



أوركسترا قطر الفلهارمونية
Qatar Philharmonic Orchestra

عضو في مؤسسة قطر
Member of Qatar Foundation

EUROPEAN DAY CONCERT

Programme

European Day Concert

Katara Cultural Village - Opera House
Saturday, May 28, 2022, 7:30pm

David Niemann, conductor

Ludwig van Beethoven:	European National Anthem
Marc-Antoine Charpentier: (1643-1704)	Te Deum, H.146: Prelude
Emmanuel Chabrier: (1841 -1894)	España, Rhapsody for Orchestr
Jean Sibelius: (1865-1957)	Finlandia, Op.26
Richard Wagner: (1813- 1883)	Die Meistersinger Prelude, Act I.
Johann Strauss, Jr. : (1825-1899)	On the Beautiful Blue Danube, Op. 314
Giacomo Puccini : (1858-1924)	Manon Lescaut, Intermezzo, Act III
Franz Liszt : (1811- 1886)	Hungarian Rhapsody
Hector Berlioz: (1803- 1869)	Rob Roy Overture
Jacques Offenbach: (1819-1880)	Orpheus in the Underworld Overture (Orphée aux enfers).



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. Food and beverages can be consumed in the lobby only.



Composers and Programme Notes



Marc-Antoine Charpentier

Te Deum, H.146: Prelude

Among the six *Te Deum* that Marc-Antoine Charpentier wrote, the No. 146 was composed to celebrate a victory under King Louis the Great (probably between 1690 and 1693) and therefore written for eight soloists with choir and an instrumental accompaniment including trumpets and timpani.

The prelude to this grand polyphonic motet in D Major is a rondo. Since Carl de Nys rediscovered it in 1953, this theme was used for many purposes such as the signature tune for the European Broadcasting Union heard in the opening credits of Eurovision events, the hymn of the Six Nations Rugby Championship and the intro to The Olympiad films of Bud Greenspan. The hymn-like main theme is solemn and grand. Trumpets and timpani bring their brilliant sonorities to the perseverant D Major tonality. The solid refrain is balanced by the verses' where the absence of trumpets and timpani and the many tonality changes create an impression of lightness and of movement.

Emmanuel Chabrier

España

French Romantic composer and pianist Alexis-Emmanuel Chabrier was born in a bourgeois family did not approve his musical career, he studied law in Paris and then worked as a civil servant until the age of thirty-nine while immersing himself in the modernist artistic life of the French capital and composing in his spare time. From 1880 until his final illness he was a full-time composer.

Although known primarily for two of his orchestral works, *España* and *Joyeuse marche*, His lack of academic training left him free to create his own musical language, unaffected by established rules, and he was regarded by many later composers as an important innovator and a catalyst who paved the way for French modernism. He was admired by, and influenced, composers as diverse as Debussy, Ravel, Richard Strauss, Satie, Stravinsky,

España, rhapsody for orchestra is the most famous orchestral composition by Chabrier. Written in 1883 after a trip to Spain, it was dedicated to the conductor Charles Lamoureux, who conducted the first public performance on 4 November 1883, at the Théâtre du Château d'Eau for the Société des Nouveaux Concerts in Paris.

From July to December 1882 Chabrier and his wife toured Spain, taking in San Sebastián, Burgos, Toledo, Sevilla, Granada, Málaga, Cádiz, Cordoba, Valencia, Zaragoza and Barcelona. His letters written during



his travels are full of good humour, keen observation and his reactions to the music and dance he came across - and demonstrate his genuine literary gift. He was interested in folk music of Normandy and Spain.

Although at first Chabrier worked on the piece for piano duet, this evolved into a work for full orchestra. Composed between January and August 1883, it was originally called Jota but this became España in October 1883. Encored at its first performance, and received well by the critics, it sealed Chabrier's fame overnight. The work was praised by Lecocq, Duparc, Hahn, de Falla and even Mahler. Chabrier more than once described it as "a piece in F and nothing more".

After a short guitar-like introduction, the first theme appears low on muted trumpets, and recurs four times during the piece. This is followed by a flowing second theme.

Bassoons introduce another idea after which instrumental sections take up a dialogue with another highly rhythmic theme. After a return to the first theme, another flowing melody leads to a climax only broken by a marcato theme on trombones.

Instrumental and thematic variants lead the piece to its ecstatic and joyous conclusion.

Jean Sibelius

Finlandia, op.26

Jean Sibelius' tone poem Finlandia became the composer's most enduring work in part because of the political climate in Finland at the time of its creation. Russia imposed a strict censorship policy on the small nation in 1899. In October of that year, Sibelius composed a melodrama to Finnish writer, Zachria Topelius' poem The Melting of the Ice on the Ulea River, which is marked by a particularly patriotic fervor. The following month saw a fund-raising gala organised by the Finnish press. While its ostensible purpose was to raise money for newspaper pension funds, it was in fact a front for rallying support for a free press at a time when the czarist hold on the country was tightening.

Innocuously titled Music for Press Ceremony, the score concluded with "Finland Awakens," which Sibelius reworked into an independent symphonic poem in the following year. Following the suggestion of his artistic confidant, Axel Carpelan, he retitled this rousing patriotic essay Finlandia; since that time, the work has virtually become Finland's second national anthem. Because of censorship restrictions, the work was most often performed under the not-altogether-apt title Impromptu until Finland gained independence following World War I.

The work opens with a questioning, vaguely ominous brass progression that evokes the "powers of darkness" from Topelius' text, setting off a colorful drama that is at turns reflective, jubilant, and militant. Most famous, though, is a hymn-like theme which makes its first appearance in an atmosphere of quiet reverence; by the end of the work, it has become a powerful statement of triumph. Indeed, Finlandia is a clear precursor to the composer's symphonies, in which the orchestra so often assumes the role of an ever-strengthening, defiant juggernaut.





Richard Wagner

Die Meistersinger Prelude, Act I.

Richard Wagner was not only one of the greatest German composers of the nineteenth century; his gifts as dramatist, stage director, philosopher as well as a conductor and music theorist made of him an unrivaled figure in the history of his time. Wagner's influence was immense over occidental music, and more particularly in the opera field that he revolutionized both in form (poetic-musical synthesis), dramaturgy, musical writing (continuous-music, leitmotiv, chromaticism, harmony as the drama's central constructing element) and in orchestration (brass, unprecedented ampleness). Richard Wagner's oeuvre is monumental not in number but in proportions and in intensity. His music emerged as a precursor of atonality and has inspired many composers, including Bruckner, Mahler, Debussy and Schoenberg.

Die Meistersinger is a music drama, or opera, in three acts, by Richard Wagner. It is the longest opera commonly performed, taking nearly four and a half hours, not counting two breaks, and is traditionally not cut.

The story is set in Nuremberg in the mid-16th century. At the time, Nuremberg was a free imperial city and one of the centers of the Renaissance in Northern Europe. The story revolves around the city's guild of Meistersinger (Master Singers), an association of amateur poets and musicians who were primarily master craftsmen of various trades. The work draws much of its atmosphere from its

depiction of the Nuremberg of the era and the traditions of the master-singer guild. One of the main characters, the cobbler-poet Hans Sachs, the most famous of the master-singers.

Die Meistersinger von Nürnberg occupies a unique place in Wagner's oeuvre. It is the only comedy among his matured operas, based on an entirely original story, devised by Wagner himself, and in which no supernatural or magical powers or events are in evidence. It incorporates many of the operatic conventions that Wagner had railed against in his essays on the theory of opera: rhymed verse, arias, choruses, a quintet, and even a ballet.

Wagner succeeded to create harmony between different melodies and voices, one of the characteristic of renaissance and baroque music.



Johann Strauss, Jr.

On the Beautiful Blue Danube, Op. 314

Composed by Johann Strauss Jr. to the demand of the director of a Viennese choral association, *the Beautiful Blue Danube's* premiere was not met with success. The piece found its way to fame in Paris, at the 1867 Paris World's Fair where it was performed upon Strauss' adaption into a purely orchestral version. The Blue Danube found then a huge triumph to become one of the most consistently popular pieces of music in the classical repertoire.

Retracing the river's course, *the Beautiful Blue Danube* is an ode to the glory of the Danube. It consists of five chained waltzes preceded by an introduction and concluded by a coda. Strauss' recourse to tonality changes between the waltzes and amidst them breaks their repetition and creates an impression of a continuous renewal. The fine orchestration and the subtle theme of the first waltz contribute to make the celebrity of the piece now considered a symbol of an era where the waltz reigned in Vienna.

Giacomo Puccini

Manon Lescaut, Intermezzo, Act III

Giacomo Puccini was Regarded as the greatest and most successful proponent of Italian opera after Verdi, he was descended from a long line of composers, stemming from the late-Baroque era. Though his early work was firmly rooted in traditional late-19th-century Romantic Italian opera he later developed his work in the realistic verismo style, of which he became one of the leading exponents.

His most renowned works are *La bohème* (1896), *Tosca* (1900), *Madama Butterfly* (1904), and *Turandot* (1924), all of which are among the most frequently performed and recorded of all operas. He was diagnosed with throat cancer in 1923, and during his radiotherapy sessions, he suffered a heart attack that led to his death on November 29, 1924.

Manon Lescaut was a great success and established Puccini's reputation as the most promising rising composer of his generation, and the most likely "successor" to Verdi as the leading exponent of the Italian operatic tradition.

The libretto is in Italian, and was cobbled together by five librettists whom Puccini employed: Ruggero Leoncavallo, Marco Praga, Giuseppe Giacosa, Domenico Oliva and Luigi Illica.

Puccini's publisher, Ricordi, had been against any project based on Prévost's story because Jules Massenet had already made it into a successful



opera, *Manon*, in 1884. While Puccini and Ricordi may not have known it, the French composer Daniel Auber had also already written an opera on the same subject with the title *Manon Lescaut*, in 1856.

Despite all the warnings, Puccini proceeded. "Manon is a heroine I believe in and therefore she cannot fail to win the hearts of the public. Why shouldn't there be two operas about Manon? A woman like Manon can have more than one lover." He added, "Massenet feels it as a Frenchman, with powder and minuets. I shall feel it as an Italian, with a desperate passion."

The first performance of *Manon Lescaut* took place in the Teatro Regio in Turin on 1 February 1893.

Franz Liszt

Hungarian Rhapsody

Franz Liszt, one of the most impressive figures in all of music history, was a Hungarian composer, virtuoso pianist, conductor, music teacher, and organist of the Romantic era.

He was also a writer, a philanthropist, a Hungarian nationalist and a Franciscan tertiary.

Liszt gained renown in Europe during the early nineteenth century for his prodigious virtuosic skill as a pianist. He was a friend, musical promoter and benefactor to many composers of his time, including Frédéric Chopin, Richard Wagner, Hector Berlioz, Robert Schumann, Camille Saint-Saëns, and Edvard Grieg.

Hungarian Rhapsody No. 2 is the second in a set of 19 Hungarian Rhapsodies and is by far the most famous of the set. Composed in 1847 and dedicated to Count László Teleki.

The Hungarian-born composer and pianist Franz Liszt was strongly influenced by the music heard in his youth, particularly Hungarian folk music, with its unique gypsy scale, rhythmic spontaneity and direct, seductive expression. Offering an outstanding contrast to the serious and dramatic *lassan*, the following *friska* holds enormous appeal for audiences, with its simple alternating tonic and dominant harmonization, its energetic, toe-tapping rhythms, and breathtaking "pianistics".

In both the original piano solo form and in the orchestrated version this composition has enjoyed widespread use in animated cartoons, most famously in the Tom and Jerry short *The Cat Concerto*, which won an Academy Award for Best Short Subject Cartoons. Its themes have also served as the basis of several popular songs.





Hector Berlioz

Rob Roy Overture

Berlioz, the passionate, ardent, irrepresible genius of French Romanticism, left a rich and original oeuvre which exerted a profound influence on nineteenth century music.

Berlioz developed a profound affinity toward music and literature as a child. Sent to Paris at 17 to study medicine, he was enchanted by Gluck's operas, firmly deciding to become a composer. With his father's reluctant consent, Berlioz entered the Paris Conservatoire in 1826. His originality was already apparent and disconcerting—a competition cantata, *Cléopâtre* (1829), looms as his first sustained masterpiece—and he won the Prix de Rome in 1830 amid the turmoil of the July Revolution. Meanwhile, a performance of *Hamlet* in September 1827, with Harriet Smithson as Ophelia, provoked an overwhelming but unrequited passion, whose aftermath may be heard in the *Symphonie fantastique* (1830).

Intrata di Rob Roy Macgregor (Rob Roy Overture) composed in the summer of 1831 while in Rome, Berlioz's work was inspired by the Scottish rebel Rob-Roy MacGregor, with romantic view of Rob Roy MacGregor as a Scottish Robin Hood character.

Rob Roy was born in 1671 and became a folk hero and the focus of a number of movies.

The composer had to wait until the spring of 1833 for its premiere and abandoned the piece shortly afterwards, But nothing by Berlioz can fail to be interesting, and Rob Roy contains some fine music. But rather than rewrite the overture, Berlioz discarded the work completely and reused the best music elsewhere, in the first movement of his symphony *Harold in Italy*.

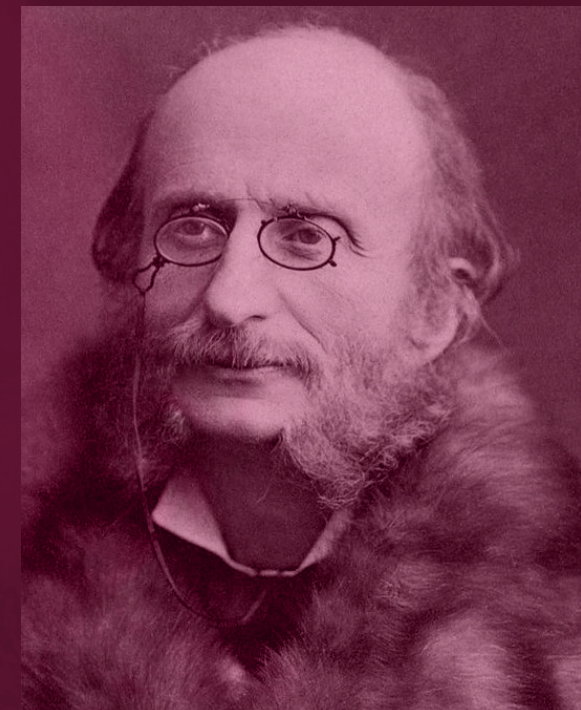
Jacques Offenbach

Orpheus in the Underworld Overture (Orphée aux enfers).

Orpheus in the Underworld, French *Orphée aux enfers*, comic operetta by French composer Jacques Offenbach (French libretto by Hector Crémieux and Ludovic Halévy), a satirical treatment of the ancient Greek myth of Orpheus. It premiered on October 21, 1858, at the Théâtre des Bouffes-Parisiens in Paris. The work's best-known music is the cancan that appears in the overture and the final scene. The work was originally structured in two acts, though Offenbach later expanded it into four acts.

The classic story of Orpheus concerns a renowned musician who is so distraught over the death of his wife, Eurydice, that he attempts to rescue her from the Underworld, the place of the dead. This tragic tale was adapted for opera by many composers.

Unlike the other composers, Offenbach gave the story a farcical twist. In his version Orpheus and Eurydice, though married to each other, are amicably living separate lives, each blissfully occupied with a new lover. Like Eurydice in the original Greek story, Offenbach's heroine is fatally bitten by a snake, but, rather than dying tragically, she willingly relocates to the Underworld to be with Pluto—the ruler of the Underworld—who in a mortal form had become her lover while she was alive. In Offenbach's version Orpheus acts to retrieve Eurydice much against his will. Both he and Eurydice are pleased when his attempt fails.



Offenbach was equally irreverent in terms of music, pairing courtly minuets with high-kicking cancons and quoting satirically from Gluck's earlier opera.

When Offenbach's opera premiered, critics expressed shock, both because it mocked Gluck's revered telling of the tale and because it dismissed the idea of the perfection of ancient Greece. Audiences, however, loved it, and within a few years Orpheus in the Underworld became an international success. So marked was the opera's fame, and so lasting, that in 1886 Camille Saint-Saëns satirized the satire by quoting the finale's cancan at a much slower tempo and assigning it to tortoises in *The Carnival of the Animals* (1886).

Of the famed overture, it should be noted that at the time of the operetta's Parisian premiere, there was no full overture, only a brief prelude. The French preferred their operas that way. Once Offenbach's work achieved international fame, a more substantial overture was demanded, particularly by German theatres. So an overture was provided, one that made prominent use of the operetta's best music, most obviously the concluding cancan. The overture rapidly gained popularity on its own account, and it remains a favourite piece for orchestral pops concerts.

German conductor David Niemann is rapidly emerging as one of the most promising conductors of his young generation. Second prize winner of the 2015 Malko Conducting Competition, in February 2015 he was appointed Assistant Conductor at the Opéra Orchestre National Montpellier. Working alongside chief conductor Michael Schoenwandt, he begins his position at the start of the 2015/16 season.

Plans for 2015/16 with Orchestre National Montpellier Languedoc-Roussillon include a double bill of Ravel's *L'Enfant et les sortilèges* and *Szymon Laks' L'Hirondelle inattendue*, Duruflé's *Requiem*, Schubert's *Symphony No. 5*, and *La Boîte à joujoux*, Debussy's ballet for children. Symphonic work for this season and beyond includes invitations to Residentie Orkest, Copenhagen Philharmonic, Vienna State Opera, Turku Philharmonic, Qatar Philharmonic, Malmö and Aalborg Symphony Orchestras.

Recent symphonic highlights include performances with Stuttgart Radio Symphony Orchestra, Danish National Symphony Orchestra, Residentie Orkest, Netherlands Philharmonic Orchestra, Stuttgart Chamber Orchestra and Hamburg Symphony Orchestra.

In 2013, he assisted Emmanuel Krivine in a production of Schumann's *Manfred* at the Opera Comique (Paris). Operatic highlights also include *Così fan tutte* and *Die Fledermaus* at the Academy of Music, Leipzig, as well as a production of Christian Jost's opera *The Arabian Night* at the Academy of Music, Hamburg.

Initially a passionate violinist, David commenced his conducting studies in 2007 as a pre-student at the Folkwang University of his hometown of Essen with David de Villiers and continued his studies at the Sibelius Academy in Helsinki with Leif Segerstam, at the Dutch National Masters of conducting programme with Ed Spanjaard and Jac van Steen, in addition to the Academy of Music Hamburg with Ulrich Windfuhr, from which he holds a Master's degree. David is supported by the prestigious German conductors' programme *Dirigentenforum*, of which he is a member.



David Niemann
Conductor

Upcoming Concerts

The Best of Franz Liszt

Katara Cultural Village, Opera House
Friday, June 3, 2022

7:30pm

Alastair Willis, conductor
János Balázs, piano

Please note that attendees will only be admitted if they are fully vaccinated.

Franz Liszt :

Concerto No. 1 for Piano and Orchestra in E-Flat Major, S. 124
Allegro maestoso
Quasi adagio
Allegretto vivace - Allegro animato
Allegro marziale animato

Intermission

Franz Liszt :

Concerto No. 2 for Piano and Orchestra in A Major, S. 125
Adagio sostenuto assai - Allegro agitato assai
Allegro moderato
Allegro deciso - Marziale un poco meno allegro
Allegro animato

Franz Liszt :

Les Préludes, Symphonic Poem No. 3, S. 97

Musicians



LIONEL SCHMIT



JOO YOUNG OH



VITALII PERVUSHYN



TOBIAS GETTE



MICHAELA LINSBAUER



TAEHYUN KIM



ANNEMARI AINOMAE



DMITRI TORCHINSKY



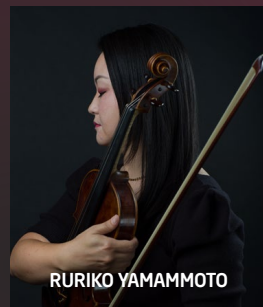
DINA LEINI



PAVLO DOVHAN



MARIYA MEDVEDEVA



RURIKO YAMAMOTO



MAIAS ALYAMANI



REEM KHOURY



GEORGES YAMINE



ISLAM EL HEFNAWY



SHAZA OWEDA



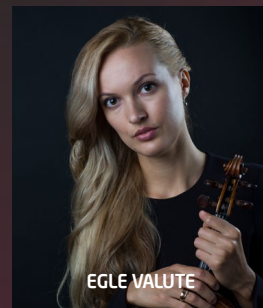
JULIA KORODI



ANNE-CATHRIN EHRlich



MOHAMED OWEDA



EGLÉ VALUTE



GIOVANNI PASINI



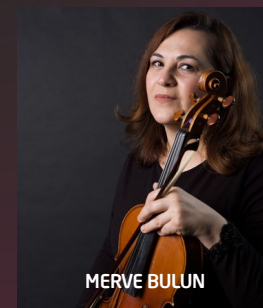
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