



أوركسترا قطر الفلهارمونية
Qatar Philharmonic Orchestra

عضو في مؤسسة قطر
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DVORAK'S CELLO CONCERTO IN B MINOR

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Programme

Dvorak's Cello Concerto in B Minor

Hamilton International School Theatre, Mesaimeer
Saturday, March 11, 2023
7:30 pm

Marcus Bosch, conductor
Camille Thomas, cello

Mikhail Ivanovich Glinka : Overture to "Ruslan and Ludmila"
(1804-1857)

Antonín Dvořák: Concerto in B Minor for Violoncello and Orchestra, Op. 104, B. 191
(1841-1904)
Allegro
Adagio, ma non troppo
Finale: Allegro moderato—Andante—Allegro vivo

Intermission

Sergei Rachmaninoff: Symphony No. 2 in E Minor, Op. 27
(1873-1943)
Largo - Allegro moderato
Allegro molto
Adagio
Allegro vivace

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



Mikhail Ivanovich Glinka

Mikhail Glinka, the father of modern Russian music, exerted a significant influence on such great later composers as Tchaikovsky, Rimsky-Korsakov, and Stravinsky. Not only was he the true founder of Russian national music, but he also became its determined reformer through his passion for Italian and French culture. His operas, though Russian in subject, used Italian and French operatic practice and forms as models on which to build.

Glinka is renowned through two important, widely known, operas: *A Life for the Tsar* (1834-1836) and *Ruslan and Ludmila* (1837-1842). *A Life for the Tsar* was the first opera to use a Russian subject and to incorporate Russian folk music, and it quickly became a great success. *Ruslan and Ludmila* was not as successful as its predecessor but was later recognized as a stronger work musically. The opera offers brilliantly orchestrated musical themes from Russian, Finnish, Tartar, and Persian music.

Overture to “Ruslan and Ludmila”

Ruslan and Ludmila is an opera in five acts (eight tableaux) composed by Mikhail Glinka between 1837 and 1842. The opera is based on Alexander Pushkin’s poem of the same name of 1820. Along with *A Life for the Tsar*, this second opera affirmed the birth of a Russian national opera, which was later to be developed by an entire generation of Russian composers.

The work’s overture, bright and cheerful, could very well be the composer’s most widely performed orchestral piece. Glinka himself describes how the inspiration of this overture came to him during a court wedding dinner celebration, with a chorus and orchestra providing the entertainment: *I was up in the balcony, and the clattering of knives, forks and plates made such an impression on me that I had the idea to imitate them in the prelude to Ruslan. I later did so, with fair success.*

Composed like most opera overtures of this period in a classic sonata allegro form, Glinka’s overture starts with a stormy restless rhythmic theme, which then is followed by a number of lively yet more melodic themes, played around until a variant of the main theme comes back to conclude in a bright final coda.



Antonín Dvořák

Antonín Dvořák came originally from Nelahozeves, a small Czech village of Bohemia situated on the Vltava river. Antonín played the violin since age 5; he took musical classes in Zlonice to learn the piano, organ, viola, counterpoint and composition. During this early period, he composed a ton of music, learning how through studying scores of Mozart, Beethoven, Schubert, Liszt and especially Wagner, whom he admired immensely. From 1874 and after, Dvořák received four grants from the Austrian government which brought him to the attention of composer Johannes Brahms, one of the members of the jury. Brahms persuaded his own publisher, Simrock, to take up Dvořák's music. Thus began Dvořák's career outside Czechoslovakia.

In 1892 Dvořák was offered a position as artistic director and composition professor at New York's National Music Conservatory, with the intent to seek his contribution to pave the way for an American musical style. During this American phase the composer was split between his high artistic aim—which inspired the Ninth *From the New World Symphony*, the String Quartet No. 12, *The American Flag* cantata and the String Quintet in E-Flat Major and a devastating feeling of homesickness which made him produce almost as many works celebrating his native country such as the *Te Deum* and the cello concerto (one of the best for the instrument). After his return to Prague as a professor at Prague University from 1891 on, Dvořák's 1890s final period was dominated by tone poems (*The Water Goblin*, *The Noon Witch*, and *The Golden Spinning-Wheel* among others) and opera (*Rusalka*, *The Devil and Kate*, and *Armida*).

In his later years, Dvořák drew more extensively his inspiration from the Czech and Slavic folklores, combining folk influences with classical forms in works of all genres. His most accomplished compositions reflected a profound nationalistic consciousness and his music exerted a deep influence on Czech music of the twentieth century.

Widely regarded as the most distinguished of Czech composers, Antonin Dvořák produced attractive, vigorous, well-delineated music. His melodies are spontaneous-sounding yet memorable and his music colourful, abundant and varied. His nine symphonies are among his most widely appreciated works. Mostly performed are the symphonies No. 5, 6, 7, 8 and the remarkable ninth, *From the New World* (1893). Also worthy to be mentioned are his beautiful concertos: the Piano Concerto in G Minor (1876), the Violin Concerto in A Minor (1880) and the Cello Concerto in B Minor (1895) admired by Johannes Brahms. Chamber music is central among Dvořák's musical output. It includes piano trios, string quartets, one piano quintet, among other works of which are vocal sacred works (*Stabat Mater*-1877, *Requiem*-1890 and *Te Deum*-1892), operas (such as *Rusalka*-1901) in addition to overtures, symphonic poems (*The Golden Spinning Wheel*-1896), and the famous *Slavonic Dances* (1878, 1887).

Concerto in B Minor for Violoncello and Orchestra, Op. 104, B. 191

Antonín Dvořák wrote his Cello Concerto in 1894 and 1895, during his time in New York as the Director of the National Conservatory of America. Scholars have debated the depth of American influence on other famous works he wrote there, including the *New World Symphony* and the *American String Quartet*, but there's nothing American about the Concerto. However, its origin is in part due to a performance Dvořák heard in Brooklyn of the Cello Concerto of Victor Herbert, a faculty member at the Conservatory. Dvořák was impressed how Herbert, a cellist as well as an operetta composer best known for *Babes in Toyland*, enabled the cello to stand out in relation to the orchestra. Taking on this challenge himself, Dvořák created one of the most poetical of 19th-century concertos. The score challenges a virtuoso soloist as well as the finest conductor, yet speaks to rather than dazzles an audience.

From its first entry in the Concerto we hear how Dvořák balanced the soloist with orchestra. When the cello plays the first theme, the orchestra first pauses and then only accompanies the soloist with small numbers of players, almost like chamber music. The instrumentation changes frequently, so Dvořák uses the full color of the orchestra. Only when the cello is silent does the full ensemble play together.

Frequently the cello plays duets with woodwind instruments above a light orchestral accompaniment, often making Schubertian comments to the melodies in the winds. Double and triple stops—three notes played simultaneously—amplify the instrument's sound. Or the cello moves rapidly from the low extreme of its range to the top. At other times the cello plays arpeggios—or trills in a high register—while the orchestra plays the melody.

The second movement is the heart of the Concerto. While it starts serenely, Dvořák continuously transforms the theme in this improvisation for soloist and orchestra together. The music ranges through drama, passion and sweetness.

While composing the Concerto Dvořák learned that his wife's sister, Josefina Čermak (Kaunitzova), was seriously ill. As a young man he had originally loved her, and only after she had rejected him had he married her sister. Josefina had liked a song he'd written, *Kéž duch můj sám*, the text of which means, leave my spirit to fly away. Dvořák altered its melody to create the second theme of the slow movement, then continuously varied and developed that line.

The third movement is a folk dance in the form of a rondo, but a most plastic one: ABA CDC AEA, with thematic development throughout.

After Josefina died Dvořák added an epilogue, again quoting the song. In a long elegiac sequence the cello becomes ever more quiet, then disappears. The orchestra then finishes with a flourish of glory.



Sergei Rachmaninoff

Sergei Vasilyevich Rachmaninoff was a Russian composer, pianist, and conductor. Widely considered one of the finest pianists of his day, he is today remembered as one of the most formidable pianists of all time. As of Rachmaninoff the composer, he can be described as the last great pillar of the Russian Romantic tradition and the connecting bridge between 19th century romanticism and modern times.

Rachmaninoff was born on April 2, 1873, in Semionovo—West of Russia—to a family of the nobility. He studied music with his mother from age 4 before he joined the Saint Petersburg Conservatory, and graduated later from the Moscow Conservatory in 1892, winning the Great Gold Medal for his new opera *Aleko*. After the unfortunate premiere of his First Symphony, poorly conducted by A. Glazunov, and a severe depression which interrupted his career for three years, Rachmaninoff recovered brilliantly. He embraced music again with a series of successful concert performances and most importantly, composed his dazzling Piano Concerto No. 2. From 1904 to 1906 he was a conductor at the Bolshoi Theater in Moscow and in 1909, he had his first USA tour. The same year, he wrote his Third Piano Concerto known for his “diabolic” difficulty.

In 1917, year of the Russian Revolution, he left Russia for a short Nordic stay to move to New York the following year where he quickly established himself as one of the twentieth century’s great virtuosi through concerts, recitals, and recordings. He composed scarcely, toured continuously until his death and made numerous

albums as pianist and conductor that are still heard today. His works of that period are his Piano Concerto No. 4 (1926, revised in 1941), the *Rhapsody on a Theme of Paganini* (1934), his Symphony No. 3 (1936) and the Symphonic Dances for orchestra (1940).

As a pianist Rachmaninoff was often described as “massive”, “cosmic” and “overwhelming.” His presence on stage was awe-inspiring and his majestic, rhapsodic piano-playing made of him a legendary pianist. To his enormous span and the characteristic playing power he possessed, he embodied a remarkable keyboard technique marked by precision, clarity, and a singular sense of legato.

As a performer Rachmaninoff explored greatly the expressive possibilities of his instrument. The piano is featured prominently in his compositional output. Early influences of Tchaikovsky, Rimsky-Korsakov, and other Russian composers gave way to a personal style notable for its song-like melodicism, expressiveness and his use of rich orchestral colours. But his style was still profoundly rooted in the 19th century romantic tradition, a feature he was often criticized for by the avant-garde who blamed him for being indifferent to the innovative musical tendencies of the 20th century. But the force of Rachmaninoff’s musical writing resides elsewhere and, as the great pianist Vladimir Ashkenazy said, it was not granted its true value. Rachmaninoff’s compositions, limited in number to forty-five opus numbers, include symphonies, piano concerti, orchestral tone poems, operas, chamber works, solo piano collections, transcriptions, and choral pieces, all painting in an incisive, intimate, strikingly genuine way the existential mystery of the human heart. Their highly poignant emotions are rendered by sober themes, expressive lush sonorities and nuances, a full lyrical tormented style which have contributed to the development of the harmonic palette. All this made of Rachmaninoff’s works standards of classical music. Some of his most well-known works include the Prelude in C-Sharp Minor, the Piano Concerto No. 2 and the tone poem *The Isle of the Dead* and *The Bells* Choral Symphony.

Symphony No. 2 in E Minor, Op. 27

Ten years after the disastrous failure of his first Symphony, Rachmaninoff presented in 1907 yet another symphonic score of great scope. The Symphony No. 2 shares with its antecedent breadth and the accessibility of its melodies, but its subtle architecture reflects mastery and maturity in the composer's ability to ally impressively dramatic tones with an authentic, moving, sincere musical treatment. Rachmaninoff conducted the 1908 premiere in Saint Petersburg and, in contrast to the experience from a decade before, the music was met with great enthusiasm from the audience.

The Symphony in E Minor offers no formal innovation and follows largely the lineage of Tchaikovsky's symphonies, nor does it divert from Rachmaninoff's typical lyrical melodic lushness. However, it offers an irresistible florescence of creativity that heightens with the merry sovereignty of sound.

Rachmaninoff always devoted special attention to the introduction of his pieces to attempt to catch immediately the audience's focus. In this regard, the opening of the Second Symphony is a good illustration, with its immense flood of sonorities taking off slowly, dramatically and majestically. The opening largo is a long introduction where the brief, simple recurring "motto" that binds together the entire symphony is introduced by the double basses. The development of the movement installs a dramatic, worrisome, almost threatening ambiance. The second movement has a wild energy and a particularly brilliant orchestral writing. Restless, dramatic, and yearning elements are moulded in the rhythmic drive, and a perpetuum mobile in the strings leads to the final decrescendo and coda.

The third movement is a breath-taking Adagio. It is the symphony's beating heart. The principal theme is a long, glowing melody introduced by solo clarinet. As the movement develops its outpouring of passionate lyricism, it touches repeated heights of rapture, before dying away into contented stillness. The symphony concludes with a surging, joyful rondo. It puts at rest its tragic element and despite fleeting reminiscences of previous movements it does not resist, to celebrate in an exhilarating conclusion the triumph of life over the absurd.



Marcus Bosch

Conductor

Marcus Bosch has been general music director of the State Theatre and State Philharmonic Orchestra in Nuremberg since 2011 and principal guest conductor of the South-West Philharmonic Orchestra in Constance since 2016. Since 2010, he has been in charge of the Heidenheim Opera Festival as its artistic director, and is the founder and director of the Festival's orchestra, Cappella Aquileia. After his conducting début with the German State Philharmonic in the state of Rhineland-Palatinate at the age of 24, this German conductor of Brazilian-Italian descent decided to pursue the traditional career path of *Kapellmeister* followed by many conductors in Germany, which took him as music director to the state theatres in Wiesbaden and Saarbrücken and the State Orchestra in Halle. From 2002 to 2012, Marcus Bosch then enjoyed great success as the general music director in Aachen, and launched his international career.

He has conducted numerous large orchestras in Europe, Asia and America in a guest capacity, including the Staatskapelle Dresden, the Munich Philharmonic Orchestra, the Orchestre National de Belgique, the Orchestre Philharmonique du Luxembourg, the Orchestre National de Lyon, the Orchestre de la Suisse Romande, the Orchestra Nazionale della RAI Torino, the RSB and DSO in Berlin, the MDR Leipzig Radio Symphony Orchestra and the Deutsche Radiophilharmonie.

As an operatic conductor, he has given guest performances in many different opera houses, including the Sächsische Staatsoper (Saxon State Opera), Theater Basel, the Göteborgsoperan (Gothenburg, Sweden), the Teatro Filarmonico of Verona, the Teatro Pavarotti in Modena and the Teatro Claudio Abbado in Ferrara (*Tristan und Isolde*). He is a regular guest with the Stuttgart Philharmonic Orchestra and the North German Philharmonic Orchestra in Rostock. Over the years, he has also developed close working ties with the Orquesta Sinfonica de Gran Canaria, the Komische Oper in

Berlin and the State Opera in Hamburg, where, since his début with *Fidelio* in 2005, he has conducted works including *Die Entführung aus dem Serail*, *Der Freischütz*, *Falstaff*, *Macbeth* and *Der fliegende Holländer*, also scoring an overwhelming success with the opening première of the 2013/2014 season, *Meister und Margarita* by York Höller.

Marcus Bosch's mastery of a broad stylistic spectrum is testified by his numerous first performances, his conducting appearances at the Munich Biennale and his winning of the Handel Music Prize of the City of Halle.

Over the past years, he has produced a large discography, including the internationally acclaimed complete recordings of the symphonies of Johannes Brahms and Anton Bruckner with the Aachen Symphony Orchestra, and the DVD recording of Wagner's *Die Meistersinger von Nürnberg* at the Nuremberg State Theatre. Currently, he is working on complete recordings of the symphonies of Antonin Dvořák with the State Philharmonic Orchestra in Nuremberg, and those of Robert Schumann with the Cappella Aquileia, both on Coviello Classics.

Marcus Bosch conducted the world's first freely accessible live internet operatic broadcast (première of *Salome* from Aachen in 2005) and the first première to be shown live in cinemas (*Tristan und Isolde* from Nuremberg in 2012). Every year, he also conducts the Klassik Open Air in Nuremberg—the largest classical-music event in Europe, which draws more than 90,000 visitors and is also broadcast on TV, radio and by livestream.

As of October 2016, Marcus Bosch has taken up the position as professor of conducting at the Munich Musikhochschule. He is the chairman of the German general music directors' association *GMD Konferenz* and also a member of several other musical bodies, including the advisory council of the Deutsches Dirigentenforum (German Conductors' Forum).



Camille Thomas

Cello

Optimism, vitality and joyful exuberance are elements of Camille Thomas's rich and compelling personality. The young Franco-Belgian cellist, who signed an exclusive contract with Deutsche Grammophon in April 2017, understands art's power to bring people together, to unite individuals from diverse cultures, countries and backgrounds. Her charismatic artistry is driven by a passion for life and a desire to inspire others to open their hearts to the wonder and emotion of classical music. "I strongly believe that music has the power to enlarge the heart, to make you feel everything with more intensity," she says. "Music gives hope for the beauty and greatness of the human soul."

Highlights of the 2022/2023 season are concerts with the BBC National Orchestra of Wales with Fazil Say Cello Concerto "Never Give Up", Houston Symphony Orchestra, Malta Philharmonic Orchestra, Belgium National Orchestra, Staatsphilharmonie Nürnberg, Qatar Philharmonic Orchestra, Prague Symphony Orchestra, Lithuanian National Philharmonic, Hyogo PAC Orchestra. Together with the Metamorphosen Berlin Ensemble, Camille Thomas will be on tour in Europe.

Voice of Hope, her second DG album, was released in June 2020. At its heart is the world premiere recording of Fazil Say's Concerto for Cello and Orchestra 'Never Give Up', the composer's response to terrorist attacks on Paris and Istanbul, written expressly for Thomas, who gave its world premiere performance in Paris in April 2018. It is the first classical album recorded in partnership with UNICEF, reflecting the cellist's desire to help others through her music.

Camille Thomas was born in 1988 in Paris. She began playing cello at the age of four and made such rapid progress that she was soon taking lessons with Marcel Bardon. She moved to Berlin in 2006 to study with Stephan Forck and Frans

Helmerson at the Hanns Eisler Hochschule für Musik, and continued her training in the form of postgraduate lessons with Wolfgang-Emanuel Schmidt at the Franz Liszt Hochschule für Musik in Weimar.

Camille is conquering the world stage at a staggering pace. She has already worked with such conductors as Paavo Järvi, Mikko Franck, Marc Soustrot, Darrell Ang, Kent Nagano, Stéphane Denève and with orchestras such as the Deutsche Kammerphilharmonie Bremen, Academia Santa Cecilia, the Sinfonia Varsovia, Staatsorchester Hamburg in the Elbphilharmonie, the Lucerne Festival Strings in the Herkulesaal in Munich, the Orchestre National de Bordeaux, and Brussels Philharmonic.

Camille Thomas plays the famous 'Feuermann' Stradivarius 1730 as a loan from the Nippon Music Foundation.

Upcoming Concerts

THE BEST OF BRASS

Pre-University Education Theater, Education City
Monday, March 20, 2023
7:30 pm

Bob Ross, conductor

The Qatar Philharmonic invites you to a high-energy Best of Brass concert. An evening that promises to be unforgettable, featuring an eclectic mix of brass classics and modern works, such as Robbie Williams' *Angels*, Handel's *Chaconne*, and Mancini's *Pink Panther Theme*, to name a few. The orchestra will be led by Bob Ross, a conductor that delights audiences with his zany brand of fun.

Richard Strauss: Also Sprach Zarathustra

Dave Baker: Salamanca

Johann Sebastian Bach: Toccata and Fugue in D Minor BWV 565, arr. by Segers

Duke Ellington: Caravan

John Newton: Amazing Grace

Johann Strauss Jr.: Pizzicato Polka for Brass

Salvatore Cardillo: Catari

Traditional: "Heimatland" for Brass

Wolfgang Amadeus Mozart: Rondo: Horn Concerto No. 4

Traditional: Marching the Blues for Brass

Traditional: "Skirl" for Brass

Jeremiah Clarke: Fanfare for Brass

Thomas Arne: Rule, Britannia!

Joris Laenen: Karak with Extra Ginger

George Frideric Handel: Chaconne in G Major, HWV 435 for Brass

Henry Mancini: The Pink Panther Theme for Bass Trombone & Brass

Giovanni Gabrieli: Canzon Septimi Toni No. 2 for Brass

Hamilton Harty: Londonderry Air for Tuba & Brass

Robbie Williams: "Angels" for Brass

Van McCoy: The Hustle

Traditional: Tango for Brass

Traditional: Walkabout

Mikis Theodorakis: Zorbas Dance

Ian Gillan: Smoke on the Water

Please note that attendees will be only admitted if their EHTERAZ status is GREEN.

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



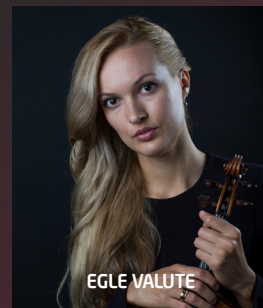
JULIA KORODI



ANNE-CATHRIN EHRlich



MOHAMED OWEDA



EGL E VALUTE



GIOVANNI PASINI



ANCA BOLD



ANDREA MEREUTA



VICTOR SUMENKOV



MERVE BULUN



INSE WEIN



ISLAM ABDELAZIZ



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