



أوركسترا قطر الفلهارمونية
Qatar Philharmonic Orchestra

عضو في مؤسسة قطر
Member of Qatar Foundation

WINTER WONDERLAND

www.qatarphilharmonicorchestra.org

Programme

Winter Wonderland

Qatar National Convention Centre (QNCC) Auditorium 3
Thursday, November 25, 2021

5:00pm and 7:30pm

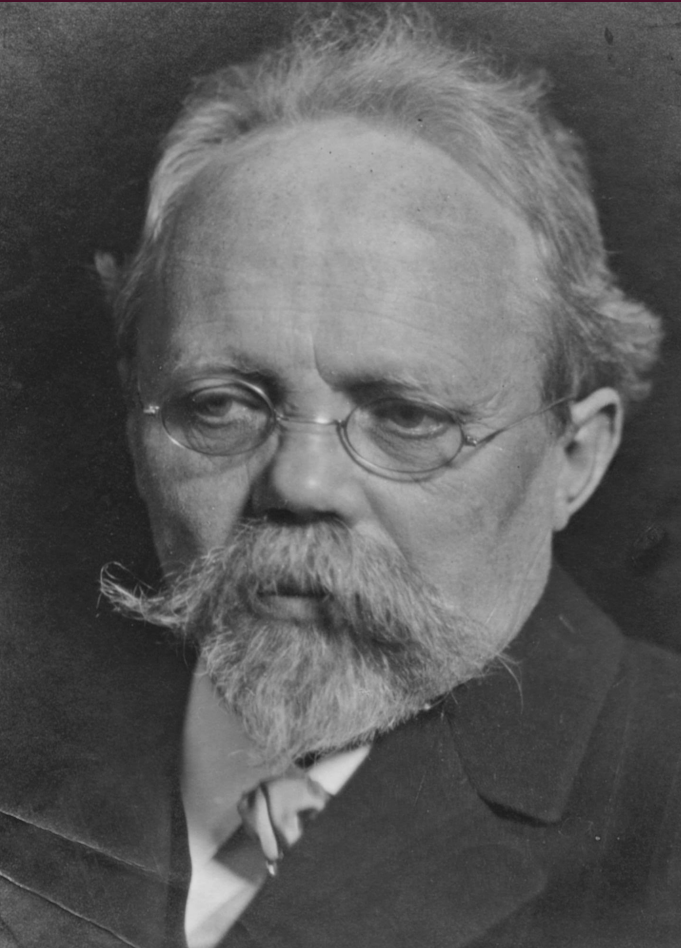
Alastair Willis, conductor

Engelbert Humperdinck:	Hansel and Gretel (Overture)
Engelbert Humperdinck:	Knusperwalzer (Crackle-Waltz) from 'Hansel and Gretel'
Wolfgang Amadeus Mozart:	German Dances No. 3 (Deutsche Tänze)- Schlittenfahrt K.605
Émile Waldteufel:	Les Patineurs, Op.183 (The Skater's Waltz)
Pyotr Ilyich Tchaikovsky:	The Nutcracker, Op.71 - March The Nutcracker, Op.71 - Arab Dance The Nutcracker, Op.71 - Chinese Dance The Nutcracker, Op.71 - Spanish Dance The Nutcracker, Op.71 - Russian Dance (Trepak)
Patrick Doyle:	Harry in Winter from <i>Harry Potter and the Goblet of Fire</i>
Jule Styne:	Let It Snow!
Leroy Anderson:	Sleigh Ride
Felix Bernard:	Winter Wonderland

Out of respect for the musicians and fellow audience members please silence your mobile phones. Applause between movements is not customary. Please also refrain from flash photography. Seating begins 30 minutes before performances. Latecomers cannot be seated during the concert. Children 6 and over are welcome at Philharmonic concerts. The Philharmonic retains the right to expel anyone disturbing other concertgoers. Food and beverages can be consumed in the lobby only.



Composers and Programme Notes



Engelbert Humperdinck

Humperdinck was born at Siegburg in the Rhine Province in 1854. After receiving piano lessons, he produced his first composition at the age of seven. His first attempts at works for the stage were two singspiels written when he was 13. His parents disapproved of his plans for a career in music and encouraged him to study architecture.

Despite this, Humperdinck began taking music classes under Ferdinand Hiller and Isidor Seiss at the Cologne Conservatory in 1872. In 1876, he won a scholarship that enabled him to go to Munich, where he studied with Franz Lachner and later with Josef Rheinberger. In 1879, he won the first Mendelssohn Award given by the Mendelssohn Stiftung (foundation) in Berlin.

After winning another prize, Humperdinck traveled through Italy, France, and Spain. For two years, he taught at the Gran Teatre del Liceu Conservatory in Barcelona. In 1887, he returned to Cologne. He was appointed professor at the Hoch Conservatory in Frankfurt in 1890 and teacher of harmony at Julius Stockhausen's Vocal School. By this time, he had composed several works for chorus and a Humoreske for small orchestra, which enjoyed a vogue in Germany.

Hansel and Gretel (Overture)

Knusperwalzer (Crackle-Waltz) from 'Hansel and Gretel'

Humperdinck's reputation rests chiefly on his opera *Hansel and Gretel*, on which he began work in Frankfurt in 1890. He first composed four songs to accompany a puppet show his nieces were giving at home. Then, using a libretto and thematic suggestions by his sister Adelheid Wette, rather loosely based on the version of the fairy tale by the Brothers Grimm, he composed a singspiel of 16 songs with piano accompaniment and connecting dialogue. By January 1891 he had begun working on a complete orchestration.

The opera premiered in Weimar on 23 December 1893, under the baton of Richard Strauss. With its highly original synthesis of Wagnerian techniques and traditional German folk songs, *Hansel and Gretel* was an instant and overwhelming success.

Hansel and Gretel has always been Humperdinck's most popular work. In 1923 the Royal Opera House (London) chose it for their first complete radio opera broadcast. Eight years later, it was the first opera transmitted live from the Metropolitan Opera (New York).



Wolfgang Amadeus Mozart

Wolfgang Amadeus Mozart was born in Salzburg on January 27, 1756. He and his sister Maria-Anna were very young musical prodigies when their father Leopold exhibited their talent throughout Europe in royal courts. Mozart became more and more known as a virtuoso of the violin and the harpsichord. At age 11, he wrote his first opera. Admired and sought after by the nobility, his success allowed him to step beyond his time's norms and to set himself free from the social constraints of a composer's status. Despite several debts, he found some independence in Vienna, where he settled in 1781. Though unfortunately, Mozart's life was not meant to be long. He died nine years later at age 35, leaving an unfinished requiem along with some 600 compositions in many genres (opera-buffa, masses, chamber music, concertos, and symphonies).

Despite his premature death, Mozart is one of the most important and influential composers in the history of occidental music. He is a major figure of Classicism, constituting with Haydn and Beethoven the Classical Viennese School. His greatest works include operas such as *The Marriage of Figaro* (1786), *Don Juan* (1787) and *The Magic Flute* (1791), sonatas, *Eine kleine Nachtmusik*, chamber music like his Clarinet Quintet (1789), pianistic works and especially his piano concertos Nos. 13-21, as well as religious works of which the most prominent is his *Requiem* (1791) and his last three symphonies.

Mozart's genius lies in the decisive originality that soared from perfect mastery of musical genres. Inspired by his contemporary composers and his travels, he never followed any model but his own. The subtle alloy he found between Italian lyricism and German contrapuntal technique is what makes his uniquely expressive style. The power of emotions, the pathos, humour, sublime grace and extreme elegance are all elements that ally to make of him the most emblematic and the most accomplished of his generation. Mozart brought all existing genres to an unequalled level of accomplishment and in his oeuvre, there are sprouts of the amplex and the passionate effusion of Romanticism.

German Dances No. 3 (Deutsche Tänze)- Schlittenfahrt K.605

As the name "German Dances" suggests, this set of dances includes three individual dances. Each dance changes in instrumentation; only the violins play in all three dances. Each dance varies in character because of this, and each includes various features:

Dance 1: The first dance begins with a series of repeating phrases that have a rich texture and are emphasised by the violins. Small, light fanfares can be heard throughout the piece being played by the trumpets. At the end of the dance the main theme from the beginning of the dance is repeated in a characterful ending.

Dance 2: The main tune is once again played by the violins at the beginning, and this main tune is repeated, as is the next phrase. However, this repeat is played at a lower dynamic. The main tune then passes on to a characterful woodwind section. This is followed by an almost waltz-like phrase which has a clear, steady beat that could have easily been danced to.

Dance 3 Schlittenfahrt: This dance may have been written independently of the others, as it is very different in style. Schlittenfahrt means "Sleigh Ride"; the use of sleigh bells in the piece clearly emphasises this. Before the sleigh bells enter, there is a series of repeating phrases that pass between the trumpets, woodwind, and violins. The topography of the dynamics of the tuned sleigh bells makes the piece seem like a sleigh ride, as the dynamics rise and fall like a sleigh would over snow. This is followed by a beautiful but simple post horn solo that gives a very peaceful and clear atmosphere to the piece, like a winter's day. The original repeating phrases then return, but end with a majestic fanfare from the trumpets that passes to the other instruments, then returns to the sleigh bells and post horn solo again. The piece ends with a diminuendo of the post horn solo.



Émile Waldteufel

Waldteufel received his first music lessons from his father and local musician Joseph Heyberger. Once he moved to Paris, he was able to take classes from Laurent at the Conservatoire de Paris, followed by advanced studies under Marmontel. Among his fellow pupils was Jules Massenet.

At the age of 27, Waldteufel became the court pianist of Empress Eugénie. He also led the orchestra at state balls. His appointment by Napoléon III to the musical direction of the balls led him to participation in the events in Biarritz and Compiègne; at the latter he met many other musicians and artists and accompanied the emperor playing the violin.

Waldteufel gave concerts in several European cities including London in 1885, Berlin in 1889 (where he enjoyed a friendly rivalry with Johann Strauss), and the Paris Opéra Balls in 1890 and 1891. He continued his career as conductor and composer of dance music for the presidential balls until 1899 when he retired.

Waldteufel died at his home, 37 rue Saint-Georges in Paris, at the age of 77. He and his wife who had died the previous year were buried in Père Lachaise.

Waldteufel composed at and for the piano (often for performance at court) before orchestrating many of the works. He conducted with a stick rather than the then-customary violin bow. The typical Waldteufel orchestra consisted of strings and a doubled woodwind section, two cornets, four horns, three trombones, and ophicleide or euphonium, along with percussion. Waldteufel's music can be distinguished from Johann Strauss II's waltzes and polkas in that he used subtle harmonies and gentle phrases, unlike Strauss's more robust approach.

Les Patineurs, Op.183 (The Skater's Waltz)

Les Patineurs, Op. 183 is Waldteufel's most famous work, which he composed in 1882. The piece is inspired by the ice rink in the Bologna Forest Park in Paris. The music embodies the elegant twists and movements of skaters, with bells and glissandos reminiscent of winter.

Les Patineurs has featured in dozens of films, from the earliest movies to the present, including *The Hollywood Revue of 1929*, *My Favorite Wife*, *Chariots of Fire*, *A Simple Wish*, *My Beautiful Laundrette*, and *Wife vs. Secretary*.



Pyotr Ilyich Tchaikovsky:

Music from *The Nutcracker* Op.71

Before it became a ballet, *The Nutcracker* was a tale by E.T.A. Hoffman. Tchaikovsky based the ballet he created upon on a translation of the original story by Alexandre Dumas. The story is about a little girl, Clara, who receives a magical nutcracker in the form of a little man for Christmas. At night, Clara aids him to defeat an army of mice (Act One). As a reward, in Act Two, the nutcracker transforms into a charming prince who takes her to his magic kingdom, the Kingdom of Sweets. To receive them, the Sugar Plum Fairy gives the signal to start the festivities. She invites them to watch a series of divertissements under the forms of different dances representing exotic travels and various sweets: the numbers start with a Spanish dance for Chocolate, begun with a trumpet solo that the piccolo reprises and accompanied by the castanets. Then come, for Coffee, an Arabian dance, calm and swayed as if under the charm of belly dancers; for Tea, a Chinese dance with ostinato bassoon and its tripping rhythm; for Candy Canes, a short Russian dance, highly rhythmic and very fast with accents imitating the jumps and turns of the dancers. These dances are followed by those of the Danish Shepherdesses, Mother Ginger, Polichinelles and Dewdrop. Flowers of all colours join the colourful stream of character dances in the famous Waltz of the Flowers announced by the Harp. It is followed by the Grand pas de deux where the Sugar Plum Fairy and her cavalier dance lovingly moving to some of the most heartfelt music in the score before the ballet concludes with the final waltz performed by all the sweets.

The music of the dances is composed for symphony orchestra. It holds some of the composer's most famous melodies. Its most noticeable score novelty is Tchaikovsky's use of the celesta, an instrument he had discovered in Paris during one of his travels. Indeed, he was one of the first composers in Russia to use it, making it the signature instrument for the Sugarplum Fairy. The music of *The Nutcracker* prolongs the Romantic tradition; it conveys intense emotions and abounds in melodic inventions and in harmonies unequalled in ballets. The Second Act explores original timbre effects to bring out the unusual ambience. *A Nutcracker Suite* was arranged by Tchaikovsky for concert performance in 1892 and successfully received. Since then, the ballet has become an annual favourite. Its gripping story and its exciting music still arouse the choreographer's creativity and the public's enthusiasm.



Patrick Doyle

Doyle was born on 1953 in Uddingston, South Lanarkshire, Scotland. He is a classically trained composer who studied at the Royal Scottish Academy of Music, of which he was made a Fellow in 2001.

He is a Scottish film composer with Irish heritage. A longtime collaborator of actor-director Kenneth Branagh, Doyle is known for his work composing for films such as *Henry V*, *Sense and Sensibility*, *Hamlet*, *Carlito's Way*, and *Gosford Park*, as well as *Harry Potter and the Goblet of Fire*, *Rise of the Planet of the Apes*, *Thor*, *Brave*, *Cinderella*, and *Murder on the Orient Express*. Doyle has been nominated for two Academy Awards and two Golden Globe Awards and is the recipient of the ASCAP Henry Mancini Award for "outstanding achievements and contributions to the world of film and television music".

Doyle has scored films for renowned directors including Robert Altman, Ang Lee, Alfonso Cuarón, Mike Newell, Brian De Palma, Chen Kaige, Amma Asante, Régis Wargnier and Kenneth Branagh.

Harry in Winter from *Harry Potter and The Goblet of Fire*

Harry in Winter is a theme that represents Harry Potter during winter scenes in the film adaptation of *Harry Potter and the Goblet of Fire*.

Harry in Winter is a tranquil theme that serves as a sort of leitmotif for the character of Harry Potter in the film.

The theme is heard in the scene where Harry is running up some snowy steps in a tall turret of Hogwarts. The camera pans out to reveal a picturesque winter landscape and the luscious theme thickens in texture to mirror the picture on screen. Soon after this scene the story comes back to Harry asking Cho to the Yule Ball, where she rejects him. After the rejection the theme becomes much quieter and meek.

Jule Styne

Styne was born in London, England. His parents, Anna Kertman and Isadore Stein, were emigrants from Ukraine, and ran a small grocery shop. Even before his family left Britain for America, he did impressions on the stage of well-known singers, including Harry Lauder who saw him perform and advised him to take up the piano. At the age of eight, he moved with his family to Chicago where he began piano lessons. He proved to be a prodigy and performed with the Chicago, St. Louis, and Detroit Symphonies before he was ten years old.

Styne was elected to the Songwriters Hall of Fame in 1972 and the American Theatre Hall of Fame in 1981, and he was a recipient of a Drama Desk Special Award and the Kennedy Center Honors in 1990. Additionally, Styne won the 1955 Oscar for Best Music, Original Song for *Three Coins in the Fountain*, and *Hallelujah, Baby!* won the 1968 Tony Award for Best Original Score.



Let It Snow!

Let It Snow! is a song written by lyricist Sammy Cahn and Jule Styne in July 1945. It was written in Hollywood, California during a heat wave as Cahn and Styne imagined cooler conditions.

One of the best-selling songs of all times, *Let It Snow!* was first recorded by Vaughn Monroe with the Norton Sisters for RCA Victor in 1945, topping the *Billboard* music chart for five weeks in early 1946. In addition, American singer Frank Sinatra released a version as a single in 1950 that featured The B. Swanson Quartet.



Leroy Anderson

Was an American composer of short, light concert pieces, many of which were introduced by the Boston Pops Orchestra under the direction of Arthur Fiedler. John Williams described him as “one of the great American masters of light orchestral music”.

Born in Cambridge, Massachusetts to Swedish parents, Anderson was given his first piano lessons by his mother, who was a church organist. He continued studying piano at the New England Conservatory of Music. In 1925, Anderson entered Harvard College, where he studied musical harmony with Walter Spalding, counterpoint with Edward Ballantine, canon and fugue with William C. Heilman, orchestration with Edward B. Hill and Walter Piston, composition, also with Piston, and double bass with Gaston Dufresne. He also studied organ with Henry Gideon. He graduated with a Bachelor of Arts, magna cum laude in 1929 and was elected to Phi Beta Kappa. At Harvard University Graduate School, he studied composition with Walter Piston and George Enescu and received a Master of Arts in Music in 1930.

Sleigh Ride

Sleigh Ride is a light orchestra standard whose music was composed by Leroy Anderson. The composer had formed the original idea for the piece during a heat wave in July 1946, and he finished the work in February 1948. The original recordings were instrumental versions. The lyrics, about riding in a sleigh and other fun wintertime activities, were written by Mitchell Parish in 1950.

The orchestral version was first recorded in 1949 by Arthur Fiedler and the Boston Pops Orchestra. *Sleigh Ride* was a hit record on RCA Victor Red Seal and has become one of the Boston Pop Orchestra's signature songs. The Pops have also recorded the song with John Williams, their conductor from 1979 to 1995, and Keith Lockhart, their current conductor.

Felix Bernard

Felix Bernard (Bernhardt) was born in New York City on April 28, 1897, and died in Los Angeles, California, on October 20, 1944. A professional pianist from childhood, his early musical studies were with his father, and his formal musical education was from Rensselaer Polytechnic Institute. Bernard wrote professional one-act musical comedies for vaudeville, and he toured throughout the United States with the Orpheum and Keith Vaudeville Circuit, and abroad.

Bernard worked as a pianist for dance orchestras and music publishers before forming his own band. He also had his own radio show which he produced. Best known as a composer, Bernard found success writing musical material for artists such as Al Jolson, Nora Bayes, Eddie Cantor, Marilyn Miller, and Sophie Tucker. In 1934 Bernard joined American Society of Composers, Authors and Publishers where his chief musical collaborators were Sam Coslow, L. Wolfe Gilbert, Richard B. Smith, and Johnny Black.

Winter Wonderland

Winter Wonderland is a song written in 1934 by Felix Bernard and lyricist Richard Bernhard Smith. Since its original recording by Richard Himber, it has been covered by over 200 different artists.

The song's lyrics were about a couple's romance during the winter season. A later version of *Winter Wonderland* (which was printed in 1947) included a “new children's lyric” that transformed it “from a romantic winter interlude to a seasonal song about playing in the snow.” The snowman mentioned in the song's bridge was changed from a minister to a circus clown, and the promises the couple made in the final verse were replaced with lyrics about frolicking. Singers like Johnny Mathis connected both versions of the song, giving *Winter Wonderland* an additional verse and an additional chorus.



Grammy nominated conductor Alastair Willis is the newly appointed Music Director of the South Bend Symphony Orchestra. In past seasons, Willis has guest conducted orchestras around the world including the Chicago Symphony, Philadelphia Orchestra, New York Philharmonic, San Francisco Symphony, Mexico City Philharmonic, Orquestra Sinfonica de Rio de Janeiro, Nordwestdeutsche Philharmonic, Hong Kong Sinfonietta, China National Orchestra (Beijing), and Silk Road Ensemble (with Yo-Yo Ma) among others. His recording of Ravel's L'Enfant et les Sortilèges with Nashville Symphony and Opera for Naxos was Grammy nominated for Best Classical Album in 2009.

Willis recently completed a successful four-year tenure as Music Director of the Illinois Symphony Orchestra. Last season he was re-engaged by the Qatar Philharmonic Orchestra, Victoria Symphony B.C., North Carolina Symphony, Dresden Philharmonic, Orquestra Sinfonica Barra Mansa, Symphonia Boca Raton, Pacific Northwest Ballet and Orchestra Seattle/Seattle Chamber Singers, and made his debuts with the Wichita Symphony, Boise Philharmonic, Illinois Philharmonic Orchestra, South Bend Symphony Orchestra and Roosevelt Contemporary Ensemble. This season he returns to Seattle Symphony, Pacific Northwest Ballet, Boca Raton Symphonia, and makes his debut with Philharmonie Südwestfalen.

Previous positions include Principal Guest Conductor with the Florida Orchestra's Coffee Concert series 2008-2011, Associate Conductor of the Seattle Symphony 2000-2003, Assistant Conductor with the Cincinnati Symphony and Pops Orchestras, and Music Director of the Cincinnati Symphony Youth Orchestra.

Born in Acton, Massachusetts, Willis lived with his family in Moscow for five years before settling in Surrey, England. He received his bachelor's degree with honors from England's Bristol University, an Education degree from Kingston University, and a Masters of Music degree from Rice University's Shepherd School of Music.

Alastair Willis

Conductor

Upcoming Concerts

THE PHILHARMONIC AT THE LIBRARY: MUSIC OF THE AMERICAS

Thursday, December 2, 2021
6:30pm

Qatar National Library

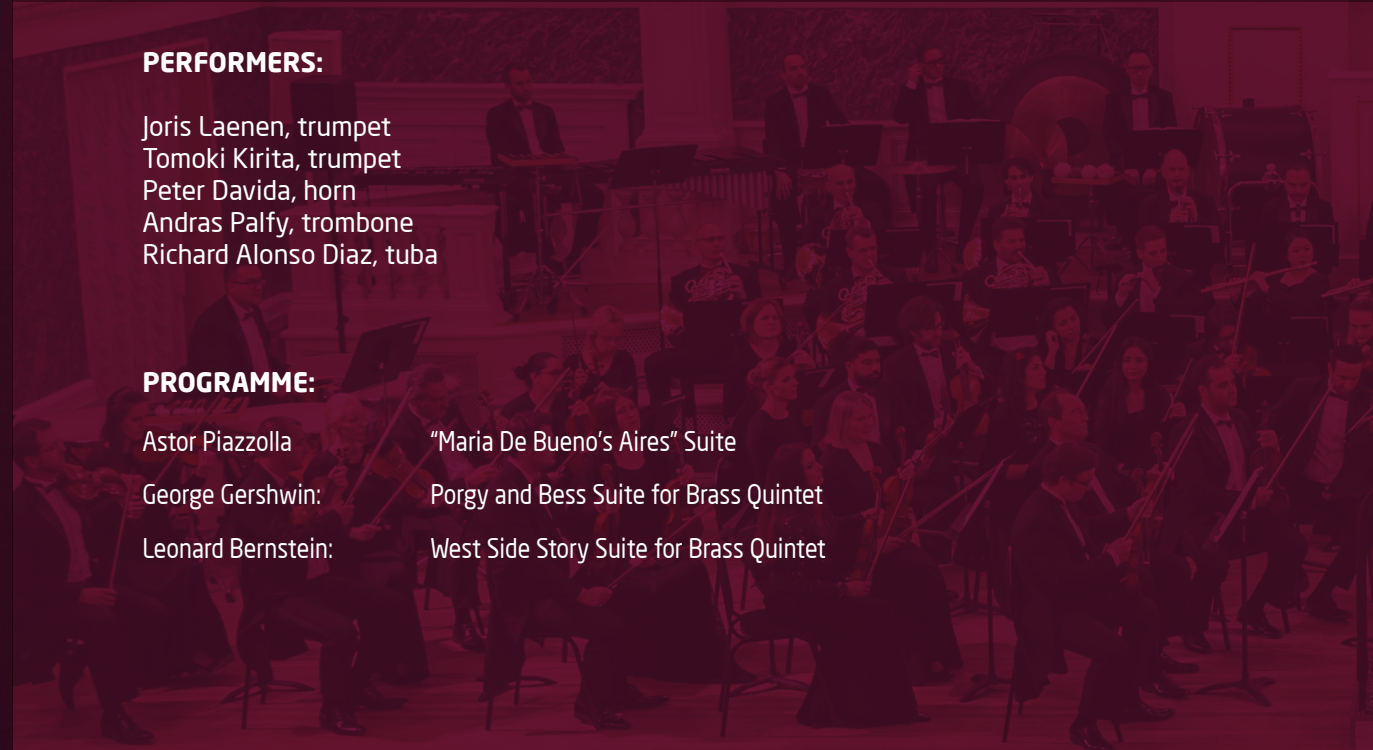
For registration :
<https://events.qnl.qa/event/jza84/EN>

PERFORMERS:

Joris Laenen, trumpet
Tomoki Kirita, trumpet
Peter Davida, horn
Andras Palfy, trombone
Richard Alonso Diaz, tuba

PROGRAMME:

Astor Piazzolla	"Maria De Bueno's Aires" Suite
George Gershwin:	Porgy and Bess Suite for Brass Quintet
Leonard Bernstein:	West Side Story Suite for Brass Quintet



Musicians



LIONEL SCHMIT



JOO YOUNG OH



VITALII PERVUSHYN



TOBIAS GETTE



MICHAELA LINSBAUER



TAEHYUN KIM



ANNEMARI AINOMAE



DMITRI TORCHINSKY



DINA LEINI



PAVLO DOVHAN



MARIYA MEDVEDEVA



RURIKO YAMAMOTO



MAIAS ALYAMANI



REEM KHOURY



GEORGES YAMINE



ISLAM EL HEFNAWY



SHAZA OWEDA



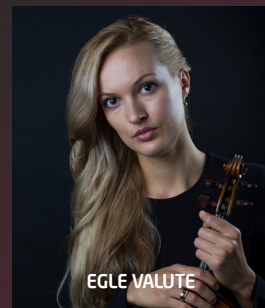
JULIA KORODI



ANNE-CATHRIN EHRLICH



MOHAMED OWEDA



EGLE VALUTE



GIOVANNI PASINI



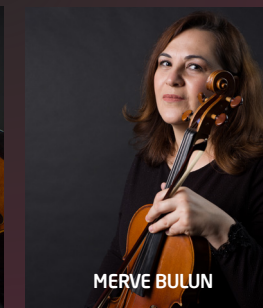
ANCA BOLD



ANDREA MEREUTA



VICTOR SUMENKOV



MERVE BULUN



INSE WEIN



ISLAM ABDELAZIZ



ANTON PAVLOVSKY



KIRILL BOGATYREV



HASSAN EL MOLLA



CHRISTOPH SCHMITZ



HARALD GEORGI



NICOLAS ROJANSKI



GENNADY KRUTIKOV



SANDOR ONODI

Musicians



MATTEO GASPARI



RADOVAN HETSCH



SERGIY KONYAKHYN



ALEKSANDR HASKIN



JIHOON SHIN



EUNHYE LEE



GERMAN DIAZ BLANCO



MOHAMED IBRAHIM SALEH



CLAIRE GLAGO



RONY MOSER



THOMAS GNAUSCH



SIMONE ZANACCHI



DANIEL HRINDA



YOSHIKO KOYAMA



MIROSLAV STOYANOV



PETER DAVID



GIDEON SEIDENBERG



ATILLA SZÜCS



ZSOLT PÉTER



LASZLO FROSCHL



JORIS LAENEN



PHILIPP REBMANN



TOMOKI KIRITA



DIMO PILYTVALOV



PALFY ANDRAS



SEBASTIAN ZULUAGA



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