



أوركسترا قطر الفلهارمونية  
Qatar Philharmonic Orchestra

Founded by  
Qatar Foundation

من إنشاء  
مؤسسة قطر

# A NIGHT OF TCHAIKOVSKY

[www.qatarphilharmonicorchestra.org](http://www.qatarphilharmonicorchestra.org)



# Programme

## A NIGHT OF TCHAIKOVSKY

Qatar National Convention Center, Auditorium 3

Saturday, September 30, 2023

7:30 pm

Renchang Fu, conductor  
Vardan Mamikonian, piano  
Joo Young Oh, concertmaster

**Pyotr Ilyich Tchaikovsky:**  
**(1840-1893)**

### **Piano Concerto No. 1 in B Flat Minor, Op. 23**

Allegro non troppo e molto maestoso-Allegro con spirito

Andantino semplice-Prestissimo

Allegro con fuoco

### **Intermission**

**Pyotr Ilyich Tchaikovsky:**

### **Symphony No. 5 in E Minor, Op. 64**

Andante-Allegro con anima

Andante cantabile, con alcuna licenza

Valse: Allegro moderato

Finale: Andante maestoso-Allegro vivace-Molto vivace-Moderato assai e molto maestoso-Presto

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



## Pyotr Ilyich Tchaikovsky

Tchaikovsky was a major Russian composer of the late 19th century. A key figure of Russian Romanticism and the first Russian composer to receive international acclaim, he was one of the great symphonists of his generation. Particularly gifted for melodies and a master of lyricism and sentimentality, Tchaikovsky composed some of the most popular themes in all of classical music.

In his late 30's, Tchaikovsky was an established composer. He travelled a lot, typically spending winters in Italy, then Paris, Saint Petersburg and a few intermediate cities such as Berlin and Clarens. The composer had a special relationship to his patroness, Nadezhda von Meck, a woman he would never meet, but with whom he sustained a frequent correspondence, and who would allow him the financial emancipation he needed to give full momentum to his maturing talent. Henceforth, Tchaikovsky excelled in all musical genres: in opera, in chamber and orchestral music.

He began a conducting career in 1888 with a tour in Europe. During his tour in the United States in 1891, Tchaikovsky was celebrated greatly. He inaugurated New York's Carnegie Hall. Pyotr Ilyich Tchaikovsky died in 1893, leaving one last major musical legacy: his most famous *Symphony No. 6, the Pathétique*.

He also left to music his many soaring melodies, his brilliant sense of orchestration and a readily identifiable style, profoundly grounded in the Russian tradition, coloured by an occidental influence and a personal constant need to express the tragic destiny of the human being. Among his 10 operas, 3 ballets, 6 symphonies, his piano works and his choral ones, the most famous remain his two ballets *Swan Lake* and *The Nutcracker* (performed by the Qatar Philharmonic in Qatar and China) and his opera *Eugene Onegin*.

## Piano Concerto No. 1 in B Flat Minor, Op. 23

Tchaikovsky's very popular *First Piano Concerto in B Flat Minor* did not have a straight way to recognition. Composed in 1873, it was dedicated to his friend Nicolai Rubinstein. But the famous Russian pianist and composer criticised the work as unplayable, describing it as "clumsy...badly written...vulgar...with only two or three pages worth preserving." This storm of critique shocked the highly-sensitive Tchaikovsky, who printed the concerto as it was, changing only the name of its dedicatee. The latter, virtuoso pianist Hans von Bülow, premiered the work successfully in Boston in 1875. The concerto was not always immediately accepted by all audiences and it was somewhat judged too sentimental and too impetuous by the reigning intellectualism. But it gradually grew in fame and Rubinstein revised his position later to become an ardent defender and interpreter of the work.

The piano concerto frame was not very developed in Russian music by then and most Russian piano concertos leaned perceptibly on the stylistic features of Western European composers. Tchaikovsky returned to indigenous sources of inspiration and his concerto utilized popular melodies admirably. As it is characteristic of nationalist works in general, the piece's contribution to the development of the piano concerto was not profound, but it represented a valuable addition to the repertory and laid the foundation of a twentieth-century school-to-be of concerto composition, headed by Rachmaninoff and Prokofiev and unparalleled in brilliance and virtuosity.

The concerto's orchestration is imposingly grandiose or alternatively delicate and feathery, with the piano itself alternating power and delicacy as themes high in character follow relentlessly in a limitless ardor. This constructional succession of specific episodes linked with the same drive makes it difficult to break the piece down into movements. The concerto illustrates perfectly the boundless effervescence of Tchaikovsky, composer of ballets and of tragic symphonies, who overflows any thematic or structural unity with an eruption of ideas, intentions, passions, delusions, tears and laughter.

The introduction counts among the most known passages of Tchaikovsky's: after a vigorous brief march in the brass and a gradual scale entry of the piano, an enchanting melody is heard in the strings. Picked up in a brief cadenza for the soloist, the theme is later presented a second time in an even grander setting in the strings. Strangely, it never returns again in the concerto's development. Instead, lively and calm episodes alternate, solo or *tutti*, intimate or exuberant, like different approaches to a certain interrogation. A moment of suspension holds the orchestra before the end of the movement before it makes a powerful return while the piano continues its fluid lines.

The slow movement is silvery and pure. It is broken by a fast interlude, sort of a symphonic scherzo. It is taken from the song *Il faut s'amuser, danser et rire* of Desirée Artôt, a Belgian soprano whom Tchaikovsky courted briefly. In the final movement, popular virtuoso themes are entirely driven by a torrential force, a dancing energy subdued by moments by a contrasting romantic theme. The two forces contend until the first timpani smash sets off a demonic cadenza, bringing the concerto to an exhilarating end.



## Symphony No. 5 in E Minor, Op. 64

By a curious coincidence, the symphonies bearing the number five hold frequently a prominent place among others of the same set by Classical composers such as Beethoven, Tchaikovsky, Prokofiev, Shostakovich—with, of course, notable exceptions such as those of Bruckner or Mahler. Created in 1888, Tchaikovsky's Fifth Symphony is the second of a cycle of three—the last three by the composer—often associated together under the sign of *fatum* or destiny. The Fifth is the most emblematic as it is the most exclusively centered on destiny and the only one presenting the feature of a corresponding *idée fixe* that returns in each movement. The Fourth is livelier, detailing the lived experience of fate while the Sixth is much darker and more resigned before the world's distressful misery.

The Fifth transposes the fate dialectic on a spiritual, metaphysical level. The fate theme, immense, dark and sad, serves as its unifying frame, injecting a strongly emotional force every time it recurs. It provides a dark, slow introduction to the first movement's *allegro*, a clear sonata form *allegro con anima*. After posing the fate theme, the music evolves into a sad march, a sort of an aimless wandering. The instruments alternate their solos between few *tutti* episodes, hammering the march theme sharply or sparkling fleeting bits of it. The movement ends with a dark admirable plaint of the double basses prepared by the clarinets' and the bassoons' gloomy close.

It is in the slow movement that the struggle flames up. After a rather gentle introduction, the themes deploy in majesty, broken by brass episodes that recall fate brutally. The slow movement offers the horn one of its finest solos in symphonic literature. An arietta looted by the popular song *Moon Love*, although twice interrupted by the ominous motto theme from the first movement. Long crescendos reminiscent of Bruckner lead into desperate, intolerable tensions that create the impression that all is falling down.

The third movement, a waltz, is pure ballet music, with some delicate orchestration. It features a disarticulated ball where fate sneers among the dancers. It is followed immediately by the last movement which opens with the fate theme played grandiosely, beautifully terrible, darkly majestic, both diabolic and human. In this last movement, the motto plays a decisive role. Its rhythm alone threatens on a repeated note sometimes. After a magisterial timpani roll, several swift musical elements appear to rush towards—or perhaps against—the tragic end. Wind instruments scream mockingly, brass raise an immense gate where violins crash and disperse. In an ingenious repeat, Fate, harder than ever, affirms his triumph, before a brisk mirthless finale ends the piece on the same theme.

Elaborated under the sign of fate, Tchaikovsky's Fifth Symphony encompasses hope, light and consolation. It stands today among the masterpieces of symphonic literature by dint of its metaphysical dimension opposing man and destiny, of the athletic lines and the dynamism of its authoritarian construction and of the sense of dramatic progression, magnified by its magisterial conclusions.





*Renchang Fu*  
conductor

Music Director, Principal Conductor of Wuhan Philharmonic Orchestra. Principal guest Conductor of Xiamen Philharmonic Orchestra. As a welcome conductor, Fu has conducted numerous Orchestras in Europe, America, Asia and Oceania.

He studied conducting in Shanghai, Berlin and Leipzig from 1989-2000. In 1993 he won a prize in the first competition for conducting in China. In 2000 he was offered a certificate of "Meisterklassenexamen" from the college for music and theater "Felix Mendelssohn Bartholdy" Leipzig. He took part successfully in the International conducting course under Sir Colin Davis, Maestro Claus Peter-Flor and Maestro Panula.

He had engaged in Shanghai Symphony orchestra, Shanghai Conservatory of Music. From 2005 to 2015 he was appointed as the chief conductor by "das sinfonie orchester berlin" in Germany, conducted regular symphony concerts at Berlin philharmonic hall. From 2005 to 2014, for ten consecutive years, He conducted new year's concert at Berlin philharmonic hall, performing Beethoven's 9th symphony. From 2013 to July, 2023 Fu was Artistic Director, Principal Conductor of Xiamen Philharmonic Orchestra.

He was invited as conductor to multiple music festival command at home and abroad, such as "The Spring of Shanghai" International Music Festival, "International contemporary Music Festival Berlin" in German, "Europalia Music Festival" in Belgium, the "Tasmanian Music Festival" in Australia, "Pusan Music Festival" in South Korea and so on. He has premiered many works of Chinese and foreign modern composers. He is especially enthusiastic about introducing the excellent

works of Chinese composers to audiences around the world, and has made positive contributions to promoting the influence of Chinese traditional music and modern music in the world.

The live recording of Mahler's Symphony No.3 performed by Xiamen Philharmonic Orchestra under Renchang Fu, which has been released by company NAXOS in 2023.

In 2014, the recording of Bruckner fifth symphony performed by Xiamen Philharmonic Orchestra under Renchang Fu has received unanimous acclaim from experts and colleagues at home and abroad, and has been collected by "Bruckner Discography" as archive, and also recorded by the German National Library in Berlin.

In addition to conducting, Fu also attaches great importance to composition, and in the past few years, he has composed and arranged more than 100 orchestral and chamber music works. His orchestra arrangements of "Horse Racing" has been warmly welcomed by audiences and Orchestras around the world. Written for guitar and orchestra, "a lovely Rose" and "Dream of Gulangyu", performed by famous guitarist Xuefei Yang, were released worldwide by the record company DECCA in August 2020.





# Vardan Mamikonian

Piano

The French-Armenian pianist, Vardan Mamikonian was born into a musical family. He began his piano studies at the Yerevan Spendiarian School of Music with Arkui Haroutunian. He continued his studies at the Moscow Central Music School and at the prestigious Tchaikovsky Conservatory where he became a student of Valery Kastelsky, one of the last pupils of the legendary teacher Heinrich Neuhaus.

Further studies followed with Lazar Berman at the Piano Academia in Imola, Italy. Since 1991 Mamikonian has made his home in Paris, France. In 1992 he was the winner of the World Music Masters Competition in Monte Carlo, reserved exclusively for winners of international competitions.

Vardan Mamikonian has attracted the attention of the press and the international public with his elegant technique and superb musicianship.

In the United States he has appeared with orchestras such as the Atlanta, San Francisco, Detroit, Pacific, Houston and National Symphony of Washington D.C., and with the Los Angeles Philharmonic at Hollywood Bowl.

Highlights of past seasons include performances in Turin, Italy with Orchestra Sinfonica della RAI under Eliahu Inbal, the Bamberger Symphoniker, the Royal Philharmonic Stockholm, the Tonhalle Orchestra Zurich, Berlin Symphony and Philharmonique de Radio France.

He has been a guest at festivals such as Verbier, Ravinia, La Roque d'Anthéron International Piano Festival, the Schleswig Holstein Musikfestival, the Hong-Kong Arts Festival, Philip Lorenz Memorial Keyboard Concerts in Fresno (California) and the St. Moritz Festival.

Mamikonian has played recitals at the Musikverein in Vienna, at the Carnegie Hall in New York, the Théâtre des Champs-Élysées in Paris, the Herkulesaal in Munich, Wigmore Hall in London, the Tonhalle in Zurich, at Davies Symphony Hall in San Francisco and at the Kennedy Center in Washington D.C., among others. Other engagements have included performances as soloist in Germany and Holland with the Kirov Orchestra, performances at the Grande Theatre Shanghai, the Leipzig Gewandhaus, the Salle Pleyel in Paris, the Philharmonie in Munich, the Alte Oper in Frankfurt, under conductors such as Valery Gergiev, Andrey Boreyko, Vladimir Fedoseev, Robert Spano, Miguel Harth-Bedoya, Laurent Petitgirard and Leonard Slatkin.

Vardan Mamikonian has recorded extensively for radio and television and has made also numerous recordings for the German label Orfeo. Several of these recordings have received awards from the international press.

During the season 2021-2022 Vardan Mamikonian appeared in prestigious concert series in France, Sweden, Switzerland, Czech Republic, Belgium, Germany and Austria.



*Joo Young Oh*  
Concertmaster

Joo Young Oh is one of the most established multi-grounded violinists of our time. He earned his first international recognition at the age of fourteen when he became the Winner of the 1996 Young Concert Artists International Auditions held in New York.

A native of Jinju, South Korea, he has been active as a soloist performing worldwide, including the Los Angeles Philharmonic, Colorado Symphony, San Jose Symphony, St. Petersburg Philharmonic, Czech Philharmonic, Hungarian Chamber Orchestra, Prague Radio Symphony, Ukraine National Orchestra, Poland National Symphony, Salzburger Kammer-Philharmonie, Tacoma Symphony Orchestra, Aspen Music Festival Orchestra, Los Angeles Theater Orchestra, Seoul Philharmonic and KBS Symphony Orchestra among many various ensembles. He has performed recitals and made solo appearances at the Carnegie Hall and Alice Tully Hall in New York, Walt Disney Hall in Los Angeles, the Performing Arts Center in Washington DC, Wigmore Hall in London, Dvorak Hall in Prague, Grand Hall in St. Petersburg, and Opera City Concert Hall in Tokyo, among many different venues around the world.

He has studied with the late Dorothy DeLay, Zahkar Bron, Hyo Kang, Stephen Clapp, Glenn Dicterow (former Concertmaster of the New York Philharmonic), and Lisa Kim (Associate Principal of the New York Philharmonic). He received Bachelor's and Master's Degrees from The Juilliard School, and a Degree in Orchestra Performances from the Manhattan School of Music. He joined the New York Philharmonic as one of their tenured-violinists in 2010. Recently, he has been appointed as the Concertmaster of Qatar Philharmonic Orchestra and continues to be active as a concert violinist worldwide.

# 15-Year-Anniversary Festival

The Orchestra kicks off the 15-Year-Anniversary Festival with a family concert titled *Mozart: A Musical Sitcom*; a unique musical experience filled with 18th century costumes and historical characters from Mozart's lifetime performed by Qatar Philharmonic's Cinemoon Ensemble and special guests. This concert is not just for children, but also for adults who never grew up!

## **Mozart: A Musical Sitcom**

Katara, Drama Theatre  
Friday, October 27, 2023  
3:30 - 4:30 pm

The Orchestra kicks off the 15-Year-Anniversary Festival with a family concert titled *Mozart: A Musical Sitcom*; a unique musical experience filled with 18th century costumes and historical characters from Mozart's lifetime performed by Qatar Philharmonic's Cinemoon Ensemble and special guests. This concert is not just for children, but also for adults who never grew up!

## **Pearls of the Philharmonic**

Katara, Drama Theatre  
Friday, October 27, 2023  
5:30 - 7:00 pm

Elias Grandy, conductor

The second concert of the 15-Year-Anniversary Festival shines the spotlight on talented soloists of the Qatar Philharmonic. Usually, the focus of concerts is put upon the Principal player from each orchestra section, however, during this concert we're giving the opportunity to other magnificent performers within the Philharmonic. The concert will feature an exciting array of solo repertoire from Ravel, Vivaldi, Mozart, Beethoven, and many more. The Philharmonic will be led by passionate German conductor Elias Grandy.

## **Music from the Middle East**

Katara, Drama Theatre  
Friday, October 27, 2023  
8:00 - 9:30 pm

The final concert to close Day 1 of the 15-Year-Anniversary Festival will feature incredible music from genius Middle Eastern composers. The concert will include music from legendary Lebanese composer Marcel Khalifé, the Qatar Philharmonic's acclaimed Deputy Executive Director Nasser Sahim, prolific Qatari composer, and symphonic artist Dana Al Fardan, eminent Qatari/Lebanese composer Wael Binali, Qatar Philharmonic's award-winning violinist Maïas Alyamani, as well as distinguished Qatari composer Hamed Al-Naama. Performing under the baton of Andreas Weiser, the orchestra will be joined by oud player Ahmad El Khatib.



# Musicians



LIONEL SCHMIT



JOO YOUNG OH



VITALII PERVUSHYN



TOBIAS GETTE



MICHAELA LINSBAUER



TAEHYUN KIM



ANNEMARI AINOMAE



DMITRI TORCHINSKY



DINA LEINI



PAVLO DOVHAN



MAIAS ALYAMANI



REEM KHOURY



GEORGES YAMMINE



ISLAM EL HEFNAWY



SHAZA OWEDA



JULIA KORODI



ANNE-CATHRIN EHRLICH



MOHAMED OWEDA



EGLLE 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



MATTEO GASPARI



RADOVAN HETSCH



# Musicians



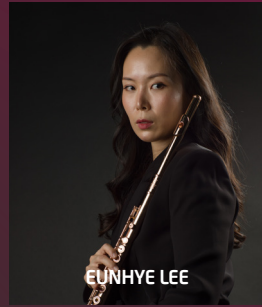
SERGIY KONYAKHYN



ALEKSANDR HASKIN



JIHOON SHIN



EUNHYE LEE



GERMAN DIAZ BLANCO



MOHAMED IBRAHIM SALEH



CLAIRE GLAGO



RONY MOSER



THOMAS GNAUSCH



SIMONE ZANACCHI



DANIEL HRÍNDA



YOSHIKO KOYAMA



MIROSLAV STOYANOV



PETER DAVIDA



GIDEON SEIDENBERG



ATILLA SZÜCS



ZSOLT PÉTER



LASZLO FROSCHL



JORIS LAENEN



PHILIPP REBMANN



TOMOKI KIRITA



DIMO PICTHALOV



PALFY ANDRAS



SEBASTIAN ZULUAGA



RICHARD ALBERTO DIAZ



ALEXANDER KAMENAROV



KEE GUAN NG



# *Sponsors and Partners*

