add a small note labeling the work as (Haydn's student). (Beethoven) refused. The famous music scholar (Ferdinand Ries) commented: "When the teacher (Haydn) asked him to do so, he refused, saying, 'Although I received some instruction and guidance from (Haydn), I learned nothing from him.'"

Oh, this stubborn (Beethoven), with his troublesome moods, surely the result of his chronic illness since childhood, then his worsening hearing loss and many frustrations that might have composed this difficult personality.

But before we say (but), let us listen to this early work of (Beethoven's):
Beethoven

Piano Trio No. 1 in E-flat Major Op. 1 , and judge for ourselves.

Returning to the story of ingratitude: But, (Beethoven), who are you resisting or opposing? The noble, forgiving man (Haydn) Are you refusing the request of the man who helped lift you to the ranks of the greats of your time, who praised you in the courts, among artists, literati, and philosophers.

(Haydn) envied you and called you a great artist when you were young in the musical world. He often compared you to legends like (Mozart and Bach). Most importantly, (Haydn) understood your physical and psychological conditions and was very forgiving and compassionate whenever the world's adversities took over your thoughts and behavior.

Here I quote my friend, (Talal):

“A true person never forgets the favor of those who taught him. There is a saying: ‘He who teaches me a letter, I am his servant.’ At this point, the great person sets aside arrogance and narcissism. When the sensitive artist awakens, from the depths of his soul, at the moment of creation, he recalls the works of others-their faces, behavior, kindness, and emotions. Certainly, greats when composing, playing, conducting, or painting immortal works for us, they remember and never forget a single bit of those who inspired, taught, encouraged them, and helped place the wreath of glory on their foreheads!”

Thus, the noble spirit in (Beethoven) awakened, made him regret his ingratitude and rejection of “Papa Haydn,” and he compensated for all this in his old age with kindness, tenderness, love, respect, and reverence by dedicating to Haydn the sonata:

Beethoven

Sonata in F-flat minor Op. 2 No. 1

When (Beethoven) attended (Haydn's) 76th birthday celebration, he bowed, kissed the hands and forehead of his great teacher, and remained grateful to him, attending his funeral with deep sorrow and regret.

It is worth noting that (Haydn) and (Beethoven) agreed in their opinion about that rebellious revolutionary who became a rusty emperor not different from any other dictator - (Napoleon Bonaparte) - and we will discuss that someday. To conclude this episode, let us listen to:

Joseph Haydn

Symphony No. 100 in G Major (Military Symphony)

Composed 1793–1794

Hungarian State Orchestra

Conductor – Adam Fischer

First Movement: Sonata form, with a slow introduction suggesting the upcoming fury of the second movement. The (flute) and (oboe) unexpectedly carry a dance-like melody, which is then softly repeated by the strings. The full “Tutti” section brings the movement to a close.

Second Movement: Describes the roar of infernal war reaching a climax, led by majestic drums and trumpets to create a sense of terror. This is the only movement where viola and clarinet are used, alongside Turkish instruments and slow minor-key drums.

Third Movement: Contrary to (Haydn's) usual style, the Minuet is slow with a clear and splendid Mozartian melody.

Fourth (Finale) Movement: Presto in G Major, in rondo form. Near the end, Turkish instruments color the “Tutti” section and carry the final melody to the end of the work.

It has been a pleasure to speak with you.

See you in the next episode.

Episode Thirteen (XIII)

Haydn: Austrian Genius and Doctor of Oxford University

Continuing our discussion about Papa Haydn, today we will listen to String Quartet No. 2, Op. 33 “The Joke.”

The Joke Quartet

The plot of the joke here is that near the end of the last movement, the players gradually leave the stage one by one to sympathize with Prince Esterházy, as they spent part of the summer away from their families and homes. This was a polite gesture to hint to the prince their need for a summer vacation like everyone else. The quartet begins with a (cheerful, joyful, familiar, simple, and easy theme), followed by a (Minuet) which (Beethoven) enthusiastically drew inspiration from to compose a musical work representing a rural dance, in which you can hear something resembling the rhythm of the Dabke dance. The third movement, Largo, hints at the beginning of the joke. The last movement starts with something like a Presto dance, and even the listener begins to move along with the dance rhythms! Then follows slow, soft playing and silence. This pattern repeats several times: light dance, soft melody, silence. Meanwhile, the last musician blows out the candle lighting the music sheet and quietly leaves the stage. The melody that the listener imagines is a tune without sound—what remains in the ear as the echo of the last melody. This is a phenomenon experienced by listeners, called an **(earworm)**, which keeps the last melody of the performance in memory.

Here, the audience falls into the playful trap, and so does the prince, who is the subject and target of the joke. This creates the illusion that the stage is not empty of musicians. Some music critics recount a similar story in the movements of Haydn’s Symphony No. 45. Let us listen together to:

String Quartet in E-flat Major
Op. 33 No. 2 “The Joke”
Performed by: Hugo Wolf Quartet

Now, let us review (Haydn’s) romantic and marital life. After achieving financial stability, (Haydn) felt ready to take the risk of marriage. Among his students were two daughters of a wig maker. (Haydn) fell in love with the younger one, not knowing she had become a nun. Her father convinced (Haydn) to marry the elder sister, (Maria Anna), who was 31 while (Haydn) was 28.

It turned out she was quarrelsome, religiously fanatical, extravagant, and infertile. (Haydn) said, “She did not care one bit whether her husband was an artist or a cobbler; her concern was only with church matters.” He soon began looking elsewhere for companionship.

Here, my cheerful friend (Talal) amused me by quoting a line of poetry from (Omar Ibn Abi Rabiah), known as the playboy of his era, describing the cunning and deceit of his lover.

*“If you come, grant the glance of your eye to others,
So they may think that love is where you look!”*

The beauty of this (verse) lies in how the lover describes the situation: the beloved tries to ensure that others look away to avoid suspicion and keep their relationship secret.

Back to (Haydn’s) unhappy marriage: In real life, many couples suffer through (unhappy marriages), often due to a mismatch or misunderstanding. Such marriages are not built on harmony of temperament or opinions; each spouse comes from a different world. Though their marriage lasted 40 years. (Haydn) and (Maria Anna) lived almost separately. (Haydn) himself was not handsome on the contrary, he had a long prominent nose, high cheekbones, dark skin, and the scars of smallpox he contracted as a

child. He knew his modest appeal when it came to attracting the (opposite sex), often joking with everyone in his humorous and sarcastic spirit, wondering how children came to him!

The reason that attracted women to him was a mystery: **“What did they find attractive about me, and what fascinated them about me?”**

(Talal) continues:

“Interestingly, most of (Haydn’s) friendships and romantic relationships were with women from the upper class, including his lover, the opera singer (Billington). One of (Haydn’s) funny jokes is when he looked at a painting of his beautiful lover eavesdropping on angels, and he said in surprise: ‘Clearly, the painter made a mistake. It should be the other way around; he should have painted the angels eavesdropping on the enchanting singer’s voice.’ Among his many relationships was a special one with the lively London widow, (*Mrs. Rebecca Schroeter*), to whom he dedicated this piano work:

Haydn

Piano Trio in F-sharp Minor No. 26 Op. 73

After listening to the trio dedicated to his London beloved (Rebecca Schroeter), we return to Vienna and his romances there. He had a relationship with the cellist in Prince (Nikolaus Esterházy’s) court orchestra, (Antonin Kraft), to whom he dedicated the Cello Concerto No. 2, composed in 1783.

Haydn

Cello Concerto No. 2

In D Major

Op. 101

Cello & Conductor: Mischa Maisky

Vienna Symphonic Orchestra

Back to London, where (Haydn) completed the twelve London Symphonies. Let us listen together to Symphony No. 104, the last of the London Symphonies, which is considered the crowning achievement of (Haydn's) works and ranks among the greatest 100 musical works according to music scholars.

Haydn – Symphony No. 104
(London Symphony)
In D Major
Vienna Philharmonic Orchestra
Conductor: Bernard Haitink
Royal Albert Hall, London

Thus, (Haydn) honored London in the highest way, and in fact, London and its people generously supported and patronized him. Socially and emotionally, the noble, sincere man found in London a warm welcome and affection. He built professional and social relationships, won the hearts of London beauties, and was praised by the press as he had been before.

(Haydn) left London wealthy enough to return to Vienna and retire comfortably without needing anyone's support.

I hope you enjoyed the music. May God keep you safe until we meet again in the next and final episode about Haydn's life and works. Of course, we will continue the journey and return to the great trio: (Mozart), (Haydn), and (Beethoven). But first, I will make room to present works by great composers from all classical music eras: *Renaissance, Baroque, Classical, and Romantic.*

See you soon.

Episode Fourteen (XIV)

Haydn, Mozart, and Beethoven - The Great Pyramid of Music

Good day to you all, my dear friends and listeners. Before we move on from the Classical era to another era, and travel back years — even centuries - to the early stages of classical music, today we will discuss an exciting but challenging topic.

What are the differences, communities, and contradictions among the three greats - (Mozart), (Haydn), and (Beethoven) - in their personalities, works, styles, relationships, and life circumstances?

Let's start with style. The analyst (Thompson Highway) wrote that **(Haydn's)** compositional style is known for clarity and simplicity with a smooth, straightforward approach to the theme - never deviating from the fundamental rules of composition and meticulous in conveying ideas and choosing instruments!

(Mozart), on the other hand, is known for his emotionally vivid, alert, and dance-like style. He composed according to the whims of his bohemian personality, which dominated many of his works with unimaginable maturity despite his young age, reaching perfection and creativity.

(Beethoven), the great rebel, had a confident and complex personality due to the hardships and illnesses he endured. This reflected in his powerful, persistent style, with most of his works leaning towards greatness, revolution, and heroism.

We will explore the musical style of each, focusing first on string instruments.

Haydn

Violin Concerto No. 4 in G Major

Performed by: Vienna Symphony Orchestra

Violinist & Conductor: Mischa Maisky

Now, let us listen to:

Mozart's Violin Concerto No. 4 (K218)

Violinist: Julia Fischer

Conductor: Thomas Søndergaard

Composed in 1775

And now, let's listen to:

Beethoven Serenade

For violin, viola, and flute in D Major, Op. 25

Conductor: James Galway

Composed in 1801

When analyzing their personalities, perhaps the wind instruments that exhale reveal their inner characters. (Haydn) was a friendly, balanced, conservative man who feared making mistakes or offending anyone and could not tolerate tragedy! His life was harmonious and purposeful, and his cheerful spirit and penchant for humorous irony helped him succeed in entering royal courts and winning the hearts of both young and old - even the English, who are famously hard to please despite their politeness, where “maybe,” “but,” and “why” are always in the air.

Let us listen to:

Haydn

Trumpet Concerto in E-flat Major

Performed by the famous Venezuelan trumpeter Pacho Flores



(Mozart's) excessive but justified confidence in his genius and creativity made him aspire from a very young age to take the seat behind the piano with the help of his father, (Leopold). He aimed to start his artistic career at the age of three - a feat that would only happen by divine intervention, as we are talking about the child prodigy. He lived and died obsessed with music, characterized by a playful personality, poetic style, and elegance.

He once said about himself: *"Music flows through me; I am immersed in it."* Critics extended this statement to Beethoven, saying:

"Beethoven also flowed through Mozart's music as if immersed in it."

Now, let's listen to:

Mozart

Trumpet-Oboe Concerto (K314)

in C Major

Regarding (Beethoven's) rebellious personality and his fiery spirit that rejected all forms of oppression, tyranny, and injustice, his works mostly express defiance and resistance to tyranny. His noble emotions aimed to highlight beauty, friendship, and brotherhood among humans. This was evident especially in his greatest symphony, the Ninth, which concludes with the choral setting of Schiller's poem (Ode to Joy). His love affairs, especially with aristocratic women forbidden to him, and the curse of unrequited love, inspired beautiful and tender creations that no one could imagine

coming from a crushed yet undefeated, fierce rebel - a deaf composer whose inner music transcended the written notes.

Let's listen to:

Beethoven Duets for clarinet and bassoon No. 27

This brings us to the philosophy of each of them, which I offer as a purely personal insight, never read or heard before:

Haydn leans towards a realistic philosophy that says:

“Man can be defeated and also broken.”

Mozart leans towards a materialist existential philosophy, similar to Sartre, which says:

“Man is defeated but not broken.”

Beethoven leans towards a revolutionary emotional philosophy, similar to Ernest Hemingway, which says:

“Man is broken but not defeated.”

The Arab philosophy reflects the idea of war and peace: *“Man is neither broken nor defeated.”*

I hope you have enjoyed this episode. Until next time, I wish you peaceful and pleasant times.

Wishing you pleasant times.

Episode Fifteen (XV)

The Trio of Glory, Creativity, and Immortality: Haydn, Mozart, Beethoven.

Seasons

I chose this title for the fifteenth episode in the series “Great Masters of Classical Music (The Classical Era)” where we covered some works by (Mozart, Beethoven, and Haydn). Of course, in upcoming episodes, we will shed light on many more works.

Why “The Seasons”?

- I will discuss the nature of the seasons.
- The effect of seasonal succession on humans.
- The seasons as a musical work (by Haydn), specifically Symphony No. 101.

It is worth mentioning that the famous composer (Vivaldi) preceded Haydn with his famous work *The Four Seasons*, and (Vivaldi) will be the subject of the next episode.

The Nature of the Seasons:

Most recent studies indicate that the psychological fluctuations humans experience from time to time are closely related to the four seasons and the weather changes that accompany them:

- » Winter and autumn: seasons of sadness and depression.
- » Spring: the best season for human mood and psychology.
- » Summer: the best season overall for human health.

Here, sunlight plays a fundamental role in regulating most vital bodily functions, stimulating energy and vitality. In a comprehensive article, the well-known music

Analyst (**Mr. Ibrahim Al-Aris**) discussed the effect of seasons and their changes on human mood and psychology in general. The author elaborated: the succession of the seasons has always puzzled humans and led to contemplation. For ordinary people, this contemplation takes a silent form, while for scientists it often involves interpretations linked to faith, which they try to reconcile logically. For a third group, neither ordinary people nor scientists or philosophers, the matter moves from contemplation and interpretation to the realm of creativity, which brings us to (Haydn) and his creativity.

The Seasons

(Haydn) composed this symphony between 1799 and 1801, based on the poem by (James Thomson). (Haydn) confessed that composing this symphony exhausted him to the point of illness, saying, **“The Seasons broke my back.”**

We don't need to go into a detailed explanation of the work's subject - it describes the succession of the seasons and gives them a (rare earthly dimension), although before the conclusion (Haydn) gave it a somewhat metaphysical, mystical reflection on the meaning of life and the final moment when the trumpet sounds.

In other words, (Haydn) wanted to record a kind of existential testament. What matters to us is describing the work and giving each season (each movement of the four movements) its character. If we want to dive deeper, in our lives we live these four seasons: the winter, spring, summer, and autumn of life!

Starting with the first movement: Spring. The narrative begins with an overture intended by (Haydn) to depict the transition from winter to spring. It starts with a storm portraying the (anger of nature), which gradually fades, making way

For a solo singer who announces the end of storms and squalls, followed by a chorus calling for the season of flowers and fragrant blossoms with romantic lyrics and a melody full of hope and joy, heralding the dawn of the new season. Many historians consider this passage among (Haydn's) most joyful celebrations of life. Let us listen to the first movement of *The Seasons* Symphony.

Seasons Symphony

Qatar Symphony Orchestra

Conductor: Howard Arman

Comment:

(Haydn's spring) in life began by coincidence on March 31, 1732, at the start of spring. He also died in spring, May 31. Since space is limited and a whole book would be needed to describe (Haydn's) springtime of life, we will focus on some key milestones when spring's magic influenced his mood and creativity. His balanced personality, modesty, cheerful spirit, and inclination to humor greatly affected his early works. We have mentioned and listened to some early period works. We will explore many more early works and the life at the Esterházy court in upcoming episodes, in a time when surviving the day was an artist's greatest achievement.

For example, here is an early work reflecting the spirit of joy and happiness in his spring:

Haydn German Dances (Nos. 1-5, 10-12)

National Philharmonic Orchestra

Conductor: Charles Gerhardt

The celebration of spring is incomplete without the brilliant trumpet. Let us listen to Haydn's trumpet concerto:

Haydn Concerto for Trumpet in E-flat Major
Trumpet: Gabor Tarkovsky
Conductor: Marc Minkowski
Karajan Academy of Berliner Philharmoniker

Comment:

After spring comes summer. The second movement takes on a pastoral, (rural) character. Critics see this part as having a clear influence on (Beethoven's) *Pastoral Symphony* No. 6, especially noticeable in its **third movement**. Similarly, the storm depiction at the beginning of spring and the **fourth movement (winter)** also influenced (Beethoven's) same symphony.

Returning to *The Seasons Symphony*, the second movement (summer) represents the scorching sun. Before listening, it's worth mentioning that this symphony is an (oratorio) - a musical work combining solo, choral, and orchestral parts.

Because this movement is long and mostly choral, I will select an expressive choral segment. I personally believe that the choral/chanting/inspirational atmosphere had a significant influence on (Beethoven's) Ninth Symphony and its final *Ode to Joy*.

Summer and prolific creativity began in (Haydn's) middle age. This period showed abundant creativity and variety, from sonatas to quartets, concertos, and symphonies. The turning point was when he ended his service at the Esterházy court and started his journeys to London, which produced 12 of his greatest symphonies. For example, Oxford University hosted him for a special concert and awarded him an honorary doctorate in music. Let us listen to the Doctor (Haydn) in his *Oxford Symphony*.

Symphony No. 92 in G major (Oxford)

Wiener Philharmoniker

Conductor: Leonard Bernstein

His English manager (**Solomon**), who had originally invited (Haydn) to London and was impressed with his success there, once told him about this symphony: “You can’t compose better than this.” (Haydn) responded with his usual humor: “And I never intend to try!” Let us listen to:

Horn Concerto No. 1 in D Major

Horn: Vitaly Bulgarov

Leningrad Chamber Orchestra

Conductor: Lazar Gosman

Comment:

(Haydn’s) summer was full of great works, which we will mention in future episodes. Thus, (Haydn’s) music moves through different soundscapes and atmospheres in the following two movements: autumn and winter, completing a profound portrait of human feelings towards nature’s changes and caprices. Now, let’s listen to the third movement, autumn.

The Haydn Seasons Symphony

Autumn

Comment:

As mentioned, the word “tragedy” does not exist in (Haydn’s) dictionary. His greatest works were composed in the autumn of his life. When the chilling winter winds and thunderstorms announced the start of winter, (Haydn) was also composing the finale of his life’s journey: his own winter. Let us listen to the fourth and final movement.

Haydn
The Seasons Symphony
Winter (4th Movement)

Comment:

Though (Haydn) was emotionally balanced and resistant to tragedy, his life was far from easy. Born to (Slavic) peasant parents, he rose from poverty to palaces. His childhood was peaceful and full of parental warmth, with evenings spent in gratitude and prayer. (Haydn) struggled in life's battles, seeking (livelihood) and eventually reaching the (pinnacle) - from the Esterházy court to the palaces of London.

Historian *Griesinger*, (Haydn's) biographer, noted that (Haydn) considered his days in England "the sweetest of his life." He packed his bags full and returned home, with London bidding him a fitting farewell - a city that elevated him to the ranks of great music masters. The press covered his life and works extensively and expressed sorrow at his departure. One critic said, "It seems we must wait decades for someone like him, and perhaps no one will come again."

(Haydn) returned to Vienna in 1795 to participate in festivals marking the coronation of Emperor (Francis II). On his birthday, he presented an anthem to the Emperor and the Austrian Empire — the anthem we heard in a previous episode. This anthem remained Austria's national anthem until 1938 and was left unchanged by Germany; **it is still Germany's** national anthem today.

Despite (Haydn's) strong, brilliant personality, cheerful spirit, and deserved fame envied by his peers, his letters reveal signs of depression in his later years. Music critic (Ibrahim Al-Aris) described (Haydn's) final days after returning to Vienna:

"Not a single newspaper mentioned his return; no concerts were held for him, no court ceremonies, even if (Mozart) were alive, he would have celebrated his arrival - but (Mozart) had passed away." The last meeting between (Mozart) and (Haydn) was before (Haydn's) trip to London. (Mozart) was deeply saddened and begged him not to undertake the journey, saying, "Father, do not bear the burdens and hardships of crossing the Channel, also you do not understand the English language".

(Haydn) replied, "But my language is understood throughout the world." They spent (Haydn's) last days together, and (Mozart) wept as he saw him depart, saying, "I fear, father, this is our last farewell." (Haydn) also wept, and a year later, news arrived in London that Mozart had died. (Haydn) mourned him until his own last day.

In this atmosphere of farewell, let us listen to (Haydn's) *Farewell Symphony*.

Farewell Symphony No. 45 in F-sharp minor
Symphonia Rotterdam
Conductor: Conrad Van Alphen

Comment:

Critic and historian **Bob Edwards** wrote: (Haydn) died on May 31, 1809. His funeral procession was accompanied by (Mozart's) (*Requiem*). (Beethoven) was present and conducted the orchestra (alongside) (Antonio Salieri).

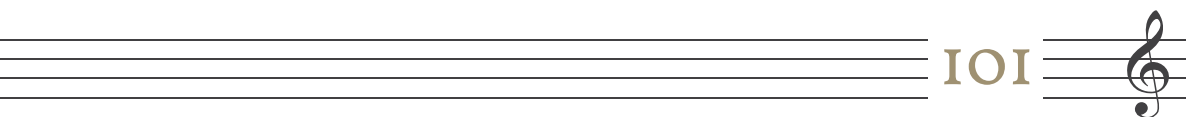
On his last night, an officer from (Napoleon's) army, which had just occupied Vienna, visited him as a courtesy. The officer sang parts of (Haydn's) *Creation Symphony* and was deeply moved despite his hostility. On the funeral day, (Napoleon) sent an honor guard to stand around (Haydn's) coffin.

In conclusion of this episode about (Haydn's) life and works, we will return in upcoming episodes to explore the lives and works of the three great classical composers: (Haydn), (Mozart), and (Beethoven).

In the next episode, we will present the biography of the famous Italian composer (Antonio Lucio Vivaldi).

I hope you enjoyed listening to this program and wish you all the best and happiness.

See you next time.



Episode Sixteen (XVI)

Vivaldi and The Four Seasons

“The idea is still valid for postponement.”

The huge ship, (Alitric), was plowing through the vast ocean, heading at about 165 degrees southeast toward Havana, Cuba. On the starboard side, toward the west, faint distant lights appeared, disappearing and reappearing intermittently...

The lights of American ports along the eastern coast served as a guide, a companion in the loneliness of the dark seas, and a hidden hope for most sailors - that these cities would welcome them as immigrants seeking wealth and the realization of the “American Dream.” Sitting among the dreamers was my Greek friend, (Socrates), the ship’s carpenter, who never stopped talking. His nickname was after the Greek philosopher “Socrates the Wise.”

He carried a transistor radio and listened to whatever FM and SW stations he could pick up, coming from cities starting from the state of (Maine) in the far northeast of the United States. I was new to the sea, a beginner sailor without much professional experience. I had set out to sea without prior preparation or planning. One day, I will tell the full story. When the ship had just departed from the port of (Saint Lawrence in Montreal), Socrates was the first person I met among the sailors, acting like an older brother and guide for every new experience I faced. With his enthusiastic and eager nature, he described everything new to me, as if he were a godfather sent to assist me in the loneliness of the sea, though the reality was the **loneliness of the land that pushed me to seek refuge in the sea.**



He explained things in detail, looking into my eyes to make sure his broken English conveyed the meaning clearly. He even began helping me learn the necessary Greek language, starting with the alphabet. He would ask me in Greek, (Κατάλαβες;) (Katalaves?), meaning “Did you understand?” I would reply in Greek, “Δάξι” (Dáxi), meaning “OK, got it,” which encouraged him to continue his talk. The nightly gatherings on the (ship’s deck were like the traditional folk tales) back home engaging, beautiful, spontaneous, and unique. I had never experienced anything like them, neither on land nor in the air, not even in luxury hotels, first-class flights, or noisy parties!

I have stories yet to talk about the sea, poetry, and music during the endless nights of sailing... We were near the coast of South Carolina under a clear sky, with the full moon shining brightly, decorating the face of the universe. Silence, tranquility, and contemplation prevailed. Suddenly, Socrates’ voice broke out: (Vivaldi! Vivaldi!).

He held the transistor radio close to his ear, excitedly addressing me as “Victoras” that was how he called me pointing to the radio. (Vivaldi is with us).

I approached and listened to the (mandolin) playing a concerto by the composer (Vivaldi). Meanwhile, (Yannis), the wise old sailor so they called him was a gentle and cultured man in his middle age. Socrates pointed to him and said, (Vivaldi). I later learned that (Vivaldi) was his favorite composer.

The group was listening to Greek music and songs, and I recall that the conversation began with recounting the glories and heroics of the Greeks, the influence of Greek music on Renaissance and Baroque music, and how the mandolin was invented in ancient Greece. Thus, the mandolin carried us away to the sea and its memories, then captured (Vivaldi) from the sea’s stage and brought us back to land, introducing us to the Baroque era.

Before talking about his biography and works, and in celebration of our return to land, let us listen to the gracious host, (Antonio Lucio Vivaldi), the star among the great musicians of the Baroque era, performing for us:

Mandoline Concerto in C Major

RV 425

Composed in 1725

One of the most famous Mandolin works.

Unusually, here we present a model of the works by the Venetian composer before shedding light on his life, works, era, and the historical events of his time. Now, we will present the second work, which is a concerto for two mandolins, hoping it will serve as an appetizing appetizer for the feast of his rich music.

Antonio Vivaldi for 2 Mandolins

RV 532

Composed in 1748

Soloist One: Ugo Orlandi

Soloist Two: Dorina Frati

Conductor: Claudio Scimone

3 Movements:

Allegro (fast)

Andante (slow)

Allegro (fast)

When talking about (Vivaldi), one of the most famous classical music composers of the (Baroque period), we must first introduce that era, its style, meaning, works, and history.

Here, I quote the definition of (Dr. Talal) about the Baroque era:
*“**Baroque** is a term originally used in sculpture, architecture, and painting. The literal meaning of the word ‘Baroque’ is a strange, irregular, twisted shape. This art appeared first in Rome in the late 16th century.*



The Baroque style is characterized by grandeur and is filled with striking details. Italy and its capital Rome were the main centers of great artistic activity in the 17th century and were the most important source of arts in Europe.”

The term Baroque was formed over a period of about 150 years. Although this term is primarily used in architecture, it was actually used earlier in music.

Critics have differed in interpreting early Baroque music, which lacked cohesive melodies and was full of dissonance, constant changes in mode and rhythm, and abrupt transitions in every passing note. *Jean-Jacques Rousseau*, who was a musician, composer, and philosopher, wrote in 1768: **“In Baroque music, harmony is confused and dominated by modulations and musical dissonances.”** It seems the term derives from the word “baroco”, which logicians used to describe a certain type of complex academic argument that some might consider excessively intricate. Speaking of Jean-Jacques Rousseau, it is worth mentioning that he was among the first reformers and sociologists.

One of his most famous works is *The Social Contract*, which begins with the famous sentence: **“Man is born free, and everywhere he is in chains.”** I have read this book many times and still consider it a rich reference in thought and education. His political views had a profound impact during the Enlightenment, the French Revolution, and the development of modern political, economic, educational, and ethical concepts. I highly recommend reading this book and sharing its enlightened and noble ideas with your loved ones.

One characteristic of Baroque art is its close and active connection with the environment, aiming to transform it into a sacred scene reminding humans of faith wherever they turn.

Baroque art tends to display vitality, movement, and a surge of emotions, contrasting with the classical style that aims to imitate the beauty of the material world in coherent images representing reality. This style manifested in architecture and fine arts. Among the most famous artists of this period are

(Peter Paul Rubens) and **(Rembrandt)** in the Netherlands, **(Diego Velázquez)** in Spain, and in Italy, the greatest sculptor of this era, **(Gian Lorenzo Bernini)**.

The earliest signs of the Baroque period appeared in Italian music. Perhaps the greatest achievement of the Baroque era in musical composition was the emancipation of instrumental music from singing.

The Baroque period is divided into three stages:

- *First: 1580–1630*
- *Second: 1630–1680*
- *Third: 1680–1730*

Although these periods overlap chronologically, they are traditionally dated to these years.

The most important composers of this era include:

- Arcangelo Corelli
- Antonio Vivaldi
- Jean-Philippe Rameau
- Johann Sebastian Bach
- Claudio Monteverdi
- George Frideric Handel and others.

Now, let us listen to:

Vivaldi

Lute Concerto No. RV.93

In D Major



Lute: Thomas Dunford
Conductor: Thomas Dunford
Jupiter Ensemble

The lute:

is one of the oldest musical instruments, dating back to around 3500 BCE. A lute is preserved in the British Museum in London, and in upcoming episodes, we will focus on its history, events, and myths surrounding this ancient instrument. For now, we will listen to the Double Trumpets Concerto:

Concerto for 2 Trumpets
In C, RV 537
Orchestra de Chambre
Francoism / Conductor: Horst Sohm
Trumpet 1: David Guillen
Trumpet 2: Manuel Maria Moreno

To diversify the instruments in (Vivaldi's) concertos, let us also listen to:
Double Horn Concerto

Concerto for 2 Horns in F Major (RV 538)
Sofia Soloists Chamber Orchestra
French Horn
Conductor: Radek Baborak
Horn 2: Victor Teodosiev

(Antonio Lucio Vivaldi) was born on March 4, 1678.

He passed away in July 1741 in (Venice). Vivaldi is considered one of the greatest composers of the Baroque era, alongside (Johann Sebastian Bach) and (George Frideric Handel). He is credited with developing orchestral works, particularly advancing the concerto form into a widely accepted musical genre. His work also influenced (Johann Sebastian Bach) in the development and selection of musical instruments.

(Vivaldi) composed 50 operas and a series of violin concertos and other instrumental works. His most famous composition is “*The Four Seasons*. ” He wrote it for the women’s musical ensemble of a hospital dedicated to homeless children. At the age of 15, he began studying for the priesthood and was ordained at 25. However, due to poor health, he was granted permission not to perform priestly duties. From the start, (Vivaldi) succeeded in staging his expensive operatic works in opera houses in (Venice, Mantua, and Vienna) after meeting Emperor (Charles VI). One of the strangest events in the life of this legendary composer was that, as his fame declined and after two centuries, several of his lost compositions were *discovered in 2006*. His popularity and fame revived, and his music is now performed worldwide. As is the case when we review the life, works, style, and personality of one of the great classical music masters, I find it most appropriate to explain and cover the important milestones through presenting the musical works themselves. Now, we will listen to a collection of violin concertos composed by (Vivaldi) in 1728.

Vivaldi Violin Concertos Le Cetra OP.9

(Vivaldi) dedicated these works to *Emperor (Charles VI)* during his visit to the city of Trieste for the inauguration of the new port. The emperor was greatly impressed by the music of that “Red Priest,” a nickname (Vivaldi) was known by. It is said that the emperor enjoyed the meeting so much that he spoke with (Vivaldi) more than he had with all his ministers over two years! He granted Vivaldi the rank of knight, a golden medal of honor, and invited the musician to visit him at his palace in Vienna. Speaking of the city of (*Trieste*) reminds me of its port, and this certainly leads me to mention the life at sea. When the ship docked at the port of (Trieste), the esteemed Emperor (Charles VI) was inaugurating the port to receive our ship which had arrived more than two centuries later. I remember the cold weather in (December), but their kindness and warm feelings embraced our souls. What I recall most is that when an Italian

sailor learned I was born in (**Nazareth**), he shouted joyfully, “Here comes the Nazarene to (Trieste) instead of going to the (Vatican) where the Pope is.” The sailors cheered with him, “Long live the Nazarene!” We spent that night devouring delicious Triestine cuisine, enjoying choirs, dances, and music playing until the early morning hours, as if the people were celebrating Christmas early!

Now it is time to listen to Vivaldi’s greatest work, his immortal masterpiece... “The Four Seasons,” which is considered a unique musical revolution in the Baroque era. Vivaldi composed The Four Seasons between 1718 and 1720 as a complete violin work consisting of four violin concertos, each representing one of the seasons.

First, we will experience (Vivaldi’s) Spring. The inspiration of nature’s beauty in the Italian countryside made it a **revolution in symphonic and orchestral concepts**. It feels as if you are sitting in nature’s courtyard, delighted by the sound of dancing waters flowing in crystal-clear streams, joyful singing of birds and animals of every kind and tone **forming a skilled musical ensemble of chirping, singing, cooing, humming, barking, bleating, and neighing**. They create their own spring melody that blends with the universe’s spring joy, beauty, and grandeur. Let us now listen to the first part of The Four Seasons.

Spring Le Quattro Stagioni

Concerto No. 1 in E Major

OP.8 RV.269 (Spring)

1 Allegro

2 Largo E pianissimo Sempre

3 Allegro Pastorale

Violin Soloist: Anne-Sophie Mutter and conductor of the Mutter Virtuosi Ensemble

This recording has gained more than 250 million views.

Comment:

Ah, if only you could see her playing! (Anne-Sophie Mutter) is one of the greatest violinists of our modern era.

One critic remarked:

“I have heard this concerto hundreds of times - and I do not exaggerate - and I never thought anyone could add anything new to it, but this ensemble did the impossible and achieved a magnificent performance as if the musicians had spent their lives mastering The Four Seasons. I have never heard a performance like that of Anne-Sophie Mutter. Bravo, bravo!” As summer arrives, this concerto is based on a poem about the burning heat of the sun, which is soon relieved by a cool breeze and refreshing wind. Summer birds sing, the cuckoo’s sound is highlighted by the viola, and there are the sounds of animals, buzzing insects, and the north wind preparing for autumn, which then transforms into something resembling a storm with thunder. Fear spreads in the shepherd’s dog, as if the music here reflects the moods of the changing autumn.

Before we cover autumn and winter and describe each season, we must remember the most important thing: The Four Seasons is a literary and poetic masterpiece.

This musical work was not just composed and musically translated by (Vivaldi) as a superficial showcase of instrumental virtuosity imitating the sound of a bird... rather, the entire work is based on four poems of supreme creativity written by **(Vivaldi)** himself, who was both poet and musician - a unique case of dual creativity!

Movement Three / Autumn Comment:

Thus, the poet (Vivaldi) presented his poem to the musician (Vivaldi), who gave the instrument the most difficult role possible, performing it with wit and perfection and transforming it into overflowing emotions expressed by nature, which leads the orchestra in reflecting the poet (Vivaldi’s) thoughts. The poet who beautified nature in his poetry was



reciprocated by nature itself, explaining the music of the poet-musician (Vivaldi).

Movement Four / Winter

Winter is the season of warm love, family gatherings, kindness, and giving.

One of the most beautiful things I have read about this season is the poem “The Contagion of Rain” by the poet (*Mundhir Abu Haltam*).

Let us listen to it now...

The Contagion of Rain

(Rain... Rain...)
He night lingers in its journey,
And on the horizon's edge,
You soar like the moon.
The night passes like winter clouds,
Like a river that melts early
With the scent of light...
Rain... rain...
The night passes without your face,
Oh, this evening...
September has come, carrying in its folds the winds,
And when winter comes... I catch the contagion of rain.
Rain... rain...
The night passes like my heart,
Burdened and tired of travel,

And if these clouds weep
And the wind tickles the trees,
I will be lonely without you...
Alone... like the moon...!



*Be with me if suddenly,
My night is visited
By the sound of rain...
Be so we can light our fire,
And sing again the song of wakefulness -
Rain... rain...
The night lingers in its journey,
And on the horizon's edge,
You soar... like the moon!!*

Adapted, with thanks to my friend the poet Mundhir Abu Haltam.

Broadcasting the fourth and final movement.

In closing this presentation about (Vivaldi), I thank you for your kind listening. In a coming episode, we will explore translations of (Vivaldi's) four poems, where the music is nature, itself reciprocating the beauty of poetry. How beautiful poetry becomes music, and how wondrous nature is when it inspires the poet and musician alike...

Until we meet again.



Episode Seventeen (XVII)

Vivaldi in Hong Kong

Thank you, Vivaldi...!

Because of you, they gave me the conductor's baton... and I became an orchestra conductor!

In 1992, I was a member of the (Chairman Club) at (Merrill Lynch Bank), which later became Bank of America. I was a financial advisor, not a musician. We were on a mission to China to explore investment opportunities in this great country. On the other hand, the bank served as an economic advisor to a nation that would become one of the largest and strongest economies in the world within a few decades.

Anyway, enough about money and its people... we're talking about music now. (Hong Kong) was the first stop where we landed. The reception was royal, and the dinner party was one of the most luxurious I've ever seen, filled with lavish hospitality and creativity that left most of us astonished by what we saw. To this day, we still remember that unique evening.

The Concert

A truly unique evening... As the concert was nearing its end, the orchestra played pieces by the delightful composer Vivaldi. At the end, enthusiasm and interaction with the music broke out; we applauded warmly, filling the hall with excitement and praise. I was shouting *Bravo, Bravo*, and the last time the maestro came over to the table where I was sitting, he smiled and pointed to me with the conductor's baton. I wondered if he came to silence me or reprimand me, but then, in a moment, he handed me the baton and said: "You will conduct the orchestra." I was shocked



and stunned! I, who couldn't even lead a herd of sheep, how could I lead a group of the finest musicians!? I walked beside the conductor, baton in hand, to the stage, not really aware of what was happening around me. But with the baton in my hand, I looked at him and the smiling, welcoming musicians...

I began to move the baton theatrically, and of course, the orchestra repeated another piece, and it looked as if I were the inspiring and inspired conductor! They gave me an honorary certificate under the name **(Maestro Victor Srouji)**. Of course, I still keep it, and many colleagues still call me "Maestro." Although it was just a welcoming and honorary gesture, it remains in memory... in the storehouse of joyful memories, as few as they are, they are more precious than all memories.

As for (Beijing), the second stop and the main destination... we will talk about it in upcoming episodes.

I still keep a booklet containing the names of the musical works and the (menu). The Chinese were very generous in welcoming us, starting with the nourishment of the soul first and then the body.

First work on the program:

Master Piece

Handel Water Music - Suite #1.2

George Fredrik Handel

Conductor Riccardo Muti

Handel was a composer in the Baroque era, born in Germany (Halle) and died in England (London) on 14/4/1759.

He was famous for opera, singing, concerti grossi, and national anthems. We will discuss his life and works in a future episode. He presented this work to King George I of England.

The second piece in the Hong Kong concert program: (Haffner Symphony by Mozart).



W.A. Mozart / K385
Haffner Symphony No. 35
Royal Concertgebouw
Amsterdam
Bernard Haitink
Composed by Mozart in 1782.

Let's listen...

The third / final piece:
Antonio Vivaldi
String Symphonies
Budapest String Orchestra
Nicholas Kreamer

Now the question arises: Was (Vivaldi) (**The Red Priest**) in love? (Vivaldi) met a young, beautiful, and ambitious singer named (Anna Tressier Guro), who became his pupil and excelled to become the (**Prima Donna**) in his operatic works. (Anna) became attached to him and moved with her sister (Paolina) to live in his house, accompanying him on his artistic trips and caring for him.

There were questions about their relationship, but there is no evidence of a relationship beyond friendship and a successful working relationship. (Vivaldi) even denied having any special relationship with (Anna) in a letter to his friend and patron.

Of course, if you wanted to get the (Red Priest) with his golden hair in trouble, you'd do it by proving he had a relationship with the enchanting (Anna) - unless the "Venetian priest" was lying like the (Merchant of Venice), God forbid. If Shakespeare were alive, we'd ask him, but... never mind!

(Vivaldi) composed 50 operas, among the most famous being (*Orlando Furioso*) and (*L'Olimpiade*). He also composed dozens of choral works. We will be content here with listening to some overtures of his operas.

Comment:

In the next episode, we will pose the following question:

1. What if (Vivaldi) had not composed *The Four Seasons*?
2. What if his lost works had not been discovered in the early 2000s (2006)?
3. And should we compare this beautiful, flowing composer of the (Baroque flamboyance) school with the dean (Johann Sebastian Bach), his assistant (George Frederick Handel), and others?

I hope you enjoyed the music... hoping to meet again with the greats of classical music, wishing you happy and peaceful times.

Goodbye.



Episode Eighteen (XVIII)

The Coronation of King Charles III

6/5/2023

May 6, 2023, was a historic day for Britain the coronation of **King (Charles III)** as monarch of the United Kingdom. He is the **40th king** to be crowned in (**Westminster Abbey**). It was a majestic and unforgettable day, in which music and hymns played a starring role. Here, I would like to share with you the **musical program** of this legendary coronation ceremony a ceremony that **King (Charles)** personally oversaw in every fine detail. He spent a great deal of time with the musicians, poets, choristers, and ceremony organizers. How could he not, being a passionate lover of classical music! He once said: **“I am simply one of those people who cannot live without classical music.”**

And he continued: “I love listening to classical music. I enjoy going to concerts. I immerse all my senses auditory and visual and live deeply within the performance, as if I were the conductor or the musician.”

Twelve **new musical works** were specially commissioned for the (coronation composed and performed) by musicians from diverse backgrounds in the classical music world, who worked for months with dedication and enthusiasm. Buckingham Palace announced that King Charles, a long-time patron of the arts, personally **supervised every detail** of the coronation music program, deeply moved and directly involved. While following the televised broadcast of this epic coronation.



(**Dr. Talal**) commented: “This king who is ascending the throne of Britain... has, in truth, already worn the crown of ethics, knowledge, compassion, and brotherhood long before becoming king!”

He continued: “The prince of yesterday is now seated on the throne of an empire (**upon which the sun never sets**)... and yet he sits with humility and confidence, fully aware that the sun has indeed set, and the empire has faded! But setting politics aside the sun of knowledge still rises within him, and his thirst for wisdom continues to shine. He has gained the admiration and respect of his people and the world even from countries that once suffered under British colonialism. And as for us we come from a civilization that once lit the corners of the universe and illuminated the dark ages. So, we celebrate every human contribution that uplifts humanity, brings knowledge, peace, and progress.”

Returning to that joyful, majestic coronation nations from all around the world took part, while millions around the globe were glued to their screens. Faces, fashion, celebrities, who was present, and who was missing it was all part of the drama and spectacle. For a few hours, the world forgot the ongoing wars, destruction, and pandemics. We heard no mention of (*drones*), (*fleets*), or (*missiles*) (may none ever pass over our skies!).

But let's set all that aside, and celebrate the true star of the day: **music**. Without it, we might have left the event before it even began.

The ceremony was a **thoroughly musical event**, directed by none other than the man of the hour **King (Charles III)**. As mentioned, twelve original pieces were composed specifically for the coronation:

(6) Orchestral works

(5) Vocal/Choral pieces

(1) Organ solo performed on the **historic (Westminster Abbey) organ** the First Work: A timeless piece by (*George Frideric Handel*).



(Zadok the Priest), the Coronation Anthem This work has been performed at British coronations since 1762, starting with King George II. The last time it was played was in 1953, for the coronation of Queen Elizabeth II.

Let us listen to George Frideric Handel, the composer from the Baroque era.

Coronation Anthem

Zadok the Priest

Handel London Symphony Orchestra

Cond. Sir Antonio Pappano

“Let the people rejoice... Long live the King... God save the King.”

(Sir Antonio Pappano), a British conductor and pianist of Italian origin, is one of the world’s leading conductors. He led the orchestra during the coronation and is set to become the principal conductor of the **London Symphony Orchestra** in 2024.

Traditional Anthem: “Rule Britannia”, composed in 1740. Lyrics by (James Thomson), music by (Thomas Arne). Traditionally sung by members of the Royal Navy.

(Thomas Arne) was born in 1710 and died in 1778. Now we will listen to this hymn from the Baroque era.

Original Version – 1.36

Rule Britannia

With the English String Orchestra

Cond. William Boughton

Opening line:

Rule, Britannia! Rule the waves!

Back in the days of the empire that never saw sunset, they used to sing: “Rule, Britannia... rule the waves; Britons never shall be slaves.” And as for us if only we could bring the sea back to us... We don’t aspire to rule the oceans, but perhaps, one day, we might rule ourselves.

From the English Baroque Era, the composer Henry Purcell
Henry Purcell (1659–1695)

Music for Trumpet and Organ

Canadian Trumpet Player

Performed by Canadian Trumpet Player Michel Rondeau

Returning to the Baroque era composer (George Frederic Handel), in 1749 King George II commissioned him to compose a work for the Royal Fireworks, which was first performed in April of the same year. Now we will listen to (George Frederic Handel) and the Royal Fireworks. Let’s listen:

Handel – Music for the Royal Fireworks

HWV 351

Cond. Hervé Niquet

Royal Albert Hall

King Charles III revealed that, often after attending a concert, he would stop to talk with the musicians and singers. Through these conversations, he gained knowledge and inspiration for new and great works in the vast world of music. It is worth noting that the King played the cello, piano, and trumpet, and was a member or president of more than 24 classical music organizations and ensembles.

And we are still in the coronation atmosphere...

We will now listen to Piano Concerto No. 26 by the composer (Wolfgang A. Mozart). This concerto was not in the (Coronation) program, but its



name, (Coronation), along with the name (Mozart), gave it the green light to be included.

Wolfgang Amadeus Mozart
Piano Concerto No. 26
In D Major, K537
Coronation

W. A. Mozart – Coronation Concerto Notably beautiful during the second and third movements.

Back to the grand coronation a performance

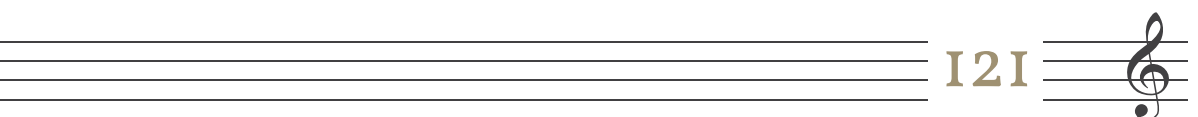
filled with **grandeur and spectacle**:

the roar of drums, the rhythm of marching soldiers, colors, pipes, trumpets, sacred hymns, and military marches as the people chanted: “Long live the King... God save the King!”

Yet the King himself appeared before us **smiling**, and one can only wonder: What was he thinking in those moments? What emotions stirred within him? Perhaps (*Mozart*) understood that mystery in his **Coronation Concerto** - the melodies slipping into the soul’s depths.

Rhythms fluttering in the heart’s chambers, heard only by him. And other musical flows that cannot be explained in certainty - only **uncertainty**.

As we review these compositions, their composers, and the different historical periods of these compositions, it becomes clear that most of these works are deeply rooted in the annals of music, some dating back hundreds of years, even to the pre-Renaissance era. However, our focus here is on works from the Renaissance, Baroque, and Classical periods. Let us begin with the composer (Monteverdi), born in Italy in the 16th century.



Born in **Cremona, Italy (1567)** Died in **(Venice) (1643)**. Considered one of the **most important composers** at the transition from Renaissance to Baroque. Often dubbed **(The Father of Opera)** his opera (*L'Orfeo*) is among the earliest significant operatic works. Monteverdi's books and compositions on Renaissance music gained wide fame across Europe. Let us now listen to some of his works:

Monteverdi Arr Urban Agans

Monteverdi Toccata DA L'Orfeo

Monteverdi Orfeo Toccata, Scala Adaptation

Monteverdi Brass Quintet

Monteverdi Toccata Savall

Monteverdi Scherzi Musicali

Though the coronation ceremony's curtains may have fallen, **the music lives on eternally**.

Before I take my leave:

I must admit I tried hard to avoid vocal and choral works. But in Renaissance and early Baroque music, it's not yet possible to **(wean)** music off its mother's milk that is, singing. Music was just beginning to crawl away from the maternal embrace... This (separation of music from singing) was only just beginning. I hope I haven't, with this admission, called forth the spirit of **Al-Hajjaj** with his infamous saying:

"I see heads that have ripened and the time has come to **harvest them**"...

Instead, may we always harvest **clusters of music** to nourish our souls.

Until we meet again.



Episode Nineteen (XIX)

Bach, the King on the Baroque Throne

JOHANN SEBASTIAN BACH

(Johann Sebastian Bach) was born into a family, or rather a tribe, of musicians who passed down the art of music across generations. He was passionate about music from a young age. His father was his first music teacher, but after his father's death when he was ten years old, Bach came under the care of his older brother Christoph, who was also a musician and teacher. Bach went on to master playing the violin and the organ and became known for the beauty of his voice.

(Bach) was born in 1685 and passed away in 1750. He is considered one of the greatest geniuses in classical music and is one of the most influential composers of the Baroque period. He composed in all the musical forms known in his time except opera. Among his most famous works is the "Double Violin Concerto," in which the renowned violinists (**Yehudi Menuhin**) (the first violinist) and (**David Oistrakh**) (the second violinist) perform. We will listen to this concerto now and then discuss these two incredible violinists.

Concerto for 2 Violins in D Minor (BWV 1043)

Old recording, 1958

BWV 1043

(Yehudi Menuhin) was born in 1916 in New York, of British descent. He is considered one of the greatest violinists of the 20th century, and is well-known for playing a (*Stradivarius*) violin, one of the rarest and most expensive violins. This same violin was later used by the famous violinist (*Itzhak Perlman*).

(**David Oistrakh**) (1908–1974) Born in Odessa, Ukraine, during the era of the Russian Empire, David Oistrakh was one of the greatest violinists of the 20th century.

He is considered one of the greatest violinists of the 20th century. It is worth noting that his son, (Igor), a renowned Soviet violinist, collaborated with his father on many musical works. He was born in 1931 and died in 2021.

Returning to Johann Sebastian Bach, his career was marked by numerous rapid changes and transformations. These periods can be divided as follows:

The beginning of his musical life: He worked as a musician in several churches, and was responsible for playing and composing music, in addition to practicing the profession of teacher.

His time working with princes: He became famous among the princely and noble classes during that period, and wrote his most important compositions, such as the Toccata and Fugue symphonies.

For example, we will listen together to toccata and fugue:

Toccata and Fugue

In D Minor (BWV 565)

Performed by Organist Karl Richter

This piece is well known for being used as the soundtrack for many Disney programs, including (*Tom & Jerry*). (*Karl Richter*), a famous German organist, conductor, and guitarist, is the performer here.

Now, let's listen to the same work, *Toccata BWV 505*, performed with the full orchestra...



Bach Paradise Symphony
Toccata in D Minor (BWV 565)
Conductor: Leopold Stokowski
Stockholm Symphony Orchestra

Leopold (Stokowski), one of the most famous conductors of the early and mid-20th century, is known for his long association with the *Philadelphia Orchestra* and his appearance in Disney's *Fantasia* with the same orchestra.

Born in London in 1882, Stokowski passed away in 1977 at the age of 95, and it is remarkable that he conducted this performance in his 90s.

In 1717, (Bach) accepted a position at the court of Prince *Leopold*, dedicating much of his time to developing musical instruments and composing concertos, orchestral works, and sonatas for various instruments. In 1721, (Bach) composed his famous (*Brandenburg Concertos*) in honor of the (Duke of Brandenburg).

Brandenburg Concerto No. 5 in D Major
(BWV 1050)
Paul Meisen, Flute
Karl Richter - Organ AVD
Orchestra Munchener Bach

(Talal) humorously commented:

“(Bach) expected the Duke of Brandenburg to appreciate this precious gift and invite him to his court. But **this nobleman, known for his stinginess**, didn't even bother to respond to (Bach's) gift, let alone thank him for it. When this concerto is performed in the noble's court, he will sit with his head held high, like a peacock, arrogantly pretending to be the composer of this magnificent work!”

A Break in the Oasis of Poetry..

Let's take a brief detour into the world of poetry and recall (Al-Mutanabbi's) immortal verses satirizing (Kafur al-Ikhshidi), who refused to grant (Al-Mutanabbi) any position in the (Ikhshidid) state simply because he was a poet. (Kafur) was a slave of King (Muhammad al-Ikhshidi), whose rule extended over Egypt and Syria. After the king's death, (Kafur) assumed the regency over his sons and became the de facto ruler of the country. (Al-Mutanabbi), who had hoped for (Kafur's) generosity when he praised him and aspired to the position he never attained, suffered greatly. He then endured a difficult period of sadness and depression, remaining in a state of constant alert, awaiting the opportune moment to flee Egypt. That moment arrived on the night of Eid al-Adha, which he seized, escaping and becoming free. It was then that he composed this satirical poem.

*“Oh, what kind of Eid is it, that you returned,
Is it the same as before, or is there something new?
I have descended upon liars whose hospitality
Is so limited to their guests and their meager travels.”
Death does not seize a soul from among them
Without holding in its hand, a stick of its stench
A slave is not a brother to a free man
Even if he were born in the clothes of a free man
Do not buy a slave unless the stick is with him
For slaves are vile and wretched
Who taught the black eunuch nobility?
Was it his white upbringing or his noble ancestors?
For the white stallions are incapable
of favor, so how can the black eunuch be?!*

After this break... let's listen to:

Bach Orchestral Suite #3

Budapest Festival Orchestra BWV (1068)

Reinhard Goebel

When Bach moved to work in the city of (Leipzig), he began writing (cantatas), a type of unusual and complex musical composition.

During the third period of his life, until his death in 1740, (Bach) began to suffer from failing eyesight, but he continued to work. One of his most important performances was the musical recital he presented in 1747 before the Russian Tsar Frederick. (Bach) attempted to repair his vision through surgery, but the operation failed, resulting in complete blindness. He then suffered a stroke that ended his life in 1750.

The brilliant violinist Hilary Hahn will perform:

Adagio from Suite 1

RVR Solo Violin

And now let us listen to Bach's most famous works:

Jesu, Joy of Man's Desiring

BWV Cantata 147

New London Symphony Orchestra

Leopold Stokowski

See you in the next episode... Wishing you pleasant times.



Episode Twenty (XX)

Handel: One of the Greatest Composers of the Baroque Era

George Frederick Handel
(George F. Handel)

Nine days had passed since the ship departed Montreal. We were still sailing southeast towards (Havana), with only two more days of sailing left toward the east, past the (Bahamas), bringing us closer to the legendary island of (Cuba).

The temperature was rising, but the gentle sea breeze brought a poetic touch, and the vibrant azure sea color parted as the ship sliced through the waters, leaving a thick trail of foam as (white as snow) behind it. The clear blue sky... Oh, what a beautiful scene it was! It made me say:

*“Blue above me,
Blue below me,
And the absolute thing within me
Dances in an absolute thing.
We and the ship dance
On a day when moments flourish just like that!”*

I stood near the entrance of the sailors’ mess hall when suddenly the tall figure of (Mathew), the Scottish radio officer, appeared. He greeted me warmly and motioned for me to join him.

A strange and intriguing man, I had met him nine days ago, on the first day of the journey. “Where have you been hiding all this time?” I greeted him, and he responded with a warm smile, almost as if he were pleased to be missed.

I was holding a copy of (Colin Wilson’s) “The Outsider”, and learned that Mathew was a big fan of the author, having met him personally. He began to talk about Wilson and about his experience meeting him at a musical concert by (George Handel), the German-born British composer. The conversation shifted, and Mathew became animated as he spoke of (Handel’s) influence on his life, his music collection primarily consisting of Handel’s works. I found it intriguing that he had such a deep connection to (Handel), despite his distaste for (Hitler) and the English, especially given his Scottish roots and his affiliation with a party that advocated for independence from Britain. We continued our discussion about (Handel) until we were caught off guard by the sunset, which was slowly dipping into the distant sea horizon.

George Frideric Handel

Born in February 1685 in (Halle), Germany, (George Frideric Handel) passed away in April 1759 in London. A classical English composer of German origin, Handel lived during the late Baroque period. His music synthesized the styles of (Italian, French, German, and English) traditions, achieving immense success across Europe. After spending much of his early life in Hanover under the patronage of the prince, he moved to London at the invitation of (Queen Anne) to present an opera called *Rinaldo*. The opera’s success led him to settle permanently in London, where he became one of the most prominent composers of the time, eventually being granted British citizenship in 1726. His most famous works include *the (Messiah)*, *Water Music*, *Royal Fireworks Music*, operas, oratorios, and more.



Now, let's explore some of his incredible works...

George F. Handel

Hallelujah – Messiah

(KV. 572 – Mozart Version)

Performed by Nereydas Orchestra

Conducted by Javier Ulises Ilian

Next, we will listen to (Handel's) famous Water Music, which the King of England, (George) I, requested for a royal boat trip. The performance was held on the (Thames) River with 50 musicians on a boat near the royal vessel. This musical suite became known as (*Water Music*).

George F. Handel

The Water Music

Suite No. 2 in D Major

Mozart said of Handel:

“This genius, Handel... I believe no one can express emotions in music the way he did.”

Now, let's experience a vibrant and thrilling piece - Royal Fireworks Music. In 1748, King (George II) commissioned (Handel) to compose a piece for the fireworks display celebrating the end of the War of Austrian Succession and the signing of the Treaty of (Aix-la-Chapelle). The music accompanied the firework displays, creating an auditory and visual masterpiece. (Handel's) musical genius allowed him to express the audience's emotions through music, and even centuries later, listening to this work is almost as if you are witnessing the sparkle and hearing the fireworks through the music, as if they were emanating from your own home!



George F. Handel Music for the Royal Fireworks (HWV 351)

Premiered in Green Park, London, 1749

Performed by Frankfurt Radio Symphony

Conducted by Richard Egarr

Beethoven said:

“(Handel) is the greatest composer who ever lived; he is the king of the kingdom of music. I would bow my head and kneel before his grave.”

Next, we'll enjoy the vocal brilliance of (Amanda Forsythe), a soprano, performing Handel's "Tornami".

Handel - Tornami

Performed by Appolo's Fire

The Cleveland Baroque Orchestra

Conducted by Jeannette Sorrell

“Come back to me... and win my affection once more. I want to love you alone. For my infatuated soul desires only you, my dearest love.”

George Bernard Shaw, the Irish satirist, said:

“I learned from (Handel) that style consists of the power of assertion. If you can say something with a single stroke without needing a reply, then you have style.”

Samuel Butler said: “(Handel) is wonderful and so simple, that anyone who listens to him can understand him.”

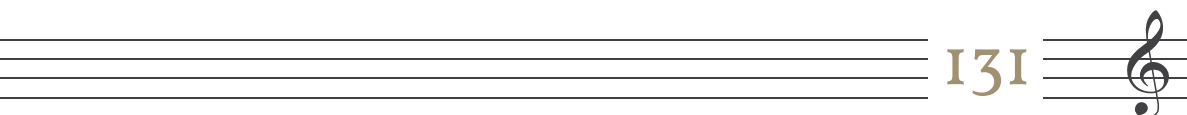
To demonstrate his mastery, let's listen to (Handel's) Double Concerto.

Concerto Doppio in C Minor

Performed by Tbilisi State Chamber Orchestr

Tbilisi Baroque Festival

Conducted by Sergio Azzolini



(Handel) lived through the reigns of (Queen Anne), King (George I), and King (George II). He composed the immortal Zadok (the Priest), a coronation anthem, which was recently performed during the coronation of King (Charles III). Let's listen to this extraordinary work:

Zadok the Priest

George Frederic Handel

Coronation Anthem (Instrumental)

Performed by The Band of the Life Guards

One critic commented: *"I wanted to put (Handel's) portrait on this work instead of the British flag!"*

Moreover, the (UEFA) has chosen Handel's composition as the anthem for the Champions League, a testament to the timeless power and grandeur of classical music. Let's enjoy this iconic piece: UEFA – Champions League Theme Performed by City of Prague Philharmonic (*Joseph Haydn*), the master of the classical era, praised Handel saying: *"He is our master."*

Finally, let's listen to one of (Handel's) exquisite works for strings:

Performed by City of Prague Philharmonic

UEFA – Champions League Theme

"Oh, what a magnificent genius!" (George Frederic Handel)

"He is the master of us all.

"This is what Joseph Haydn, the doyen of the Classical era, said of you.



From (Handel's) elegant string works, we will listen to:
Handel Concerto Grosso in D Major HWY 323
L'arco Magico Chamber Orchestra
Antonio Puccio: Conductor (conducted by Antonio Puccio)

In 1738, (Handel) composed the opera (Rinaldo), based on the legend of (Xerxes) (pronounced "Serse"). The legend tells of a Persian king and his army on their way to conquer Greece. Exhausted from their journey, the king chose a shady tree to rest beneath. He then sang an operatic song in praise of this wondrous tree, called the (Airplane Tree). He thanked the tree for its hospitality and the inspiration it had given him; the song is called (Largo of Love).

Ombra Mai Fu
(A Shade There Never Was)

Walter's simple translation of the song's lyrics:

It was never a shadow

The shadow of any tree

There is none in the universe more precious

Nor more beautiful...!

The song, in its entirety, is an expression of gratitude and thanks to this tree that granted him peace of mind and inner tranquility. I know of no other instance in the literature and heritage of nations where a person thanks nature and its bounty, **and falls in love with a tree, perhaps even forgetting that he came with his army to conquer Greece.**

This is what makes this beautiful song so special, performed by an opera singer who hasn't even turned ten yet... and she truly excelled. So, let's listen to this heavenly talent, **(Jackie Evancho), singing Largo of Love.** Before we listen to her angelic voice, let's first listen to the music of the song.

And then the song itself...

Largo Ombra Mai Fu

London Symphony Orchestra

Ombra Mai Fu by Jackie Evancho

As for **Bethlehem** University, its musical ensemble graced us with a performance of:

Handle Cello Concerto

In G. Minor

Conductor: Eugeny Chevkenov

Cello: Ayoub Rabah (A Palestinian cellist from Ramallah).

I hope you enjoyed this episode about (Handel). We'll talk more in future episodes. May God keep you well.

Goodbye.



Special Episode

Al-Hussein... Our Joy !

Today is a day of joy and happiness. Today we celebrate Al-Hussein and present what we can of classical musical works in celebration of this precious occasion.

On the occasion of the wedding of His Royal Highness Crown Prince Al Hussein bin Abdullah II, the beloved Hashemite knight who dwells in our hearts, and Her Royal Highness Princess Rajwa Al Hussein

I watched the magnificent ceremony, tears of joy welling in my eyes... I stole glances at the beaming father, **His Majesty King Abdullah II**, as if he were celebrating all the youth of the nation. Why not? This handsome knight is like our own children, and his joy is our joy.

As for the compassionate mother, Her **Majesty Queen Rania Al Abdullah**, her radiant face illuminated the hall with love, splendor, and joy.

And I am not exaggerating here, for this royal ceremony, with its simple and comfortable atmosphere, deserved to be considered one of the most beautiful royal weddings in terms of organization, attendance, and splendor.

Today, classical music graced this blessed occasion, as the world's leading musicians prepared to unveil their treasures and present the most wonderful gifts to our beloved Prince and his bride, the precious Princess Rajwa Al-Hussein, who brings with her hope and fills the Jordanian home with optimism, love, and prosperity.



The concert begins with the world-renowned musician (**George Frideric Handel**).

The Sydney Opera House will perform Hallelujah.

And with the composer (**Felix Mendelsohn**), we will listen to his famous work inspired by Shakespeare's play (A Midsummer Night's Dream).

Wedding March in C. Major Op.61

Composed In 1842

Based On Shakespeare's Play

(A Midsummer Night's Dream)

From (**Wagner's**) works, we will listen to:

Bridal March – Richard Wagner

Kevin Kay Bradley

And now, with the great composer (**Verdi**), we will listen to a recording from the Royal Wedding of Princess Diana.

Royal Wedding of Princess Diana

And from (**Verdi's**) works, this world-renowned composer presents:

Verdi Grand March

Triumphal March – Aida

And now, the Wedding Dance (**by the Italian composer Rossini**):

Wedding Dance from William Tell (Rossini)



And with **(Handel)**, we listen to the piece “**Arrival of the Queen of Sheba**”:

Arrival of the Queen of Sheba

G.F. Handel

Academy of Ancient Music

And from **(Bach’s)** works, we listen to:

Air on the String (J.S. Bach)

Hauser (the best cellist of the 21st Century)

We will listen to:

La Traviata opera – by the composer **(Verdi)**.

Luciano Pavarotti

Luciano Pavarotti is considered one of the most important opera singers of the 20th century.

Now we will listen to:

L’orfeo Toccata by Monteverdi

From the works of (Mozart), we will listen to:

The Marriage of Figaro Overture

And from **(Mozart’s)** works, we will also listen to:

Mozart’s Slow March of the Coldstream Guards

As for **(George Frideric Handel)** will present:

Music of the Royal Fireworks, composed at the request of King (George II), performed at the (Royal Albert Hall).



And now with Maestro (Riccardo Muti) and composer-dancer (Johann Strauss):

The Voice of Spring

The Blue Danube.

And with (Strauss) as well...

Johann Strauss

Radetzky March

Conductor: Gustavo Dudamel

And among Verdi's most famous works, let's listen to:

Verdi

Opera La Traviata – Brindisi

The Three Tenors: Luciano Pavarotti

Jose Carreras

Placido Domingo

And with the composer (**Johannes Brahms**)...

Johannes Brahms

Hungarian Dances Nos. (5) and (6)



Song of Joy

And now we will listen to one of the greatest works in the history of classical music:

Beethoven's 9th Symphony

Ode to Joy

by André Rieu.

*The poet Friedrich von Schiller
ODE to JOY
(Fredric von Schiller)*

A poem written by the great German poet and philosopher in 1786. In 1824, (Beethoven) incorporated it into the fourth movement of his Ninth Symphony, commonly known as the lyrical movement. In doing so, Beethoven created a beautiful interplay between music and poetry, a harmonious blend of word and melody, presenting a spiritual message to all humanity, nurturing the spirit of love and brotherhood among people.

This symphony is considered one of the most beautiful works ever written in the field of European and world music and poetry.

In 1972, the (European Parliament) chose this piece and adopted it as the **national anthem of a united Europe**. We will soon dedicate an entire special episode to this timeless symphony - a jewel in the crown of exquisite musical art.



Some excerpts from the poem:

*Let us, friends,
Sing together the sweetest and purest of songs,
O beautiful flame of divine joy descending from heaven,
O radiant torch, illuminate the paths,
Unite those scattered by the vicissitudes of time,
For all people in the human realm are brothers,
Shaded by your wings, O heavenly joy,
You come, daughter of Elysium*, like a spark of light from paradise*

* It means the underworld of paradise
From Greek mythology
(Only great heroes like Achilles go there).

* * * *

*Millions, embrace one another!
And whoever is blessed with a beautiful, contented wife, let him join us
in rejoicing. And whoever has found a friend's kindness, let him partake
in this joy. All creatures draw joy from the bounty of nature!
Joy, joy sets the wheels of the universe in motion.*

*Give crowns to those who deserve them, and be faithful to the divine
covenant.*

And now we listen to the final (choral) section of Symphony 9, performed
by **10,000 Japanese singers**



Ode To Joy

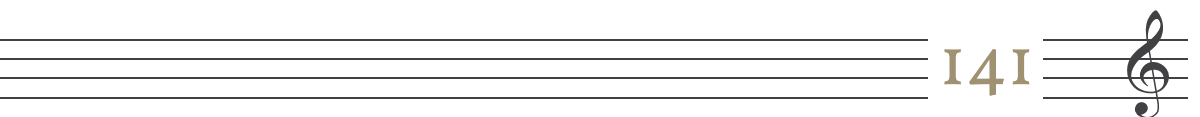
Freude Schoner Gotterfunken

And today I say, no amount of music or poetry is enough, for no matter how much we describe or write, the curtain will never fall on such joy.

A few days ago, we celebrated the first anniversary of this blessed marriage, and God willing, we will soon celebrate the arrival of the firstborn, the first fruit of love, the blessed and good offspring in the Hashemite Kingdom.

**May joy in the House of Jordan, the house of Abu Al-Hussein
son of Al-Hussein, be everlasting.**

And in love, we shall meet again.



The Jewel of the Carnival

*The beauty of the universe has graced us, and a star has shone
brightly in the world.*

**The morning star has risen, bringing the glad tidings of the arrival
of the beautiful Princess Iman.**

**As if her birth suggests that the royal wedding celebrations have not
yet concluded...**

...and that joy is everlasting in the House of Jordan, the home of the happy grandfather, His Majesty King Abdullah II, and the compassionate grandmother, Her Majesty Queen Rania Al Abdullah. As for His Royal Highness Prince Hussein and Her Royal Highness Princess Rajwa Al Hussein, their joy is complete...

As the Greek myths say:

A beautiful joy is only complete with a new story.

Then the princess of beautiful tales appears before us, nay, the most beautiful tale...!

Princess of nobility, innocence, tenderness, purity, and serenity.

Iman Al-Hussein

As for me, with joy filling my heart, I wanted to participate in this joyous carnival, and I found what I was looking for with the **child prodigy, Mozart**, who presented his first musical works at the age of five!



It was as if he wanted to participate in the welcoming ceremony for our dear princess, (Iman). (Mozart) composed many works for children and childhood, and I will choose some of these works as if he composed them especially for our dear princess and placed them under her pillow, which shines like the moon.

And now let's listen to one of the most famous pieces of childhood music. It's undoubtedly familiar to us, but few of us know that it was composed by the (child prodigy), (Mozart). He composed twelve variations on the original melody.

Twinkle Twinkle Little Star

Variations 12

Performed by Natalie Schwamova, who was eleven years old at the time.

KV 265

W.A. Mozart

We can imagine that most of the world's children (from east to west) enjoyed themselves, fell asleep, and drifted off to sleep to the melody of this timeless piece!

And now, the harp and flute join in celebrating the arrival of the beloved princess.

Listen to:

Mozart Concerto Flute and Harp

K.299 in C Major

Performed

by the Croatian Chamber Orchestra.

Inspired by the flute and the lyre, I return here to the twinkling of that little star, gazed upon by the infant, who feels an inner joy that only the star can see...

And another child comes to play for the princess and the little star, and I find myself looking at the sleeping innocence... It awakens and smiles, filling our hearts with delight and joy (the star, the player, and I) ...

Iman... Oh, my princess, how beautiful you are!

And the piano comes again, welcoming the birth of the beloved princess...
Let us listen to:

Mozart

Piano Sonata No. 16

In C Major, K545

1st Movement

This sonata is considered one of (Mozart's)

most beautiful compositions...And now let us listen to a special piece from (Mozart's) works...

W.A. Mozart

Flute Concerto No. 1

In G Major, K313

First Movement



Mozart's Music Relieves Pain...

A new scientific study published in the American Journal of (Pediatric Research) states that listening to (Mozart's) music may reduce pain levels in newborns undergoing blood tests and heel pricks. Furthermore, (Mozart's) music (offers hope).

Let's listen to:

Divertimento No. 1

In D Major, K136

also known as the Salzburg Symphony

Composed by Mozart in 1772.

The word (**Divertimento**) refers to a short, lighthearted piece of music, usually written for small ensembles.

Since the (Divertimento) has been well-received, let us present this work to our dear Princess Iman...

Mozart Divertimento No. 17

in (D) Major K334,

Academy of St. Martin, In-The-Fields Chamber Ensemble.

I have memories of this ensemble. I was new to London and strolling through (Trafalgar Square) when I saw a notice on the door of St. Martin's Cathedral announcing a concert that evening.



And what an evening it was! One of the most notable pieces performed was (Divertimento No. 17). To this day, I still remember this remarkable piece of music and hum its melodious tunes.

Now let's listen to one of the most important works by the great Austrian composer W.A. Mozart, and one of the greatest and most famous pieces of music in history, composed by (Mozart) in 1787.

The piece is distinguished by its joy, enthusiasm, and incredible musical precision.

And now we will listen to:

Serenade 13

Eine Kleine Nachtmusik

K.525 In G Major

W.A. Mozart

Reflecting on this work, composed over 200 years ago, I wonder: How did (Mozart) sit down and write this piece in 1787, and how did it reach me more than two centuries later? How did it instill in me the same feeling that motivated him to compose it? And, even more astonishing, how did it bring joy and hope to my weary soul?

A work that revives hope, unmatched by any psychiatric clinic in the world.

This hope seeps in like a bright ray illuminating the soul, despite the distance between us, and despite the differences in time, history, culture, and society.



Oh, (Mozart)!

Thank you for coming and sharing in our joyous celebration of the birth of the Princess of Princesses!

I hope you enjoyed this special episode and that we did justice to this happy occasion.

And I say: **“No music can adequately capture the joy of this event.”**

I hope this beautiful joy brings the promise of a new story.

Until next time, and until we meet again.

Episode Twenty-Two (XXII)

Handel: The Godfather of the Baroque Era

Handel II

Continuing our discussion of the great composer Handel in particular, and the Baroque era in general, string and wind instruments stand out prominently in the works of the pioneers of this Baroque period.

As for string instruments, they were represented by instruments such as the mandolin, oud, cello, violin, and guitar. Regarding the guitar, we have chosen to highlight the importance of this popular and widespread instrument in modern music. And there is no better example than the **world-renowned guitarist (Edoardo Catemario)** to carry the torch of the guitar, which was prevalent during the Baroque era of classical music history.

(Eduardo) was born in Naples, Italy. He began learning guitar at the age of five. He is one of the most famous classical guitarists and teachers of the instrument. He is also a composer, conductor, and author of fundamental guitar instruction. He is an Honorary Professor at the Royal Academy of Music, London, a prestigious honor bestowed upon only two guitarists in the history of the (Royal Academy). He has performed worldwide and played in the world's greatest orchestras, including the (Berlin) Philharmonic, the (Vienna) Musical Theatre, the Tchaikovsky Concert Hall in Moscow, and orchestras in Tokyo, New York, Madrid, Paris, and elsewhere.

Today's Featured Work:

Sarabande in D minor – HWV 447

By: George Frideric Handel

Performed by: Edoardo Catemario

It is worth noting that the guitar played by Edoardo is the original
1925 Francisco Simplicio classical guitar.

Let's listen to Edoardo Catimario with his classical guitar and his exquisite
playing in this work

Guitar Concerto RV 93

by Antonio Vivaldi.

Among the wind instruments common in the Baroque era was the bassoon.
Let's now listen to this instrument, which is known for highlighting the
role of the strings, especially the violin and cello.

Concerto Bassoon

by Daniel Mac Master.

And now let's listen to:

Concerto Grosso

In A Major HWV 329

for cello and violin, composed in four movements (Allegro, Andante,
Largo, Allegro)

by Handel in 1739.

It is quite clear how the bassoon enhances the sound of the flute.

So, let's listen to:

G.F. Handel

Flute and Bassoon

No. 5 OP/ HWV363 B

Flute: (Nihan Atalay)

Cello: (Ciprian Campean)

Piano: (Eric Turk)

Among the wind instruments Handel employed in many works, he highlighted the trumpet's prominent place in the orchestra, giving it a leading role in this piece:

Handel Trumpet Concerto
Performed by The Kings Consort
Baroque Trumpet
Crispian Steele Perkins
Conducted by Robert King.

Just as with (Antonio Vivaldi) and his masterpiece, (The Four Seasons), (Handel's) brilliance shines through in his most famous work, (Messiah). This work, arranged by **Deeper Heaven, is a deeply orchestral and spiritual piece (not a song)**, which might lead the listener to think it's repetitive and monotonous... so close your eyes... listen and reflect! Let's listen to:

Messiah – Spontaneous Instrumental
Workshop #17
Arranged by Deeper Heaven Music.

Before concluding our (Handel) series, we'll listen to some of his most famous works:

The Best of Handel:
Baroque Music Collection.

Thank you for listening, and until next time... from the greats of classical music...

wishing you enjoyable listening.



Episode Twenty-Three (XXIII)

Riccardo Is in Our Home... Let's Celebrate!

(Riccardo Muti), the world-renowned maestro and legendary conductor one of the greatest orchestral leaders of the 20th century is visiting **our home** in **Jerash**, where he will lead a concert alongside a group of talented Jordanian musicians. This musical evening promises to be a **historic event** in the land of heritage and civilization.

On **July 9th, 2023**, the **South Theatre of Jerash** will host one of the most distinguished orchestras in the world: **(Orchestra Giovanile Luigi Cherubini)**, under the baton of the legendary maestro **(Riccardo Muti)**. (Muti) was born in **Naples, Italy** in 1941 and has served as principal conductor of many of the world's leading philharmonic orchestras.

He is currently the conductor of the **Chicago Symphony Orchestra** and just last week, he was named **Music Director Emeritus for Life** a great and rare honor.

This concert will also feature **nine Jordanian musicians**, **soprano (Zein Awad)**, and **tenor (Oudai Naber)**. Tonight, we will listen to works by renowned composers performed by various orchestras under Muti's brilliant direction.

Let us begin with:

Piano Concerto No. 21 in C Major, K.467

W.A. Mozart

Performed by: Orchestra Filarmonica della Scala

Pianist:

Maurizio Pollini

Conductor: Riccardo Muti

Muti holds Mozart in the highest regard, considering his music to be Music of Perfection. He once said that Mozart seems to **compose with the music already fully formed in his mind before writing it down** - a divine gift and an unmatched talent in the history of classical music.

As for (**Ludwig van Beethoven**), he too is revered by Muti, who once stated:

“Beethoven is eternal and essential, like bread on the table.”

Our next piece is **Beethoven’s Fifth Symphony** also known as **“The Symphony of Fate.”** It is widely regarded as a **crown jewel** of symphonic music.

We selected this symphony for a legendary composer and a legendary conductor one who draws the **deepest meanings** from every stroke of the bow and every breath of a wind instrument. As for the thunder of the timpani, echoing like the **knocks of destiny**, (**Riccardo Muti**) brings a **profound, emotional, and masterful depth** to this monumental work.

Let us now listen to:

Beethoven – Symphony No. 5 in C minor, Op. 67

Conductor: Riccardo Muti

Filarmonica della Scala

Although I’ve long planned to dedicate an entire episode to this iconic symphony, Maestro (Muti’s) visit accelerated the timing he gave the Fifth its rightful place.

Few conductors can equal him in this regard **except perhaps (Herbert von Karajan).**

In any case, we will return to this symphony soon with in-depth analysis.



Critics say that **Giuseppe (Verdi)** is a source of **deep passion and emotion** for (Riccardo Muti). Over the past decades, (Muti) has proven himself to be the **most devoted** and **emotionally connected** conductor to Verdi's music. Today, the maestro's baton awaits his hand to breathe life into some of the most eternal melodies of Verdi (1813–1901).

Let us now listen to:

Verdi – Opera Aida

Conductor: Riccardo Muti

Performed by: Chicago Symphony Orchestra (C.S.O.)

(Muti's) humorous side is revealed in his imagined conversation with (Verdi) in the afterlife. He once said:

“I fear that when I die, I'll meet (Verdi)... and if I do, I'll ask him: ‘Dear Verdi, I dedicated my life to serving your music did I do it justice?’
If he says no... then I'll have no choice but to die a second time!”

Now, let us to listen (Verdi's) iconic:

La Traviata – Prelude (Prende Alt 1)

Conductor: Riccardo Muti

Performed by: Philharmonia Orchestra

And after listening to the preludes of **Aida** and **La Traviata**, we turn now to:

From Verdi's Aida – Triumphal March

“Gloria All'Egitto”

Triumphal March

Grand March

Verdi's *Aida* remains one of the most famous operas in the world. It premiered at the **Khedivial Opera House in Cairo** on **December 24th, 1871**.



Next, we present (Verdi's) masterpiece: **Nabucco Named after (Nebuchadnezzar), the Babylonian king** who exiled the Hebrews in the 6th century BCE. The opera's choral highlight, performed by the **Hebrew Slaves Chorus**, is one of Verdi's most stirring creations.

Giuseppe Verdi/ R.Muti/ Philadelphia Orchestra
Nabucco Hebrew Slaves Chorus

As for the vocal part, it is so magnificent that it reaches the highest levels of impact and expression, and almost overshadows all the orchestral possibilities...!

Giuseppe Verdi – Nabucco
(Hebrew Slaves Chorus)
VA pensiero (Nabucco)
Singers 4600

Yes... the human voice confronts the musical instrument and triumphs.

Orpheus and Eurydice – Overture
By Christoph Gluck (1714–1787)

Now we will listen to the overture to the opera (Orpheus and Eurydice) by composer Christopher Gluck (1714-1787), from the early Classical period. The opening concert took place in (October) 1762 in Vienna, in the presence of Empress Maria Theresa. It is worth noting that this musical work will be among those presented by Maestro (Riccardo Muti) at the concert on July 9, 2023, at the South Theater in Jerash.

We hope the event will be a success.

Farewell and stay tuned!



Episode Twenty-Four (XXIV)

Riccardo Muti: From Ravenna to Jerash - and the World

Roads to Friendship

Friendship Trails / From Ravenna in Italy to Jerash.

Bravo, (Riccardo Muti) and Orchestra! Bravo, Italy!

Bravo, Jerash and all the people behind this stunning success! Bravo, (**Shermine Dajani**), Chair of the Jordanian Italian Forum for Cooperation (JIFCO).

The crowds had just begun descending the hill upon which the **Southern Theatre of Jerash** proudly stands, having witnessed a historic musical event. **The ground, a bit rugged like the course of history itself** was now trodden by people from diverse cultures. I saw their faces illuminated by the soft glow of the eternal columns of Jerash; their animated conversations echoed the lingering beauty of the music just performed. It was as though the audience was still living inside the orchestral and vocal masterpiece, they had applauded so heartily just moments before.

What a magnificent night. A deep sense of **pride and belonging** washed over me as I looked into those joyful faces. **Pride** in humanity wherever it may be.

Belonging to one united humanity beyond all borders.

How beautiful is the **generosity of the human spirit**, when guided by kindness, compassion, and cooperation. And how tragic is the opposite when humans race to create the most lethal weapons. Strange, isn't it? **If**



**only the war-makers had been there that night to listen and watch...,
Wouldn't they feel shame?**

For between good and evil lies only a single word: love or hatred.
But alas, the struggle between them is eternal just like the human being himself, pulled between affection and aggression.

Bravo, (Riccardo Muti), the inspiring conductor born in **Naples, Italy,** who traveled the world, filling its cities, alleys, and harbors with music, songs, and melodies.

(Riccardo) came to us from Italy and performed in a theatre built by his Roman ancestors, now embraced by their Arab descendants. Yes, humanity's contributions are of one mold - shaped by all civilizations throughout history, transcending geography.

You amazed us, (Riccardo). And so did the group of brilliant Jordanian musicians who performed with you. You made us proud of this beautiful country.

Bravo, Italy land of art, music, literature, painting, and sculpture. Italy, the smiling face of the earth. The enchanting melody of lovely evenings, of blooming mornings, and exquisite meals...

Italy of heritage and legacy..

Italy of Rome's glory and history's greatness.
Italy came in full to Jerash to look back at her ancient roots and to witness her timeless legacy.

Bravo, Jerash!

Last night, I felt you saying:

*"O guest, if you were to visit us,
You'd find us the guests, and you the master of the house!"*



This is why **(Muti's) orchestra** performed both the **Jordanian national anthem** and the **Italian national anthem** with love and cultural depth, as a tribute to this generous land that continues to welcome the lost, the suffering, and the displaced.

Bravo, (Shermine Dajani) you orchestrated, planned, and led this exceptional cultural event with excellence. It will remain a **milestone** in the history of the Jerash Festival.

The event followed the annual tradition of **(Roads to Friendship)**, which travels from the centers of culture, art, and knowledge around the Mediterranean especially those influenced by **Roman heritage**.

Perhaps Maestro (Muti) best summed it up in his parting words to Shermine, as he departed from Amman airport to Italy: "I found in Jerash the perfect venue, A welcoming country, an aware audience, and sensitive listeners and spectators. Thank you all."

The concert began with:

Jordan National Anthem, Italian National Anthem

Followed by:

Jordan National Anthem

National Anthem of Italy

Bellini's Norma (Cast Diva)

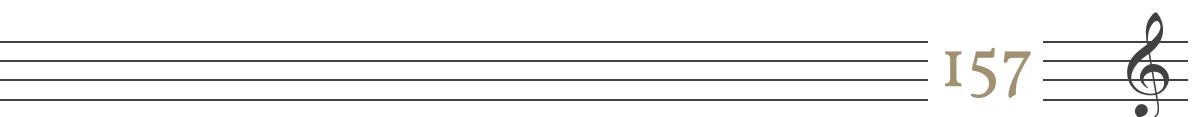
Franz Schubert Sympony No 5

In B Flat Major D.485

First Movement

Ricardo Muti Conductor

The great German philosopher Friedrich Nietzsche once said:
"Without music, life would be a mistake."



And so, we now listen to the gentle genius of (**Schubert**), brought to life by the baton of (**Riccardo Muti**).

Let's listen to :

Riccardo Muti Plays

Schubert – Waltz (Piano)

(Muti), the gifted man, allows his love and purity to flow through his fingertips as they dance over the piano keys. With his brilliant playing, he **awakens the spirit of (Schubert)**, and life becomes free of flaws.

It's not easy to write about one of the **greatest conductors in the world**. His genius, his personality, his philosophy, and his sharp wit... **Maestro Riccardo Muti received the highest award in the classical music world**, granted by the foundation honoring the legendary opera singer (**Birgit Nilsson**). He is the second recipient after Spain's famous opera singer (**Plácido Domingo**).

This honor recognized (**Muti's**) **profound contributions** to music, both inside and beyond the concert hall.

He worked tirelessly to uplift the art form and promote the **spiritual elevation** that music provides. (Muti) is not just a musician he's a **messenger of friendship between nations**. He excels at **expressing the identity of composers**, revealing the **soul of the music**—especially in the works of (**Beethoven**).

Let us now listen to:

Riccardo Muti

Chicago Symphony Orchestra

Beethoven Symphony # 8 In F Major

OP.93



Based on the summary of the musical comments and analyses, it is correct to call it the “Joyful Symphony” or (Symphony of Joy).

Returning to Maestro (Muti), who was mentored by (Antonio Votto), assistant to **the most famous and greatest conductor of the 20th century, (Arturo Toscanini)**, who instilled in him feelings of dedication and loyalty to classical principles but with the spirit of the age.

Watch Muti conduct and you’ll see it: He leads the orchestra **from within his senses**. He once said: “Young conductors often wave their batons dramatically to impress the audience and musicians...” But as Toscanini himself said: *“The arm is an extension of the mind. Too much movement is the act of a clown who does not appreciate the value of silence.”*

Even when (Muti) conducts **lively works like Brahms (Hungarian Dances)**, he **makes the instruments dance without dancing himself**. As a reflection, let me share something I wrote in my book *“Salome Dances in the White House”* about **Abu Nuwas and the dancer “Dhabyat Haroun”**:

Abu Nuwas... and Dhabyat Haroun

*The gazelle rushes like a storm,
Lightning, thunder
She is the dancer of Haroun.
A captive, released by love and madness.
She seduces, she enchants
Even the virtuous.
And Abu Nuwas?
He intoxicated every reveler,
Even the goblet itself!*

** Dhabia: The name of the concubine of Caliph Harun al-Rashid.*



*But he himself never got drunk...
For Abu Nuwas, like the vine,
Intoxicates but never is intoxicated!*

* * * *

Let us now enjoy:

Johannes Brahms – 21 Hungarian Dances

Performed by: Munich Festival Orchestra

And now we will listen to **(Verdi – the dean of Italian opera)** – in his famous overture, (La Forza Del Destino) (The Power of Destiny), and how Maestro (Riccardo Muti) masterfully brought out the author's identity and brilliantly revealed the spirit of the musical work. This is evident in many of (Beethoven's) works, especially the "fateful blows" in the Fifth Symphony, which we listened to in a previous episode. So let's listen to (Verdi's) overture.

Verdi

La Forza Del Destino

Overture

Commenting on this, **(Dr. Talal)** said:

Muti's interpretation of **(the might of fate)** is that (Maestro Muti) sees (Verdi's) opera as a product of the classical style of (Haydn, Mozart, Beethoven, and Schubert). It's as if he's saying that every great composer, and every literary, poetic, and artistic giant-who wields a baton, a skilled pen, or a confident painter's brush-confronts their destiny in their own way, believing with bitterness that it's all in vain, as if **(fate's blows have crushed them)**, and they've departed this world, the feelings of failure following them to the grave.



But... how could (Mozart) know that his descendants in Austria are filled with pride, and that his admirers from all over the world flock from every corner of the globe to (Salzburg), his birthplace? And how could he know that a large percentage of Austria's tourism revenue is attributed to (Mozart), the great man whom his contemporaries buried in a mass grave? And how could (Da Vinci, Michelangelo, Al-Mutanabbi, Socrates, Ibn Khaldun, Einstein, Al-Khwarizmi), and other historical giants, who excelled in their fields and generously contributed to humanity without discrimination, know that their works—their intellectual, scientific, artistic, literary, musical, and other outputs—remain immortal, enriching generations throughout the ages with all that is beautiful, beneficial, and magnificent...

As the English novelist (Jane Austen) once wrote:

“Without music, the world seems to me to be empty.”

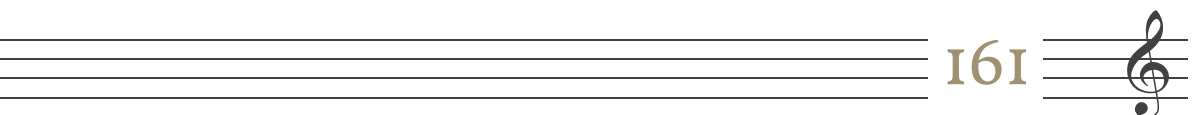
And so, in this second episode, we conclude our discussion of the great conductor (Riccardo Muti), who has entered history as one of the greatest conductors of our time.

But no matter how much we write about him, we will never do him justice. He deserves more episodes to come.

Arrivederci Maestro Riccardo.

May God protect you, and I wish you pleasant times.

Until next time.



Episode Twenty-Five (XXV)

The Cello and the Great Players

“Music gives a soul to the universe, wings to the mind, flight to the imagination, and life to everything.”

~Plato

We begin this episode by talking about the cello, known in Arabic as the “bass violin.” It is a string instrument from the violin family, relatively large in size, made of wood, and has four strings. The (cello) has a similar shape to the violin but is larger and thicker, allowing it to produce a deeper and more powerful sound.

Origin of the cello - Italy.

The cello was first used around 1550.

There are twelve (12) types of cellos.

The inventor of the cello is Andrea Amati.

Famous players:

1. Lynn Harrell
2. Yo-Yo Ma
3. Mstislav Rostropovich
4. Stjepan Hauser

We will mention other famous players along with showcasing their musical works. As for Rostropovich, one of the most famous cellists of the twentieth century, he said about the cello:

“The cello is a hero because of its range its seductive sound... It is a masculine instrument full of sadness! The violin, on the other hand,

is feminine because of its soprano tone.” He also said, “*My goal and direction in life is to make the cello as beloved an instrument as the violin.*”

Let’s start by listening to one of the musical works of the great composer (Joseph Haydn), and the most famous cellist, with:

Haydn Cello Concerto (1) in C Major performed by M. Rostropovich.

The world-famous cellist Pablo Casals said: **“The cello is like a beautiful woman who never ages, but grows younger over time, more agile, and more flexible.”**

(Pablo Casals) was born in a small town called (Vendrell) to a Catalan father and a Puerto Rican mother (1876–1973). (Casals) started his career playing music with his father, (Charles), and made a huge international impact with his musical style. However, with the start of the Spanish Civil War and the eventual victory of General Franco in Spain, (Casals) exiled himself to (Puerto Rico) where he died in 1973. He was a cellist, conductor, and prominent violinist of the first half of the twentieth century. He made recordings of solo performances, chamber music, and orchestral music during his lifetime.

His most notable work was recording the suites of the German composer (Bach), which Casals found in a second-hand store. This discovery changed the course of his life and music history itself, as he spent 12 years mastering and perfecting these works before performing them publicly.

His best productions were the Bach Cello Suites recordings from 1936 to 1939.

Let us now listen to:

J.S. Bach Cello Suite #1

Played by Pablo Casals and Mischa Maisky, cellist.

Next, we explore the life of **one of the most important cellists and composers, Luigi Boccherini (1743–1805)**, an Italian composer representing the Italian classical school. He contributed to the development of string quartet music and was the first to compose string quintets and piano quintets.

(Boccherini's) repertoire includes 500 works including symphonies and concertos. Among his famous works are (Minuetto) and the Cello Concerto (in B Flat Major). It is noteworthy that Maestro (Riccardo Muti) conducted the orchestra named after (Luigi Boccherini), which he founded in 2004 the Luigi Cherubini Youth Orchestra composed of young musicians touring with him on the (Roads of Friendship), which start from the Ravenna Festival in Italy. His last visit was to Jerash, which we covered in previous episodes with musical gifts.

Returning to Boccherini, let's listen to one of his famous works:

Boccherini Cello Concerto (3) in B Flat Major

Played by Caroline Nicolas, conducted

by Thomas Ludwig.

Introduction: Now, we talk about one of the famous cellists..

Pierre Leon Marie Fournier (1906–1986)..

a French cellist known as the **(Aristocratic Cellist)** because of his elegant playing and charming sound. He initially studied piano with his mother but was afflicted by polio and could no longer play. He learned cello and excelled, winning several awards including the:

Grammy Award for Best Chamber Music Performance.



Now let's listen to:

Beethoven Sonata for Piano and Cello in G Minor Op. 5

Cello - Pierre Fournier

Piano - Wilhelm Kempff

We continue discussing cello and its greatest players. Here we review the life and works of one of the world's most famous cellists, (Yo-Yo Ma), whom we have listened to in previous episodes performing with various orchestras around the world.

(Yo-Yo Ma) is an American cellist, born in France to Chinese parents. He studied in New York and was a child prodigy, performing concerts from the age of four and a half.

He graduated from Harvard University and later attended (Columbia University). In 1991, he received an honorary doctorate in music from Harvard.

Critics praised his recordings of (Beethoven) and (Johannes Brahms). He recorded Bach's famous Six Suites for Cello, also performed *Soul of the Tango*, and has won more than 15 (Grammy Awards). In 2020, he received the Presidential Medal of Freedom and the Kennedy Center Honors.

Now, let us listen together to:

Boccherini Cello Concerto in G Major (Baroque Cello)

From Mozart's works, we will listen to:

Mozart Piano Trio K564

Yo-Yo Ma on cello

From Beethoven's compositions, performed by **(Yo-Yo Ma)** on cello **Alongside the famous violinist Anne-Sophie Mutter and pianist Daniel Barenboim**, commemorating the (250th) anniversary of (Beethoven's) birth:

A piece from the **(Triple Concerto)**
West-East Divan Orchestra

And from Beethoven's masterpieces:
Beethoven Sonata No. 3
Cello – Yo-Yo Ma
Piano – Emanuel Ax

I hope you enjoyed these musical masterpieces.

Until next time, goodbye!



Episode Twenty-Six (XXVI)

Hauser Sits on the Throne of the Cello

Hauser (Croatian Cellist) (Stepan Hauser) Cello II – Hauser

A cellist from Croatia, born in 1986, and despite his young age, he is considered one of the top cellists in the world. He is nicknamed the (rebel with the cello) as well as the “cellist magician.”

Yes, a rebel and revolutionary overflowing with love and passion, and I personally believe that he rightfully and brilliantly sits on the throne of the cello... or rather, he is one of its true lovers and deserves to be called one of the artists who elevated the cello to the throne among musical instruments.

The Violin: The Jet of Seduction

The cello is my favorite instrument, and as (Rostropovich) once said: “It is a masculine and sorrowful instrument...” as if sadness is reserved for men! The violin, on the other hand, is a feminine instrument due to its soprano tone, the (jet of seduction, softness, sharpness, and eloquent impact).



As for me, I sit between them in the courtyard of life in the radiant hall... I quench my thirst with the noble sadness that breaks away from the shrill strains of the cello. And its sounds release a moan that soon melts into a circle of absolute madness. That's why the sage said: "The best creativity is not imposed by another, but flows naturally from within." And I add... it flows from that cauldron... the cauldron of noble sorrow... the cauldron of giving and creativity... It forms and then crystallizes into a creative moment!

To experience rare moments of joy, I turn fully to the (violin), where its strings and beautiful, soft wood capture what has been hidden, or stolen, from the struggles of time, seasons of life, and suffocated ages.

Hauser has performed before kings, presidents, and world leaders... giving performances for many American presidents, (Queen Elizabeth), (Prince Charles) at the time, and (Pope John Paul II). The music critic noted that his extraordinary style was recognized with no less than (21) prestigious awards from some of the world's most renowned music competitions. What's particularly striking is his unique ability to convey contradictory styles and emotional themes — the essence of love, romance, excitement, and even the dance-like style through the very body of the cello!

Now, let's listen to:

Hauser

O Sole Mio

Meanwhile, the stunning performance **by the legendary opera singer Luciano Pavarotti** earned him the "Grammy" award for best classical vocal performance in 1980.



O Sole Mio
Opera Singer
Luciano Pavarotti

But why did we choose (Hauser) and dedicate an entire episode to him – episode two (Cello 2)?

Before we explain why (Hauser), just watch him as he worships at the altar of the cello. I suggest that YouTube and (Google) are filled with his creative works.

As for the reasons, “Why Hauser”?

Leave that to your refined taste, dear listener. Only you can decide. The cello is like a (dish) on the orchestra’s table, with many (chefs), and more than that, the (waiter) who serves the dish.

- The dish: the artistic work on a particular instrument or with the orchestra.
- The chef: the composer (the musician).
- The waiter: the performer presenting the artistic work.
- The customer: the listener.

On the rich table of all the dishes...

Personally, I choose the dish of “Mujaddara”!

Let the flood come after me, even if the Mansaf tray is empty of the last grain of rice, or after the artificially elegant caviar tasters have left, licking their fingers.

Back to musical dishes, let's listen to composer Albinoni and cellist (Hauser) performing:

Albinoni Adagio

Zagreb Philharmonic Orchestra

Conductor: Elizabeth Flichs

Now, before (Hauser) takes on the mournful final piece, the (Titanic's) farewell to the immense ocean, we will explore the story behind this **composition, which was written by author Steve Turner in his book "The Band That Played On."**

An extraordinary story about the (8) musicians who perished with the Titanic, playing as they witnessed hundreds of people in panic, frantically searching for lifeboats in the moments when the ship began sinking. The bandleader, (Wallace Hartley), insisted on playing to the very end, saying: **"Why don't we go with them? This is our role!"**

The music they played was composed by (Sarah Flower Adams) in 1841, titled:

"Nearer My God to Thee"

Performed by Violin: Andre Reue

Let's now listen to the vocal side of this moving piece, performed by the American choir The Tabernacle Choir.

As for cellist (Hauser),



He wonderfully evoked the pain and sorrow of those moments, as if he submerged with them into the frozen depths of the ocean, recalling the true story of the orchestra members who played until the last moment before the waters swallowed them into their final resting place. All that remains of them is the immortal melody. Let's listen to:

Hauser Cello - Nearer My God to Thee

It's as if this melody is all that remains of the Titanic, which sank off the coast of Canada in 1912.

Back to the Shores of Life!

Now, let's listen to a dynamic work by the Spanish composer:

1901–1999 (Joaquín Rodrigo)

Concerto de Aranjuez

Guitar Player: Pepe Romero

Conductor: Rafael De Burgos

Danish National Symphony Orchestra

As for the “Cellist Magician” Hauser, he displayed extraordinary skill when he performed the same piece on the cello. Let's listen to:

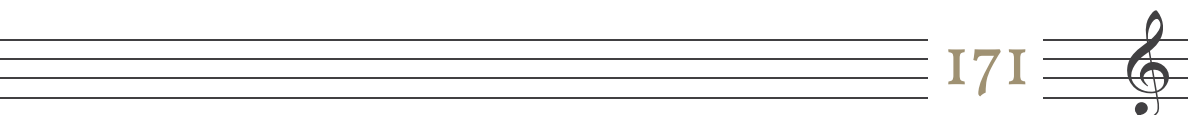
Adagio from Concerto de Aranjuez on Guitar: Petrit Ceku

From the Baroque era, let's listen to:

Hauser – Playing (Joy of Man's Desiring)

By the great composer J.S. Bach

No. BWV 147



We've already presented pure classical music pieces, so let's listen to works by Hauser that belong to different classical music periods. We also listened to (Ave Maria) by the Austrian composer (Franz Schubert) in the previous episode.

From the Late Romantic period, we'll listen to Hauser – Cello
With composer Alex North and Bruno Mantovany and his orchestra
The piece "Unchained Melody"

Now, we'll listen to the piece that has garnered 61 million views:

Beethoven – Moonlight Sonata

Hauser: Cello

Lola Astinova: Piano

As music critic **Sebastian Howards** says: **"The cello is the instrument closest to the human voice, and the possibilities you can create with it are endless."**

Let's now listen to the voice of a Child Soprano with (Hauser's) Cello and opera singer (Josephine IDA Zec) for the composer (Andrew Lloyd Webber), where you can barely distinguish between the soprano voice and the cello.

Next, we have a piece by composer:

W.A. Mozart from his most famous funeral work (Requiem)

Let's listen to the brilliant cellist (Hauser)

performing the piece: La Crimosa



And now we'll listen to the piece The Lonely Shepherd
By composer James Last
With Romanian performer Georghe Zamfir
Instrumental Classic - Based on a Romanian Folktale

Now, let's listen to the same piece The Lonely Shepherd
Cello: Hauser

And now we'll listen to:
Cello: Hauser
"The Dove" – La Paloma OP. 6#1

(La Paloma), meaning (The Dove), is a famous Spanish song written by the composer from the Basque region, **(Sebastián Iradier)**, in **1860** after his visit to Cuba.

The composer passed away a few years later, never knowing how popular his song would become worldwide, from Hawaii to Afghanistan.

It is considered **one of the first global popular songs**, with around 1,000 versions of it. For example, The Beatles' (Yesterday) is one of the most recorded songs in history. The song entered the Guinness World Records after being sung by the world's largest choir, 88,600 members, in Hamburg.

The idea behind (La Paloma) dates back to an incident in 492 B.C. before the invasion of Darius I of Persia in Greece when the white dove had not yet been discovered in Europe.

The Persian fleet, led by (Mardonius), encountered a storm near Mount Athos and sank. When the Greeks saw white doves fleeing from the sinking Persian ships, they were likely the carrier pigeons used by the Persian fleet to carry messages. This inspired the idea that such birds bring the last message of love from a sailor lost at sea...

Now, let's listen to (La Paloma) once again, in tribute to the white doves, especially the carrier pigeons.

La Paloma – Cello: Hauser

*It has been a pleasure talking with you..
and until we meet again.*



Episode Twenty-Seven (XXVII)

The Violin (The Fiddle) - The Instrument of Love

The Violin (The Fiddle) - The Instrument of Love

The writer and poet Louisa May Alcott (1832-1888) once said:

“The violin is the most human of all musical instruments.”

And so, this episode will have a special focus:

“Bringing the instrument to the human... or more precisely, bringing the human to the instrument!”

Historians believe that the violin was first crafted in the early 16th century. The earliest clear record of an instrument resembling the violin comes from the painting by (Jordinzo Firari) from the 1530s, especially his famous piece “Lady of the Trees - The Orange” from 1529. The instrument held by the angelic child in the painting has three strings, and it is likely that violins were developed from various other stringed instruments in the 15th and 16th centuries.

The word (violin) comes from the Italian (*Vitola*) which originates from the Latin (*Vitula*) of the medieval period, referring to the Roman (goddess of joy), or from the verb (*Vitolare*), meaning (to rejoice... to be joyful)!

The oldest surviving violin is known as (Charles IX), created by (Andrea Amati) in (1564).

The researcher (T.J. Wilkshire) wrote that the earliest European (curved) instruments were the (Rabab), developed in the Byzantine era. The history of Italian music is closely intertwined with generations of violin makers who perfected the instrument to what it is today. These artisans had the skill, knowledge, and reputation that made them highly sought after.

Famous families such as (Jioseppe Gurnery), the (Andrea Amati), and (Antonio Stradivari), who trained under (Nicolo Amati), Andrea's grandson, were essential in this development. The most valuable violins are the (Stradivarius) violins, which can sell for millions of dollars. For example, the violin played by the orchestra leader as the Titanic sank was sold for millions of pounds! Speaking of the (Titanic), let's listen to the final piece performed, (Nearer My God to Thee), conducted by (Wallace Hartley).

Nearer My God to Thee

The farewell words of the leader of the band before the ship sank into the ocean were: **“Gentlemen, it has been an honor to play with you tonight.”** It is known that his body was recovered two weeks after the sinking, and at his funeral, this sorrowful piece was played. Those who saw the colorized film might appreciate the original black-and-white version, released in 1953.

Now, let's listen to:

Jascha Heifetz (1901-1987)

Playing the immortal music on the violin by the composer

Pablo Sarasate in Serenade

Andalusia for Violin, Romanza Andaluza Op.22.

Pablo de Sarasate:

was a Spanish violinist, composer, and orchestra conductor of the Romantic era. His favorite violin was a (Stradivarius). Born in 1844, he died in 1908. He began violin lessons with his father at the age of five and performed his first concert at eight. Some of his famous works include (Carmen Fantasy) and (Spanish Dances). The violinist (Jascha Heifetz), who was called (the tornado) by (Itzhak Perlman) (a modern violin master), was one of the greatest violinists ever.



Heifetz once said, **(I humbly remain a servant to music and my profession).**

(Sarasate's) style is marked by a pure tone, sweetness, and perfect phrasing. His works are among the most challenging for violinists. One of his famous pieces is:

Gypsy Fantasy Op. 20,

Performed by the Abbey Road Ensemble

Lawrence Foster, conducting.

On the subject of Andalusia, a poem by **(Ibn Zaydun)**, an (Andalusian poet), comes to mind. In it, he expresses his deep longing for the land and devotion to his beloved **(Wallada bint al-Mustakfi)**. Though it is a unique poem, it captures sorrow and nostalgia for Andalusia even before its fall:

*The separation became an alternative
to our closeness,
And the sweetness of meeting
was replaced by estrangement.
We remained, and so did our hearts,
unblighted by yearning
And our eyes did not shed a tear.
When we call you, our souls barely survive,
And we despair in longing
unless we console ourselves.
Days turned dark without you,
though once they were bright with you.*

* * * *



“The Elegy for Andalusia”

The famous poet (Abu al-Baqa’ al-Rundi) became renowned for his mournful poem “*Elegy for Andalusia*”, weeping for the loss of his homeland.

It is a touching poem that makes the heart weep

Said:

*For everything,
when it reaches its peak,
there is decline;
So let no one be deceived
by the pleasures of life.
These are the affairs of the world,
as I have witnessed them,
nations rise and fall;
He whom time pleases,
time will also afflict.
This world does not remain
for anyone,
None of its conditions lasts.
Where are the kings
with their crowns from Yemen?
And where are their diadems and crowns?
A decree has come upon all
from which there is no escape.*



*Until they perished,
as if the people had never existed.
For the calamities of time
are of many kinds,
And time has its joys and sorrows.
O you who witness the humiliation
of a people after their glory,
Their condition has been transformed
by disbelief and tyranny.
Yesterday they were kings
in their homes,
And today they are slaves
in the land of disbelief.
If you were to see them bewildered,
without a guide,
They would be clothed in the garments
of humiliation in many colors.
And if you were to see their weeping
as they are sold,
The matter would overwhelm you,
and sorrow would seize you.*

* * * *



Now, leaving Andalusia behind, let us travel to Vienna, where we meet a young (Mozart), just sixteen years old, composing his *Violin Concerto No. 5*, commonly referred to as the (Turkish Concerto) because of its influence from Turkish military bands. In (1772), when (Mozart) composed this concerto, the Ottoman forces were besieging Vienna, and the sound of (Turkish bands) filled the air. It's as if (Mozart) wanted to reflect the clash of civilizations in this piece. Let us now listen to:

Mozart Violin Concerto No. 5 K219

3 Movements:

Allegro

Adagio

Rondeau

Hilary Hahn, Violin

Composed in 1772.

As American novelist (James O'Bar) once said, “*There is a man who plays the violin, and the strings are the nerves in his arm.*” He might well have been describing *Paganini*!

Niccolò Paganini (1782-1840), known as **(The Master of the Violin)**, was an Italian violinist and composer, born in Genoa. He began performing at the age of eleven. He became the leading violinist at the court of (Elisa Bonaparte) (Napoleon's sister) and then the famous Austrian diplomat *Metternich*. His fame grew to the point that he became a (living legend).

It can be said that “*the cult of the artist began with Paganini*”. No other violinist in history has had the same profound impact on the playing technique of the violin.

His dazzling and sometimes frenetic performance style amazed his contemporaries, many of whom believed that he had sold his soul to the devil, hence the nickname **(The Devil's Violinist)**.



Now, let's listen to one of his most famous works:

Paganini

Composed 1817

Capriccio No. 24,

performed by the famous violinist David Garrett.

(Capriccio from Latin capriccioso, meaning “goat”) refers to the quick, lively style of the piece. (David Garrett), who also played (Paganini) in the film (*The Devil's Violinist*), is renowned for his fluid technique and ability to bridge classical and modern music. His style is characterized by agility and speed, and he excels in both modern and classical music.

This is an expression signifying the creative ability to move from one musical era to another (crossover). Now, we will listen to a famous work by (Paganini), a recording of a 1954 concert in Moscow of his renowned piece:

Paganini

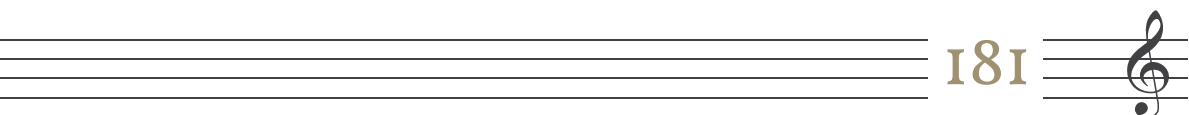
Campanella

Niccolo Paganini

Performed by David Oistrakh

The Russian violinist (**David Oistrakh 1908-1974**) is one of the most renowned first-rate violinists of the 20th century and a distinguished conductor. His son, (**IGOR**), followed in his father's footsteps and became a violinist as well. He performed duets with his father, notably (Bach's Double Concerto) in 1951, as well as works by Mozart and others. He received numerous awards, including the (Stalin) Prize (1942), and was awarded the title of People's (Artist of the Soviet Union). He also gained fame in Europe, receiving many honors and awards.

One of his titles is (**The King of Violin**), and in our exploration of hundreds of famous violin compositions, we pause at the works of the great Beethoven. I previously presented his (Violin Concerto) in a



previous episode; it is the only concerto for the violin. Now we will listen to his masterpiece:

Beethoven Romance No 2

Violin Orchestra In F Major

(Recorded 1959) Violin: Baron Yehudi Menuhin (1889 – 1983)

Conductor Sir Adrian Boult

Royal Philharmonic Orchestra London

Yahudi Menuhin (1916 - 1999) - This virtuoso violinist can claim to be responsible for introducing a new generation of outstanding violinists. He is an innovative and passionate teacher with exceptional violin performance. He has won numerous awards during his concerts around the world. He was (knighted) by (Queen Elizabeth II) and later received the honorary title of (Baron).

And now, it's time to talk about the Baroque violin master, Vivaldi (1678-1741), and his profound influence on the violin as it is played today. It's no wonder his concertos remain a training ground for professionals. We've already dedicated two episodes of our "Greats of Classical Music" series to him, but the story of (The Red Monk), (Vivaldi), is a long one, so let's listen to Carmignola Violini Givlians.

Concerto No. 5 in Flat Major

La Tempesta Di Mare "A Violent Wind Storm" (with rain or snow) – (The Sea Storm) Rv. 253

The Contest Between Harmony and Invention

This is the fifth concerto in the Twelve Violin Concertos. The first four concertos are about the four seasons (spring, summer, autumn, and winter).



And now we will remain with Baroque music and listen to the Italian composer:

Violin Concerto in A Minor D96
and the violinist Giuliano Carmignola
Venice Baroque Orchestra

And now, from the works of the French composer (Jules Messenet), we will listen to a meditative piece for violin and piano... The composer was born in 1842 and died in Paris in 1912. He belonged to the Romantic era.

He composed more than 30 operas, and this piece is taken from one of his operas, (Meditation from Thais Opera), performed by (Rusanda Panfili).

And from Haydn's works, we will conclude the first episode about the violin. Let's listen to the Violin Concerto 1+2 in C Hob.

I hope you enjoyed the violin music.

See you in the next episode.

Episode Twenty-Eight (XXVIII)

Vivaldi in Wimbledon

The philosopher said:

“Man remains wise as long as he is in search of wisdom. And when he believes he have found it, he become foolish.”

And the famous saying in the world of thought and music:

“The Contest Between Harmony and Invention”

The competition between harmony and invention

I sat in his elegant office, surrounded by an aura of heritage and exquisite taste without any intervention from an interior designer... The designer sat in front of me, and behind him, the beauty of simplicity stood out with harmony and creativity, speaking for itself without a translator. Between aesthetics and creativity... between the familiar and the invented... between illusions and inspiration... there is an eternal competition, a permanent contest where the winner is a leader who never sought victory... but rather, victory awaited them!

Yes, he is a leader who has mastered the art of choosing tools, sitting on a throne of distinction. But deep within, he is a unique, humble person, thirsty for knowledge, still searching for wisdom, believing he hasn't reached it yet. I thought to myself, this man sitting in front of me, I've known him for six decades, and I believe he has never stopped moving nor enjoyed physical or intellectual rest since the “beginning,” since the “zero hour” birth. This dear friend, whenever I meet him, I feel attached to him because he makes me cling to life, love, thought, and giving. I reflected on his cheerful face, and the key to it all is the “**smile**”!



Dr. Talal Abu-Ghazaleh, a man like a carnival, a carnival of life filled with colors and all that is beautiful...

I asked him knowing that he resides in music and music resides in him:
“Whenever I go to the Wimbledon courts in London to attend the famous tennis match, I observe the server holding 3-4 balls, inspecting them, choosing two, and returning the rest to the boy behind him who is ready to hand him the balls.

Although all the balls are new, good, and yellow just like the local egg seller sitting with her traditional basket, she inspects and chooses the eggs carefully and presents them to the buyer, even though all the eggs are local. I don’t know why she does this!”

He smiled and replied:

“Let’s step away a bit from yellow balls and local eggs.” He continued:
“As you know, it’s well known that (Beethoven), the stubborn and strong-willed king of music, was very particular when choosing musical instruments. He carefully selected between string, wind, and percussion instruments, counting them and repeatedly reconsidering. That’s why this great composer is considered the master engineer of choosing the right instruments for a specific musical work.”
He added: “Similarly, when selecting tennis balls or the best egg, a distinguished leader is one who knows how to choose the right companions... **Although people are alike in many ways, they differ in their ability to discover and innovate!**”

I looked at the wise man as he spoke about the “third dimension” and, with enthusiasm, pointed to Shakespeare’s famous quote: “To be or not to be, that is the question.” This is the question or the issue of the third-dimension wisdom. I knew that one of his greatest musical inspirations was (**Antonio Vivaldi**), and his most beloved work was (**The Four Seasons**). His second great love was Beethoven, whom he referred to as the (**king of classical music**), with *Symphony No. 9* (Ode to Joy) being

one of his greatest works. Since that session, I resolved to gift him both pieces (Vivaldi) first, from the Baroque era, followed by (Beethoven) from the Classical era.

Antonio Vivaldi

The Four Seasons (1678 – 1741)

In Italian: Le Quattro Stagioni

We had already listened to this work in previous episodes, where we analyzed and discussed important composers from the Baroque era. Today, we'll dedicate a whole episode to this famous work and delve into the character of the poet (Vivaldi), a towering figure who blended music and poetry in this unique masterpiece. (Vivaldi) composed and published *The Four Seasons* in 1723. It consists of a collection of 12 (concertos) for violin, and the first four of these concertos make up *The Four Seasons*. The word “concerto” is an Italian term referring to a large group of string instruments playing in opposition to a small ensemble, and they “compete” in harmony and invention, a concept I would describe as: **“The contest between harmony and creativity.”**

And here I took it upon myself to translate the spirit of the meaning: “The struggle between harmony and innovation...”

Let us, dear listeners, first listen to the first movement of this concerto, and then explore what the composer wanted to express through his poetry. Let us listen to renowned violinist (Julia Fischer) performing the first concerto of *The Four Seasons*, led by Maestro *Kenneth Sillito*.

Spring (La Primavera - Spring)

In E Major, Op. RV.268

Academy of St. Martin in the Fields

Conducted by Kenneth Sillito



Now that we have listened to a musical description of spring, let us listen to: **Vivaldi's poetry, describing spring in the form of sonnets (a sonnet is a short poem).**

- **First Movement: Allegro**

Spring has arrived, and the birds celebrate its return with joyous songs, while gentle breezes caress the restless streams. Thunderstorms roar as a precursor to Spring's arrival. The birds return, singing their enchanting tune once again.

- **Second Movement: Largo**

The meadows blossom, leaves unfurl, and the rustling of trees fills the air. The chirping of merry birds mingles with the whispers of the streams. The shepherd, weary, rests his head on a rock, his loyal dog at his feet.

- **Third Movement: Allegro**

To the tune of a bagpipe, the nymphs and shepherds dance joyfully to celebrate Spring, with the music echoing in the distance as Spring arrives in all its glory.

Second Concerto of The Four Seasons: Summer
Performed by Norwegian violinist Mari Samuelsen

Let's listen now..

After listening to the second concerto, (Summer), which amazed us with its musical creativity, (Vivaldi), the composer, took a seat at his desk, put his conducting baton aside, and began to describe the season in words.

The farmers walk leisurely, the flocks grazing under the scorching sun, the mountain cuckoo hoots, the gentle dove coos, and the sandgrouse pecks at the jujubes and chirps. A gentle sea breeze blows, then suddenly a fierce north wind confronts them. The young shepherd, with tears in his eyes, cries out in terror, "North wind, oh wind of the land, north wind! What

a merciless, unpredictable wind! It rages and disturbs the peace of the frightened young shepherd, and his fear is well-founded; the whirlwind plays with the heads of the wheat stalks.

Returning to music and the interplay between harmony and innovation, researcher **(Saud Al-Asadi)** wrote: In (Vivaldi's) classical concerto, the roles between the two groups evolve, and the playing intertwines between them, from exposition to expansion, re-presentation, and summarization, as is the case in the sonata. This is somewhat similar to a well-known form in Eastern music called (Al-Tahmeela," which is also based on alternation and interaction between the group's playing and the solo improvisations of each musician individually, with changes in musical modes).

The name and attribution of the concerto Grosso are attributed to the Italian composer (Corelli 1653-1713), the German composer (Handel 1653-1684), (Bach 1685-1750), (Telemann 1681-1767), the English composer Purcell, the French composer Couperin, and the Italian composers (Torelli), (Albinoni), (Vivaldi), (Scarlatti), (Marcello), and (Tartini).

We are now at the beginning of autumn. I recall the remarks of the wise Sheikh (Dr. Talal Abu-Ghazaleh), a lover of (Vivaldi). In one of our sessions, he said:

“The (violin) reached the highest levels of mastery as a musical instrument at the hands of the most famous Italian string instrument makers. This refinement played a crucial role in the development of (virtuoso) music, due to the possibilities available to the skilled violinist and his position among the string ensemble. This led to the emergence of the second type of concerto, the solo classical concerto, in which the contrast, alternation, response, and competition are not as pronounced as in the concerto grosso between two groups: a large group of instruments and a small group. But among a large string ensemble, a single instrument, such as the violin, piano, or (flute), can be paired with or complemented by it.

To present the main themes of the concerto, the soloist then takes his turn. When the opposing instruments fall silent, he is given the freedom



to showcase his skill in refined playing, and he also has the opportunity to demonstrate his talent for improvisation (like the skilled and talented drummer in traditional (Dabkah), who breaks free from the head of the group to rush into the center of the circle, adding his own improvisational dance moves to the dance, while the circle remains in place to ensure his rhythm through hand clapping and foot stamping. Once he has finished his move, he returns to the head of the dance for the second, third, and so on).

Perhaps one of the oldest and most brilliant examples of this type of concerto is the Four Seasons Concerto by the Italian composer (Antonio Vivaldi).

Third Concerto of The Four Seasons: Autumn
Performed by Modena Chamber Music

Let's listen to this..

Autumn: My personal favorite season. The poet (Vivaldi) says of autumn: The peasants celebrate the harvest to the sounds of poems, the singing of songs and hymns rises, and the dancing intensifies... They drink... they get drunk... and leave the dancing and fall into a deep sleep. Dawn breaks and the hunter goes out with his tools, carrying a horn and a rifle, his dog running and panting... The prey, terrified, hears the sound of the hunter's horn and rushes into the air, immediately followed by a shot. In vain, it tries to escape... Where can it hurry? Death is faster!

Unlucky, it falls and breathes its last breath in the clutches of fate...

Fourth Concerto of The Four Seasons: Winter
Concerto in F Minor, RV.297
Violin performed by Cinthia Miller

Let's listen to this.

(Vivaldi) describes winter in a chilling poem:

Bitter cold... snowflakes. A bone-chilling chill and a howling wind that cuts through nails, making you stomp your feet on the ground as if in a dabke dance, your teeth chattering as you shiver. You huddle by the hearth as the wind pounds against your door, windows, and walls. When you go out, trying to understand the commotion, you walk cautiously lest your foot slip on the ice. You stumble, then get up and run, hearing the ice crackle beneath your feet. At night, you listen intently to the howling east wind clashing with a fierce north wind.

Thus, (Vivaldi) published his musical work “The Four Seasons” together with the poetic sonnets.

(Vivaldi) drew inspiration for his Four Seasons from four paintings of the Four Seasons by the Italian artist (Marco Ricci). He publicly declared, through a unique fusion of music and poetry, his desire for painting, and he achieved it! With his Four Seasons, he managed to create a balance between the demands of precise description required by painting and the preservation of a musical form characterized by strict adherence to the rules. Thus, he composed his masterpiece, unmatched by any other descriptive music, and the (Red Monk) emerged as one of the greatest musical figures throughout history.

Returning to the (third dimension) of the teacher, (Dr. Talal Abu-Ghazaleh), (Vivaldi) - who is his favorite, and there is no wonder in that - worked hard, mastered, and excelled, so he attained the third dimension: (wisdom).



Now, we will listen to these four concertos without pause, viewing them like paintings, one after the other ,and soaring into the distance, experiencing the seasons of life with the splendor of spring, the bounty of winter, and the generosity of summer. And when the autumn of life arrives, we will prepare for the harvest!

So let us listen to the concerto in its entirety.

Antonio Vivaldi

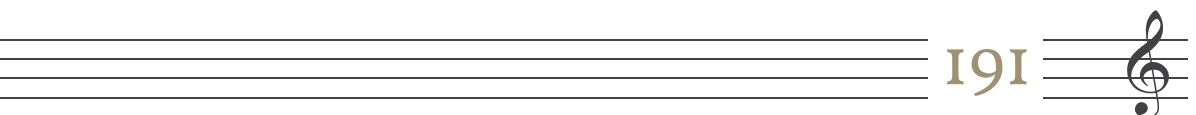
Four Seasons

Anne – Sophie Mutter ,violinist and conductor

Mutter Virtuosi Ensemble

I hope you enjoyed Vivaldi's four seasons. Wishing you pleasant times...

Until next time.



Episode Twenty-Nine (XXIX)

(Violin 2) Dialogue of the Lovers

The famous American writer of Czech origin, (Joseph Wechsberg), said:
“One should play the violin with love, or not at all.”

From this poetic concept, let us listen to the dialogue of the lovers: the cellist and the violinist. He says to her:

“Nothing reminds me of you except the sound of the violin, and nothing has ever been more beautiful to me than the sound of the violin except your voice!”

She responds with passion and love:

“I want you to play me as you play the cello!”

This was said by writer Gayle Forman in her book **If I Stay**.

Supporting the romantic dialogue of the lovers, let us translate these expressions of love into the exchanged melodies between the passionate cello and the violin strings thirsty for the intoxication of love.

There are many lovers among composers, performers, singers, and even listeners who seek refuge in the mysterious temple of music, where they release feelings of love and suppressed romance, and openly declare their passion and forbidden desire!

It is commonly said that the true mission of the violin is to imitate the tones of the human voice a noble mission that earned the violin the glory of being called **“the king of instruments.”**



Therefore, the violinist dedicates her talent to this expressive instrument to broadcast her emotions so that the love message reaches her beloved, the cellist.

However, the task before him is nearly impossible. How can he -despite mastering the cello- play the (body) of his beloved and melt her with passion on his strings?!

Let the violinist's call gently and cleverly reach the ears of the cellist, stirring his emotions to respond to her request: "Play me as you play the cello!"

Now, let us listen to this pleading feminine call:

L.V. Beethoven Violin Sonata No. 2

In A major, Anne Sophie Mutter (violin)

The call reaches the cellist, who prepares to respond. Let us listen to the king of the cello:

But the most beautiful scene is when the violinist and the cellist are together in one place, each playing their instrument, yet sharing the performance of a piece by (Mozart). So let us listen to:

Hauser performing a piece by Mozart

Amazing Grace

"Laudate Dominum"

K339

But first and foremost, their playing is what made them stars. As for Johann Sebastian Bach, he combined the two instruments violin and cello as if you were listening to one instrument:

Hauser & Lana Trotovek

J.S. Bach / St. Matthew Passion

Zagreb Philharmonic Orchestra

(The Violin: Between Magic and Madness)

Dr. Talal presented me with this title, saying:

Perhaps because the violin is known as “the instrument of love,” and love itself is magic and madness. He continued: Einstein said: **“The magic of the violin surpasses that of its sisters.”** Surely, the effect of this instrument’s magic touched the world-famous figure with some fragments who said: **“The violin is the magical instrument with four strings; I know the peak of my joy in life comes from my violin.”** And oh! A man whose theories shook the entire world even exploding his theory of relativity, the earth, and all on it finds the greatest joy in that wooden instrument! It is known that he was a good violin player and once said: **“If I were not a scientist, I would have become a musician, living daydreams in music... and seeing my life in music!”**

During our fascinating dialogue about the magic and madness of the violin, the passionate teacher (Talal) said:

“Imagine the state when magic and madness merge into a musical form.”

“How is that?” I asked eagerly.

(Talal) smiled mysteriously, as if wanting to add some mystery and passion to his story titled **A Pact with the Devil** inspired by the imagination of the famous composer Giuseppe Tartini (1692–1770).

(Giuseppe Tartini) was born in the Venetian Republic (Venice) in the town of (Pirano). He is considered one of the most important and famous violinists in music history, known for the Baroque musical era



(1600–1750). He was regarded as one of the great composers and music theorists of the eighteenth century.

The **(Devil's Trill)** sonata is actually *a myth* from the composer's imagination, who said: (In 1713, I dreamed one night that I made a pact with the devil... who became my servant, fulfilling my wishes and desires.

Everything went as I wished... Among other things, I gave him my violin to see if he could play it. How amazed I was when I heard a wonderful and very beautiful sonata, played with great skill and intelligence, unlike anything I had ever imagined in my wildest fantasies. I felt joy and magic.

But I ran out of breath and woke up from my dream... gasping, I turned to my violin, hoping to remember some notes I heard in the dream but to no avail.)

Tartini adds: "There is no doubt that the masterpiece I composed is the best I have, and I called it '*The Devil's Sonata*,' but it is much less than that piece which amazed me in the dream to the extent that I was ready to break my violin and abandon music forever, just so I could play that sonata." When the teacher paused, I came back from my amazement and immersion in (Dr. Talal's) tale when he said: "Let us listen to the (Devil's Trill)."

Tartini Violin Sonata in G minor

"Devil's Trill Sonata"

Ray Chen On Violin Amsterdam Sinfonizetta

According to critics, this piece is technically very difficult and can only be mastered by an experienced and inspired violinist.

Since the story of the mixture of madness and magic in the unconventional world of music awaits us, we have the "*Sheikh of violin madmen*," Niccolò Paganini, as we mentioned in a previous episode.

This violin master's playing style and hysterical speed amazed his contemporaries, many of whom believed he sold his soul to the devil, hence his nickname:

“The Devil’s Violinist.”

The Devil’s Violinist the Master of Violin (Niccolò Paganini)

Now, let us listen to Paganini’s romanticism:

Violin Concerto No. 1, Op. 6 No. 1

Violinist Maria Dueñas

Conductor Maestro Vladimir Spivakov

National Orchestra of Russia

As for (Dr. Talal), he suggested we listen to (Paganini’s) Violin Concerto No. (1). In his opinion, (Paganini) added a romantic, sometimes angelic, touch to this concerto, balancing the devilish violinist with another (Paganini) - the balanced genius who caresses the violin strings as he pleases, between earth and sky, stinginess and generosity, madness and serenity!

We listened with rapt attention to this exquisite concerto. I glanced at my kind friend (Talal), who was smiling, having erased the demonic identity and restored to (Paganini) some of the human brilliance of this musician, considered one of the greatest performers of all time, and one of the greatest composers of all time for the violin.



Now, back to the dialogue of the lovers between the violin and the cello but this time it is a sad dialogue. The piece we will listen to is one of the saddest, beginning **with the violin's** lament:

Sadest Music Ever

Composer: Samuel Barber Theme from Platoon by Oliver Stone

Then, immediately after, to listen to the sorrowful sighs emanating from **the cello..**

We will listen to the cello master (Hauser)...

Hauser – Adagio for Strings

Composer: Samuel Barber

Until we meet again in the next episode.

Wishing you goodness and happiness.

Episode Thirty (XXX)

Baroque and Jean-Jacques Rousseau

The Duel Between Hidden Emotion and the Tyranny of Ignorant Logic..

Today's conversation with my wonderful friend, (Dr. Talal Abu-Ghazaleh), was rich and passionate. We talked about (Jean-Jacques Rousseau), born in Geneva in 1712 of French origin. (Rousseau) was a philosopher, writer, composer, sociologist, educator, and political thinker. His political philosophy had a profound impact on the Renaissance and the Enlightenment, the French Revolution, and the progress of political, economic, cultural, and educational thought in the Western world. It suffices to say that his famous book (**The Social Contract**) revolutionized the prevailing concepts in Europe then and continues to do so today. First, we review his contributions to the world of music as a researcher, critic, and composer. Among his most important achievements is his famous work on the (**Musical Dictionary**).

(Rousseau) grew up during the Baroque era. In 1768, he described Baroque music as “confusing harmony, dominated by modulations and musical dissonances.” The term “Baroque” likely derived from the word (barroco), which logicians used to describe overly complex academic arguments.

A characteristic of Baroque art is its close and active relationship with the environment, aiming to transform it into a sacred spectacle that reminds humans of faith wherever they turn.

(Baroque) art tends to express vitality, movement, and a flood of emotions, contrasting with the Classical style, which seeks to imitate the beauty of the material world in coherent forms representing reality.

Our discussion with the dear friend, (Dr. Talal), led us into the history of Rousseau, the philosopher, thinker, and musician. We critically examined some of his bold ideas, especially in his famous book of (**Jean – Jacques Rousseau Confessions**), which accompanied me through adolescence and migrated with me to (Montreal), remaining my faithful companion to this day.

Despite his fame, (Rousseau) suffered greatly because of misinterpretations of his ideas by critics. He was forced to flee multiple times, seeking refuge in England and Switzerland, especially after fierce campaigns against his intellectual and religious writings, which were banned.

As an unconventional philosopher and thinker, (Rousseau) clashed with pockets of ignorance resisting the winds of change blowing from the womb of the Middle Ages, heralding a new era the Renaissance and the Age of Enlightenment.

Our focus was on his struggles, the internal conflict between hidden passion and the tyranny of diseased social logic. The real issue illuminated by (Dr. Talal), and the subject of our engaging discussion, was (Rousseau's) stance as a critic, composer, and reformist thinker who fought with all

means against the logic of ignorance that surrounded him like an octopus from every direction.

(Rousseau) embodied the spirit of Romanticism, both in his writings and his life, by prioritizing feelings and emotions over reason and thought, spontaneity and impulse over self-discipline.

Here lies the paradox Shakespeare pondered some 150 years before (Rousseau's) birth. I said to Dr. Talal, "Wait a moment, we are talking about (Rousseau), the philosopher bearing the message of reform and enlightenment in a time when ignorance dominated all aspects. How then did he elevate emotions over reason, feelings over thought, impulse and spontaneity over self-discipline? How could you, (Rousseau), fight ignorance's logic while being a man of conscious reason and enlightened thought, influencing many philosophers and poets like (Karl Marx) and (Voltaire).

The matter also concerns the influence of music in Jean-Jacques Rousseau's life.

I listened as (Dr. Talal) spoke passionately about (Rousseau's) works and compositions. The music's allure, romantic emotions, melodic smoothness, and flowing tunes captivated me.

Now, let us listen to some of Rousseau's music:

Jean-Jacques Rousseau

Daphnis and Chloe Overture

Allegretto

Larghetto



Next, we explore some Baroque era works by its prominent composers:

Georg Philipp Telemann

Viola Concerto TWV 51: G9

Warmia Symphony Orchestra

Conductor: Silvano Frontalini

Viola Soloist: Giovanni Antonioni

Regarding the (trumpet), the Baroque era was rich with unique compositions for this powerful, lively, ornate, and majestic instrument. We will listen to some short trumpet pieces by composers like ((Charpentier), (Clarke), (Purcell), (Mouret), and (Handel), and let us listen to...

It seems Rousseau found in music a refuge to express himself and to shield from the backlash of those who resisted the enlightened ideas of one of the Renaissance's leading figures.

Let us listen to his only opera:

Le Devin du Village (The Village Soothsayer) – J.J. Rousseau

This French opera in one act is unique because Rousseau wrote both the music and the libretto. It was performed at King Louis XV's court, who admired it so much that he granted Rousseau a lifelong pension, which Rousseau declined. The opera was presented at the wedding of the future King Louis XVI and Marie Antoinette.

The plot centers around two lovers, Colin and Colette, who, despite their great love, suspect each other of infidelity. Colin with the lady of the manor, Colette with a courtier. Both seek advice from the village priest to strengthen their love. In the end, the lovers reconcile and happily marry.

Whenever I contemplate Rousseau's music and reflect on his life, driven by emotions, whims, and spontaneity in the absence of self-discipline, I am reminded of life's theater in all its stations, colors, hopes, pains, acceptance, rejection, dreams, nightmares, successes, and failures.

Life's theater introduced me to a new experience, leading me to another life I wished to live and did! Thanks to whimsy, emotion, and spontaneity lacking self-discipline.

This leads me to tell the story of the sea and the sailor, born without prior planning or study.

Since there is no space here to narrate, I will mention only the first day when the ship's captain gave me a visa to enter the world of the seas, thus leaving the land behind. This began my sixth migration yes, five migrations preceded it. I will return to their details in a future discussion. Returning to the hero of surprises in his life, whose influence was like spices in the dish of life... without whimsy and spontaneity, Rousseau's life would not have been so rich, giving, and brilliant across philosophy, politics, education, music, and more.

Now, let us listen to one of the greats of the Baroque era:

George F. Handel

Concerto Grosso in B-flat Major Nos. 1–4

Budapest Symphonic Scoring Orchestra

“Found refuge in music! How so?”



Dr. Talal challenged me, as if urging me to delve deeper into the topic of repressed emotion finding escape and solace in music.

The smiled quietly and suggested we listen further to musical works by Rousseau's contemporaries.

Now, listen to:

Tomaso Giovanni Albinoni
From (1671 Venice, Italy – 1751)
Adagio in G minor
Prague Baroque Orchestra
Conductor: Trevor Pinnock

The second work is by one of the musicians who significantly influenced Rousseau's musical life, none other **than (W.A. Mozart), who, I believe, played a decisive role in shaping Rousseau's personality and works.**

Let us listen to:

W.A. Mozart
Violin Concerto No. 6
in E-flat major, K. 268

As one music legend said:

“There is no musical feast worth mentioning **without the sublime Wolfgang Amadeus Mozart leading it.**”

Jean-Jacques Rousseau the delightful madman who reshuffled the furniture of the human mind.

Dr. Talal used this discussion as an introduction to the book (**The Intellectuals**) by British writer (**Paul Johnson**), translated into Arabic by (**Talat Al-Shayeb**) and published by Sharqiyat Publishing. He focused on the ethical and intellectual credentials of those intellectuals who guided humanity's affairs. Among the main questions he posed to selected figures was:

How did they personally manage their private lives? To what extent did they practice integrity in family, friendships, and acquaintances? Were they honest in their sexual relationships and financial dealings? Did they tell the truth and write honestly? Rousseau was chosen as a prime example.

We conclude this episode by listening to a Baroque composer:

Domenico Scarlatti

Violin Sonatas

Until we meet again in a new episode about the giants of classical music.

I wish you joyful times.



Episode Thirty-One (XXXI)

The New Year Dawns on the Inhabitants of the World

**Fog blankets London... Oh, gloomy London...
May you one day smile!**

The phone rings in my office, and how happy I was to hear the voice of my dear brother and friend, (Dr. Talal Abu-Ghazaleh), asking me about my plans for New Year's Eve. I laughed and said:

I recalled some verses of suffering written by the great Egyptian poet (Salah Abdel Sabour), and as far as memory serves, he said:

*“Another year...
Drinks from the world's journey...
And the year dawns on my life...
Oh, my lost life, what does it matter...
The coming of thousands of new year's!”*

He replied playfully: “We Palestinians are friends of hardship, distress, and calamity.” I answered him: **“My late mother used to say, ‘Even the sorrowful has a day to rejoice.’”** He laughed and replied: “That day has come!”

He continued: “In four days, the new year will dawn on us... and I have honorary tickets to attend the annual (New Year's Eve Concert) in Vienna.”



I laughed and said:

“Honor, passion (and mischief) is for us to meet and be together... on such a decisive day.”

I say mischief because I am the engineer of chaos in the world, dealing with a precise and disciplined man like Swiss clockwork.

And the word (decisive) ... I will address it later because it reminds me of some texts I wrote long ago about the (blind executioner)!

We met two days later, and I stayed in the same hotel, overlooking the most beautiful opera house in the world. I have memories of this hotel from previous business visits for the bank.

(Today is not like yesterday!)

The traditional concert, which started in 1838, is held in the (Musikverein) hall, and we sat in the front seats... no surprise!

I know well how humble this man is, but he has a famous saying: “The toilers on earth are always gasping to achieve their goals, and when they arrive, they begin the miserable search for another goal to chase... Thus, the pursuit of the better is the rightful prize for those who toil and labor!”

The legendary hall, the magical lighting, the elegant and enthusiastic audience, the majestic orchestra, the shine of brass wind instruments reflecting the splendor and joy in a hall decorated with all colors of optimism and hope.

The conductor enters to the rhythm of clapping and whistling from the eager crowd.



The musical concert begins, and although the (Waltz) dances take the lead role, the traditional concert program usually includes (Polka) dance music, and the lively (Marches) and (Mazurka); a Polish folk dance.

Let us listen to the famous Waltz musical pieces:

My Top 10 Favorite Waltz 12M

Dmitri Shostakovich Waltz Part 2

J. Strauss II Voices of Spring Waltz

J. Strauss II the Blue Danube

The word (Waltz) is written in German as (Waltzer) and in English as (Waltz). It is a musical work accompanying the dance in the form of a rhythmic pattern that later turned into a classical dance style originating in (Austria and Germany), from where it spread worldwide, especially after the Austrian composer (Johann Strauss II) composed his immortal piece *The Blue Danube* in 1866.

From (Polka) dance music, we listen to:

1. Nino Rota Waltz (El Padrino Godfather)
2. Tchaikovsky: Waltz of the Flowers
3. J. Strauss II Vienna Blood Waltz
4. Frederic Chopin Waltz Op.64 No.2
5. Frederic Chopin Waltz in A minor

Keiser Waltzer Emperor Waltz

J. Strauss II OP 437 31-4

Swan Lake Waltz Tchaikovsky

As for Polka dance music, it dates back to the mid-19th century. Historians believe that the Polka music pattern was based on Waltz music but faster. It spread in the Bohemia region (today the Czech Republic and Poland), and is considered a folk dance in German and Polish cultures.

Polka

Sport Polka, Schnell Strauss, Josef 2021 China OP.170

New Year Concert

Polka Schnell Op. 127 Josef Strauss

Polka Francaise OP.269 J. Strauss

Annen Polka Op. 117 J. Strauss

Now, let us listen to **March** music...

Mozart

Mozart Marches in C, D, F Major

Johann Strauss Sr. Radetzky March

Persian March Strauss II

Mozart – Rondo Alla Turca (Turkish March)

March music is:

the marching tune in military music, known from ancient times in military and scouting bands. Many musical pieces were composed under great names and famous musicians.

From the immortal opera works, we will listen to the most famous operatic voices of the (20th) and (21st) centuries:



The Three Tenors

Luciano Pavarotti

Jose Carreras

Placido Domingo

Silent Night – Luciano Pavarotti

(Stille Nacht)

Composed: 1818

Composer: Franz Gruber (1787 – 1863)

Written by Joseph Mohr in 1816

Brindisi – La Traviata – Verdi

Concert 1994

Thus, I cannot cover all the pieces played on this historic night, but we will explore many other works in upcoming episodes.

Hoping the new year will be a year of goodness and blessings,

May peace come to the land of peace,

And joy to the world!



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- 1/2 Mozart, Symphony 1, K.16 - Wiener Philharmoniker, Karl Böhm
- 1/3 1/3 Mozart - Eine kleine Nachtmusik - McGill Symphony Orchestra Montreal conducted by Alexis Hauser
- 1/4 Mozart Violin Concerto No. 3 - Hilary Hahn Gustavo Dudamel
- 1/5 Mozart "Symphony No. 40, KV 550" Herbert von Karajan • Wiener Philharmoniker, 1960
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- 18/7 Thomas Arne - Alfred - Ode - Rule Britannia!
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- 20/2 Handel - Water Music - Suite No. 2 in D Major
- 20/3 Handel (Music for the Royal Fireworks)
- 20/4 Handel Tornami a vagheggiar - Amanda Forsythe & Apollo's Fire (1)
- 20/5 Concerto Doppio in C Minor – Tbilisi State Chamber Orchestra – Tbilisi Baroque Festival – Bassoon Player: Sergio Azzolini
- 20/6 Zadok The Priest – George Frederic Handel – Coronation Anthem (Instrumental) – Band Of The Life Guards
- 20/7 UEFA – Champions League Theme – City of Prague Philharmonic
- 20/8 Handel Concerto Grosso in D Major HWY 323 – L'arco Magico Chamber Orchestra – Antonio Puccio: Conductor
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Al-Hussein Our Joy !

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- 21/A-1 George Frideric Handel (Hallelujah, Sydney Opera House)
- 21/A-2 Wedding March in C. Major, Op. 61, Composed in 1842 Based on Shakespeare's Play (A Midsummer Night's Dream)
- 21/A-3 Bridal March – Richard Wagner, Kevin Kay Bradley
- 21/A-4 Verdi Royal Wedding of Princess Diana
- 21/A-5 Verdi Grand March Triumphal March – Aida
- 21/A-6 Wedding Dance from William Tell Rossini
- 21/A-7 Arrival of the Queen of Sheba, G.F. Handel, Academy of Ancient Music
- 21/A-8 Air on The String (J.S Bach), Hauser (the best cellist in the 21st Century)
- 21/A-9 Verdi Opera La Traviata, Luciano Pavarotti
- 21/A-10 L'orfeo Toccatta, Monteverdy
- 21/A-11 Mozart, Marriage of Figaro March and Overture
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- 21/A-13 G. Fredric Handel, Music of the Royal Fireworks, Royal Albert Hall
- 21/A-14 Riccardo Muti, Johann Strauss Waltz
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- 21/A-16 Johann Strauss, Radetzky March, Conductor: Gustavo Dudamel
- 21/A-17 Verdi, Opera La Traviata – Brindisi, The Three Tenors: Luciano Pavarotti, Jose Carreras, Placido Domingo
- 21/A-18 Johannes Brahms, Hungarian Dances Nos. (5) and (6)
- 21/A-19 Beethoven 9th Symphony, Ode to Joy, Andre Rieu
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GOTTERFUNKEN



The Jewel of the Carnival

Musical Works:

- 21/B-1 Twinkle Twinkle Little Star Variations 12 Natalie Schwamova as an eleven-year-old child... KV 265 W.A. Mozart
- 21/B-2 Concerto Flute and Harp K.299 in C Major, performed by the Croatian Chamber Orchestra
- 21/B-3 Mozart Piano Sonata No. 16 in C Major K545, 1st Movement
- 21/B-4 W.A. Mozart Flute Concerto No. 1 in G Major, K313 (First Movement)
- 21/B-5 (Divertimento No. 1) in D Major, K136 (Salzburg Symphony)• also known as Mozart's, composed in 1772
- 21/B-6 Mozart Divertimento No. 17 in D Major, K334, Academy of St. Martin in The Fields Chamber Ensemble
- 21/B-7 Serenade 13, Eine Kleine Nachtmusic, K525 in G Major

22. Episode Twenty-Two: Handel, the Godfather of the Baroque Era

Musical Works:

- 22/1 Edoardo Catemario (classical guitar) plays Antonio Vivaldi's Concerto Rv 93
- 22/2 Handel Bassoon 17
- 22/3 Handel's Concerto Grosso in A major, Op. 6, No. 11 HWV 329
- 22/4 Handel Sonata G Major HWV 363b
- 22/5 Handel Trumpet Concerto in D
- 22/6 Messiah – Spontaneous Instrumental
- 22/7 The Best of Handel



23. Episode Twenty-Three: Riccardo is in our house...

Let's celebrate!

Musical Works:

- 23/1 Mozart Piano Concerto No. 21 in C major K467 Pollini – Muti
- 23/2 Riccardo Muti conducts Beethoven Symphony No. 5 in C Minor, Op. 67 (Filarmonica della Scala, 1998)
- 23/3 Giuseppe Verdi – Riccardo Muti – Chicago Symphony Orchestra Aida - Concert
- 23/4 Giuseppe Verdi – LA TRAVIATA Prelude Act 1 – Riccardo Muti
- 23/5 Verdi Opera Aida, Gloria All EGITTO, TRIUMPHAL MARCH
- 23/6 Va, pensiero (Giuseppe Verdi) Nabucco Hebrew Slaves Chorus 4600 Singers Verdi Overture Nabucco (Muti Philadelphia Orch.)
- 23/7 Christoph Willibard Gluck “Orfeo and Euridice” Riccardo Muti

24. Episode Twenty-Four: Riccardo Muti from (Ravenna) to (Jerash) and the World

Musical Works:

- 24/1 ALSALAM ALMALKI – RICCARDO MUTI
- 24/2 Italian National Anthem
- 24/3 Riccardo Muti @ Le Vie dell'Amicizia – Sinfonia dalla Norma di Bellini – video 4 of 13
- 24/4 Schubert Symphony No. 5 D. 485 – Riccardo Muti
- 24/5 Schubert – Riccardo Muti – Kupelwieser Waltz – Piano (1)
- 24/6 Beethoven _ Symphony No. 8 in F major, Op. 93
- 24/7 Johannes Brahms – 21 Hungarian dances
- 24/8 Verdi _ La forza del destino Overture



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- 25/1 Haydn Cello Concerto No. 1 in C major I. Moderato Cello 13
Rostropovich
- 25/2 Mischa Maisky plays Bach Cello Suite No. 1 in G – Pablo Casals
- 25/3 Thomas Ludwig conducting Luigi Boccherini's Cello Concerto
No. 3 in B flat - Caroline Nicolas.
- 25/4 Beethoven Sonata for Piano & Cello in G minor Op.5 No.2,
Kempff, Fournier
- 25/5 Yo-Yo Ma Bach Cello Suite No. 1 in G Major.
- 25/6 Mozart: Piano Trio K.564 (Young Uck Kim, Yo-Yo Ma &
Emanuel Ax) Edinburgh International Festival
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26. Episode Twenty-Six: Hauser Takes the Cello Thron

Musical Works:

- 26/1 HAUSER – 'O Sole Mio'
- 26/2 HAUSER – 'O Sole Mio' Opera Singer: Luciano Pavarotti
- 26/3 Albinoni Adagio Zagreb Philharmonic Orchestra Conductor:
Elizabeth Flichs
- 26/4 Sarah Flower Adams (1841) The music they played was from the
compositions of (named Nearer My God To Thee)
- 26/5 The Tabernacle Choir (American band)
- 26/6 Hauser Cello – Nearer My God To Thee
- 26/7 (Joaquin Rodrigo) 1999 – 1901 – Concerto Guitar Aranjues –
Guitar Player: Pepe Romero – Conductor: Rafael De Burgos –
Danish National Symphony Orchestra
- 26/8 Adagio From Concerto Aranjues On Guitar: Petrit Ceku
- 26/9 A) Hauser – Playing (Joy of Man's Desiring) B) J.S. Bach – No.
BWV 147



- 26/10 From the Late Romantic era, we will hear Hauser – Cello – and composer Alex North with Bruno Mantovany and his Orchestra, the piece “Unchained Melody”
- 26/11 Beethoven/Moonlight Sonata, Hauser: Cello, Lola Astinova: Piano
- 26/12 Child Soprano with cello (Hauser) and opera singer (Josephine Ida Zec) by composer Andrew Lloyd Webber. As you can see, you can barely distinguish between the soprano voice and the cello voice.
- 26/13 (W.A. Mozart) From his most famous requiem work, The Requiem - Hauser plays La Crimosa
- 26/14 James Last from The Lonely Shepherd with Romanian cellist Georche Zamfir
- 26/15 The Lonely Shepherd Cello: Hauser
- 26/16 Cello: Hauser (The Dove) Lapaloma OP. 61

27. Episode Twenty-Seven: The Violin, the Instrument of Love

Musical Works:

- 27/1 Nearer My God To Thee (Instrumental)
- 27/2 Jascha Heifetz plays P. Sarasate _ Romanza Andaluza Op 22, No 1 recorded in 1946
- 27/3 Itzhak Perlman – Pablo de Sarasate, Zigeunerweisen Op.20 (Gypsy Fantasy)
- 27/4 Mozart Violin Concerto No. 5 Hilary Hahn
- 27/5 David Garrett – Paganini Caprice No. 24 (Concert)
- 27/6 David Oistrakh Paganini Campanella live in Moscow 1954
- 27/7 YEHUDI MENUHIN, violin. L. van Beethoven Romance in F, Op.
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- 28/2 Mari Samuelsen _ Vivaldi _ Summer _ from Four Seasons
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- 29/1 Beethoven – Romance No. 2 in F Major Op. 50 – Eva Leon, violin
- 29/2 Hauser – Amazing Grace
- 29/3 Mozart – Sinfonia Concertante K. 364-320d (1779) Grumiaux
Pelliccia Hauser – Largo from Xerxes (Ombra mai Fu)
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- 29/8 Hauser – Adagio For Strings (Barber)



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- 30/2 Georg Philipp Telemann – Viola Concerto TWV 51 G9_Classical Music
- 30/3 J.J. Rousseau Le Devin du Village
- 30/4 G.F. Handel – 6 Concerti Grossi Op.3 (Academy of Ancient Music R.Egarr).
- 30/5 Tomaso, Albinoni – Adagio in G Major
- 30/6 W. A. Mozart – KV 268 (365b C14.04) –Violin Concerto No. 6 in E Flat major
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31. Episode Thirty-One: The New Year Dawns

Musical Works:

- **My Top 10 Favorite Waltz 12M**

- 31/1 Demitri Shostakovich waltz part 2
- 31/2 J. Strauss II Voices Of Spring Waltz
- 31/3 J. Strauss II The Blue Danube

- **And from the music of the polka**

- 31/4 Nino Rota Waltz (El Padrino God Father)
- 31/5 Tchaikovsky: Waltz Of The Flowers
- 31/6 J. Strauss II Vienna Blood Waltz
- 31/7 Fredric Chopin Waltz Or.64 No.2
- 31/8 Frederic Chopin Waltz In Aminon

- **Keiser Waltzer Emperor Waltz**

- 31/9 31-4 J. StrausII OP 437
- 31/10 Swan lake waltz Tchaikovsky

- **Polka**

31/11 Sport Polka, Schnell Strauss, Josef 2021 China) OP.170

31/12 New Year Concert

31/13 Polka Schnell Op. 127 Joseph Strauss

31/14 Polka Francaise OP.269 J. Strauss

31/15 Anne Polka Op. 117 J. Strauss

- **Marsh music**

31/16 Mozart

31/17 Mozart Marches In C.D.F Major

31/18 Johann Strauss SR. Radetzky March

31/19 Persian March Straus II

31/20 Mozart – Rondo Alla Turca (Turkish March)

- **The Three Tenors:**

31/21 Luciano Pavarotti

31/22 Jose Careras

31/23 Placido Domingo

- **Silent Night – Luciano Pavaroti**

31/24 (Stille Nacht)

31/25 Composed: 1818

31/26 Composer: Franz Gruber (1787 – 1863)

31/27 Written By Joseph Monr in 1816

- **Brindisi – Latraviata – Verdi**

31/28 Concert 1994





“Echoes of Deep-Rooted Rhythms in the Soul”

Victor may immerse himself in a task that is far from simple - a mission to unearth great musical works from their deep and obscure origins. He presents them to the reader/listener in a smooth and enjoyable manner, with a graceful style and rich language drawn by the poet/sailor from the depths of poetic seas, during the journey of the “Sixth Migration” from the estrangement of distant shores, as if echoing:

“Seven seas lie between me and home.”

Dr. Mohammed Al-Amri

It fills one with pride to introduce this valuable book by my brother and dear friend, the distinguished writer Victor Nasrallah Srouji, who takes us on a journey through the seas of classical music in a joyful poetic form. This book is not merely a journey through the history of classical music and its greatest masters; rather, it is a window that opens new horizons for the reader and listener to understand this great art and its profound impact on the development of human civilization.

Dr. Talal Abu-Ghazaleh

E-BOOK

