



أوركسترا قطر الفلهارمونية
Qatar Philharmonic Orchestra

Founded by
Qatar Foundation

من إنشاء
مؤسسة قطر

TCHAIKOVSKY'S SYMPHONY NO. 4

www.qatarphilharmonicorchestra.org

Programme

Tchaikovsky's Symphony No. 4

Qatar National Convention Center, Auditorium 3
Sunday, February 18, 2024
7:30 pm

Elias Grandy, conductor
Aleksandr Haskin, flute

Wael Binali:

Death of Koschei the Deathless (World Premiere)

Airat Ichmouratov :

Concerto for Flute and Orchestra

Intermission

Pyotr Ilyich Tchaikovsky:

Symphony No. 4 in F minor, Op. 36

Andante sostenuto–Moderato con anima–Moderato
assai, quasi Andante–Allegro vivo

Andantino en modo di canzona

Scherzo: Pizzicato ostinato. Allegro

Finale: Allegro con fuoco

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



Wael Binali

Born in London, England, to Qatari and Lebanese parents, composer Wael Binali has created a spectacular musical mosaic for television, film and live events. Wael's approach to music reflects his unique upbringing and his eclectic tastes.

While he burst onto the international scene after being commissioned to compose *Through Time*, a 17 minute piece for the opening ceremonies of the 2006 Asian Games, Wael had already established himself as a dynamic young composer, working with award-winning composers, such as Christopher Young on the 2001 Golden Globe-nominated score for the major motion picture *The Shipping News*, as well as scores for *The Runaway Jury*, *Something The Lord Made*, and *An Unfinished Life*. He has a long-standing collaborative relationship with composer Lior Rosner which now sees the pair co-comprising the score to an upcoming TV show called *Medinah*.

Although Wael has called California his home and his muse for many years, he draws inspiration from his international heritage. In much of his work, his heart is still in Qatar. In 2006, Wael composed music for the opening ceremonies of the 2006 Asian Games held in Qatar, which were broadcast worldwide and are widely considered to be the most successful-and sophisticated-Asian Games to date. He has been commissioned three times to write major pieces for the Shafallah Center, an incredible facility for children with special needs organized under the patronage of Her Highness Sheikha Mozha Bint Nasser. The pieces were

written in 2006, 2007 and 2012 respectively. 2008 saw him composing the score to Doha's video bid for the 2016 Olympic games and in 2012 he was commissioned to write a piece for the united nations COP 18 climate change conference titled Earth. Recently, in 2015 Wael was also asked to write a piece, *Niramaya*, for concert commemorating the 40th anniversary of the Commercial Bank of Qatar.

Wael started his music training in Scotland at Aberlour House and Gordonstoun School boarding schools as an oboist under the tutelage of Miss Marjorie Downward. After graduating he moved to California to begin his training as a composer at Pepperdine University in Malibu, where he studied Theory and Music Composition and graduated with a B.A. in Music History. He then trained under many composers such as Christopher Young, David Raksin, Elmer Bernstein, Leonard Rosenman, Mark Carlson, and Andrew Lovett during his post graduate degrees in both USC in LA and Trinity College on Music in London and at UCLA. Wael currently resides in West Hollywood, California.



Airat Ichmouratov

'Airat is a communicator in the best sense of the word. His music immediately grabs the listener, and a journey starts: storytelling, landscapes, emotions... It is precious to have such music in our world today.' So writes the conductor Yannick Nézet-Séguin of the award-winning Volga-Tatar-born Canadian composer and conductor Airat Ichmouratov whose music has been performed in countries around the world at concert halls such as Wiener Musikverein, Konzerthaus Berlin, Elbphilharmonie Hamburg, Tonhalle Zürich, Sydney Opera House, The Montreal Symphony House, and many others by a wide range of ensembles and musicians in countries around the world, including Maxim Vengerov, Yannick Nézet-Séguin & Orchestre Métropolitain, London Symphony Orchestra, Chamber Orchestra "Moscow Virtuosi", Alexander Gilman & LGT Young Soloists, Quebec Symphony Orchestra, Symphony Orchestra of India, Taipei Symphony Orchestra, Amadeus Chamber Orchestra of Polish Radio, The State Chamber Orchestra of the Republic of Belarus, chamber orchestra "Les Violons du Roy", Yuli Turovsky & I Musici de Montreal, Tatarstan National Symphony Orchestra just to name some.

Many of Airat Ichmouratov's compositions can be found on international record labels such as Chandos (UK), Warner Classics, Naxos (USA), Analekta (CA), Atma Classique (CA), and Hedone Records (UK).

Holding two Master's degrees, in interpretation (clarinet) and composition, also a Ph.D in orchestra conducting from the University of Montreal, Airat

Ichmouratov has frequently been invited as the guest conductor with numerous orchestras around the world. During 2007-2021 he served as conductor and composer in residence with the Quebec Symphony orchestra, Longueuil Symphony orchestra, and "Les Violons du Roy" Chamber orchestra. Born in USSR, he studied clarinet at the Kazan State Conservatory. After moving to Canada in 1998 he founded the Muczynski Trio, which in 2002 won First Prize and the Grand Award at the National Music Festival in Canada, and in 2004 First Prize at the Eighth International Competition of Contemporary Chamber Music in Krakow, Poland.

Airat Ichmouratov's most recent composition - Neo-romantic opera "The Man who laughs" after Victor Hugo's novel of the same name, a commission from Festival Classica, was premiered in Montreal in spring 2023.

Concerto for Flute and Orchestra

Eminent Quebec flutist Robert Langevin, in collaboration with conductor Alain Trudel and the Laval Symphony Orchestra (Canada), presented the world premiere of Canadian composer Airat Ichmouratov's *Flute Concerto* on November 2, 2021, at the Maison symphonique de Montréal. Langevin, who has held the position of Principal Flute with the New York Philharmonic since 2000, is also recognized for his roles as a prominent educator at The Juilliard School and the Manhattan School of Music.

Ichmouratov's *Flute Concerto*, unveiled during this premiere, embodies the traditional Romantic concerto style with discernible Slavic folk influences. The composition unfolds across three movements, sequenced in a fast/slow/fast arrangement. Within the solo part, audiences can expect a blend of lyricism and dazzling passagework, punctuated by several cadenzas.

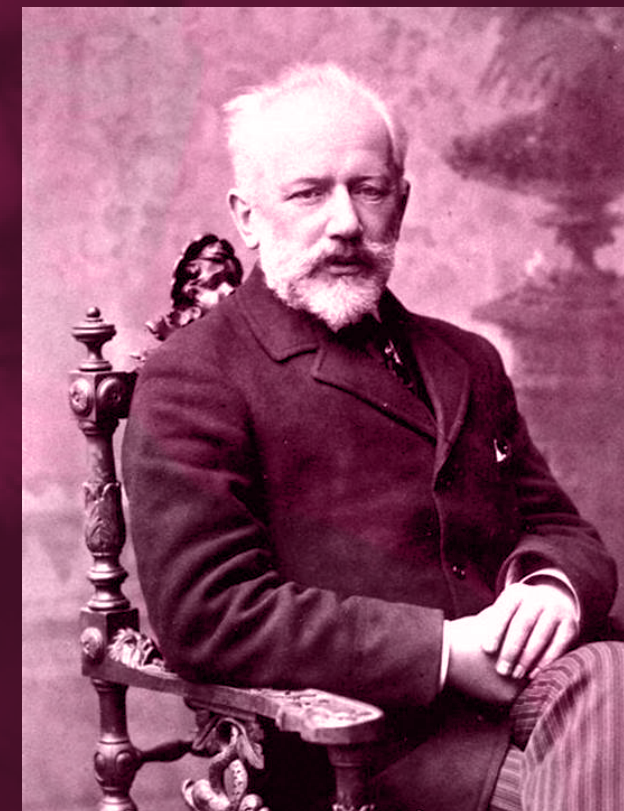
Renowned for his technical brilliance and expressive musicality, Robert Langevin has become a leading figure in the realm of classical music. The concerto, a testament to Langevin's visionary approach, presented both a challenge and an opportunity for the composer to explore the boundaries of musical expression. Inspired by Langevin's musicality, mastery, and expertise, Ichmouratov crafted a concerto that accentuates the soloist's lyrical prowess and virtuosity.

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 of international span, 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.

Tchaikovsky showed remarkable talent for the piano from a very young age. He also manifested clear signs of an overly sensitive nature. After he was sent to Saint Petersburg to study law at the School of Jurisprudence, he lost his mother at age 14. In 1861, he abandoned his position in the Ministry of Justice to consecrate himself to music. Relocated to Moscow for a professorship of harmony at the new conservatory in 1866, the composer wrote his First Symphony, suffering, however, a nervous breakdown during its composition. The following years witnessed the birth of his first two operas, *The Voyevoda* (1867-1868) and *The Oprichnik* (1870-1872), his First String Quartet (1871), his Second Symphony (1873), and the ballet *Swan Lake* (1875).

By 1877, Tchaikovsky was an established composer. But after a disastrous marriage experience and a suicide attempt, the need for change was imperious. For seven years, between 1878 and 1885, the composer travelled a lot, typically spending winters in Italy, then Paris, Saint Petersburg and a few intermediate cities such as Berlin and Clarens. During his stay in



Rome he found the impressions behind his *Capriccio italien* (1880). To his stay in Montreux (1878) we owe the opera *Eugene Onegin* (produced in Moscow in 1879), the Violin Concerto in D major and his Symphony No. 4, dedicated to his patroness Nadezhda von Meck, a woman he would never meet, 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 with *The Maid of Orleans* (1881), in chamber music with his Piano Trio (1881-1882), in orchestral music with his Second Piano Concerto (1882) and his Serenade for Strings (1881).

In 1886, Tchaikovsky attained with the *Manfred Symphony*—composed upon a poem by Lord Byron—his most beautiful success in a typically occidental musical genre. He began a conducting career in 1888 with a tour in Europe. At his return, he was solicited by the Mariinsky Theatre of Saint Petersburg to collaborate with choreographer Marius Petipa to compose *The Sleeping Beauty* ballet (1890) and *The Nutcracker* (1892). During his tour in the United States in 1891, Tchaikovsky was celebrated greatly. He inaugurated New York's Carnegie Hall.

Pyotr Tchaikovsky died on October 25, 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* and his opera *Eugene Onegin*.

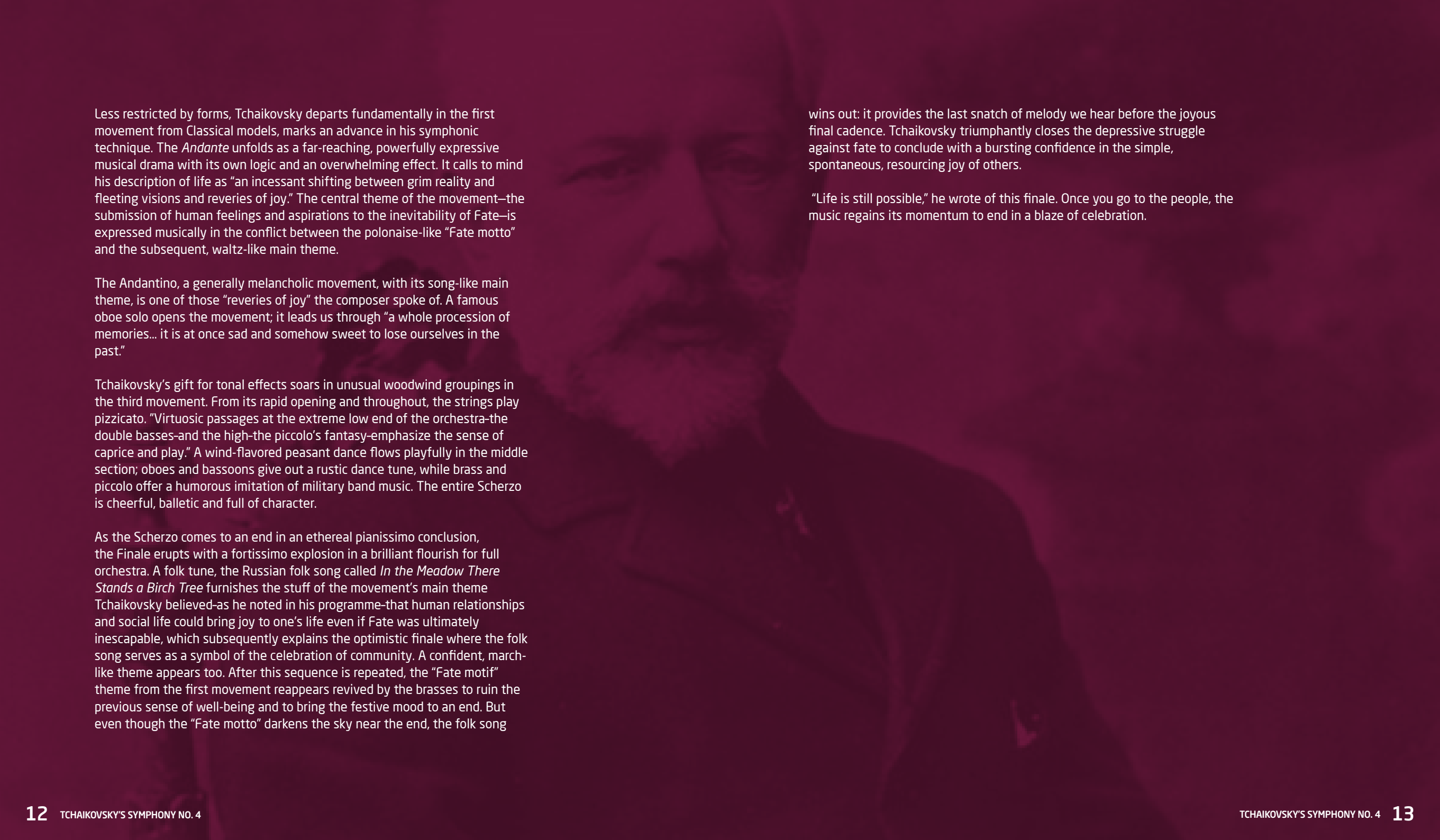
Symphony No. 4 in F Minor, Op. 36

Pyotr Ilyich Tchaikovsky's *Symphony No. 4 in F minor, Op. 36*, was written between 1877 and 1878. The symphony's first performance took place in Moscow on February 22, 1878; it was conducted by Nikolai Rubinstein. One of the most performed symphonies of the end of the twentieth century, it soon became a pillar of the Western classical orchestral repertoire.

About the Symphony in F minor, the musicologist Susan Key wrote: "Tchaikovsky's Fourth Symphony is the first full expression of his artistic voice and represents a turning point on multiple levels: as a composer, toward mastery of technique; as a human, toward confronting his demons; as an artist, toward a more cosmopolitan idiom". The composer himself knew he had achieved something extraordinary, calling his symphony "better than anything I've done so far."

The Symphony is composed of four movements. The center of gravity is dominantly placed on the first one, while the other three are considerably shorter and less imposingly present. In a letter to Nadezhda von Meck Tchaikovsky—that we will keep referring back to occasionally in these notes to accompany the composer in his description of the piece—Tchaikovsky outlines the program of his music: "The introduction is the seed of the whole symphony, undoubtedly the central theme. This is Fate, i.e., that fateful force which prevents the impulse towards happiness from entirely achieving its goal, forever on jealous guard lest peace and well-being should ever be attained in complete and unclouded form, hanging above us like the Sword of Damocles, constantly and unremittingly poisoning the soul. Its force is invisible, and can never be overcome. Our only choice is to surrender to it and to languish fruitlessly [...]"

"Fate" draws directly the attention towards a connection to Beethoven's Fifth Symphony. Tchaikovsky himself admitted the "reflection" of Beethoven Fifth's whereas he has "only borrowed the central idea." While Tchaikovsky's musical treatment and harmonic procedures are completely different from Beethoven's, it is mainly the pervasiveness of the "Fate" theme that is intended here, the fanfare motif that helps bind the opening movement together and serves as a sonic landmark for listeners.



Less restricted by forms, Tchaikovsky departs fundamentally in the first movement from Classical models, marks an advance in his symphonic technique. The *Andante* unfolds as a far-reaching, powerfully expressive musical drama with its own logic and an overwhelming effect. It calls to mind his description of life as “an incessant shifting between grim reality and fleeting visions and reveries of joy.” The central theme of the movement—the submission of human feelings and aspirations to the inevitability of Fate—is expressed musically in the conflict between the polonaise-like “Fate motto” and the subsequent, waltz-like main theme.

The *Andantino*, a generally melancholic movement, with its song-like main theme, is one of those “reveries of joy” the composer spoke of. A famous oboe solo opens the movement; it leads us through “a whole procession of memories... it is at once sad and somehow sweet to lose ourselves in the past.”

Tchaikovsky’s gift for tonal effects soars in unusual woodwind groupings in the third movement. From its rapid opening and throughout, the strings play *pizzicato*. “Virtuosic passages at the extreme low end of the orchestra—the double basses—and the high—the piccolo’s fantasy—emphasize the sense of caprice and play.” A wind-flavored peasant dance flows playfully in the middle section; oboes and bassoons give out a rustic dance tune, while brass and piccolo offer a humorous imitation of military band music. The entire *Scherzo* is cheerful, balletic and full of character.

As the *Scherzo* comes to an end in an ethereal *pianissimo* conclusion, the *Finale* erupts with a *fortissimo* explosion in a brilliant flourish for full orchestra. A folk tune, the Russian folk song called *In the Meadow There Stands a Birch Tree* furnishes the stuff of the movement’s main theme Tchaikovsky believed—as he noted in his programme—that human relationships and social life could bring joy to one’s life even if Fate was ultimately inescapable, which subsequently explains the optimistic finale where the folk song serves as a symbol of the celebration of community. A confident, march-like theme appears too. After this sequence is repeated, the “Fate motif” theme from the first movement reappears revived by the brasses to ruin the previous sense of well-being and to bring the festive mood to an end. But even though the “Fate motto” darkens the sky near the end, the folk song

wins out: it provides the last snatch of melody we hear before the joyous final cadence. Tchaikovsky triumphantly closes the depressive struggle against fate to conclude with a bursting confidence in the simple, spontaneous, resourcing joy of others.

“Life is still possible,” he wrote of this finale. Once you go to the people, the music regains its momentum to end in a blaze of celebration.



Elias Grandy

conductor

Elias Grandy's international profile is rapidly rising by conducting first-class orchestras and opera productions in Europe, America, and Asia.

Hailed by the press as "passionate and full of temperament", "vigorous and equally precise" and praised for his ability to "grasp psychological subtleties under a microscope", the German-Japanese conductor gave recently highly successful debuts with renowned orchestras such as the Vienna Symphony, Osaka Philharmonic and Minnesota Orchestra.

In 23/24 the energetic, charismatic conductor will return to Frankfurt Radio Symphony, National Youth Orchestra of Germany and Yomiuri Nippon Symphony Tokyo and give debuts with the Orchestre Philharmonique de Monte-Carlo, Norwegian Radio Orchestra, Antwerp Symphony Orchestra, Orquesta Filarmonica de Buenos Aires and the Deutsche Radio Philharmonie Saarbrücken. Furthermore, he will take the Robert-Schumann-Philharmonie Chemnitz on a tour to Poland as their "conductor in residence" for 23/24 and appear frequently with the Qatar Philharmonic Orchestra with whom he enjoys a close relationship for many years.

Elias is equally devoted as an opera conductor, feeling passionately about theatre and musically shaping the narrative of each drama. In recent years he has conducted highly acclaimed productions of *Elektra* and *Carmen* at Minnesota Opera, *Werther* and *A Village Romeo and Juliet* at Frankfurt Opera, *Un ballo in maschera* at Aalto-Theatre Essen, *Carmen* at Opera Nikikai Tokyo and *Rusalka* at Portland Opera. Future engagements include the Semperoper Dresden and reinvitations to Frankfurt Opera and Opera Nikikai Tokyo.

Last season he finished his tenure as music director of Heidelberg's Opera and Philharmonic orchestra where he significantly raised the caliber of both, providing thoughtful, innovative programming and burnishing the city's fast-growing reputation as a vital musical hub. Enthusiastic about making music more accessible, he introduced several highly popular concert formats for young people and an educated audience. His final season programme included Prokofjev's *Love for Three Oranges*, Bruckner's *Symphony No.7* and a series of unknown works by female composers.

Born of German-Japanese parents Elias studied cello and conducting in Munich, Basel, and Berlin.

He worked as a cellist in orchestras such as the Bavarian Radio Symphony Orchestra and the Komische Oper Berlin. He started his conducting career as Resident Conductor at Staatstheater Darmstadt and shortly after won the prestigious Sir Georg Solti International Conducting Competition. In 2015 he was named music director in Heidelberg, a position he held until 2023.



Aleksandr Haskin

flute

Hailed by the Washington Post as “A Musician of exceptional power and dramatic skill, completely in charge of his instrument”, Aleksandr Haskin is the top prize winner of numerous international competitions including the Alexander & Buono International Flute Competition in New York, Penderecki International Flute Competition in Krakow, Poland, and so on. Most notably, Mr. Haskin won the prestigious Young Concert Artist International Audition in New York in 2009 as one of the ten flutists in the world who won the honor in over 50 years.

Born in Minsk, Belarus, Mr. Haskin received his education from the Moscow Tchaikovsky Conservatory in Russia and from the Yale University School of Music in USA. Since 2008, he has served as the Principal flutist of Qatar Philharmonic Orchestra. During 2007-2008, Mr. Haskin was solo piccoloist of the Bolshoi Theatre Orchestra in Moscow. He was also principal flutist of the Moscow Conservatory Symphony Orchestra under the baton of Gennady Rozhdestvensky.

Mr. Haskin made his highly acclaimed solo debut at the Kennedy Center for Performing Arts in 2011. He has appeared in solo and chamber concerts at the Merkin Hall in New York, Nexus Concert Hall in Tokyo, Forbidden City Concert Hall in Beijing, Museum of Glinka in Moscow, among others. Alongside his orchestral and solo career, Mr. Haskin taught at Qatar Music Academy and American School of Doha. He regularly conducts master classes and open coaching in some of the most renowned institutions in the U.S., including the New England Conservatory, Mannes School of Music, Carnegie-Mellon University, Colburn School and the University of Southern California. He is a frequent faculty-in-residence and clinician at music festivals and summer camps in the U.S. and Europe.

He has been invited as guest artist in Italy, Luxembourg, China, Russia, Belarus, Iran and the United Arab Emirates, as well as to adjudicate flute competitions in both Russia and China. In August 2017, he was invited to perform duet with renowned American flutist and journalist Eugenia Zukerman at the Kennedy Center for Performing Arts.

Mr. Haskin is a proud Burkart Artist and Representative.

Upcoming Concerts

Beethoven's Symphony No. 9

Qatar National Convention Centre, Al Mayassa Theatre
Wednesday, February 28, 2024
7:30 pm

Hye Jung Kang , Soprano
Jae Eun Paik, Alto
Andrea Shin, Tenor
Antonio Yang, Baritone
Qatar Concert Choir
Giovanni Pasini, Chorus Master
Elias Grandy, Conductor

Showtime! (In collaboration with QF Schools Productions)

Pre-University Education Theatre, Education City
6-8 March 2024
7:30 pm

Showtime! returns even bigger and better than before.

Join QF Schools Productions and Qatar Philharmonic Orchestra on a delightful adventure through the wondrous world of family-friendly musicals. From timeless classics to contemporary gems, the stage is set to captivate hearts and minds of all ages.

The concerts celebrate original medleys from classic childhood films to iconic award winning West End and Broadway musicals all performed by children and staff from QF schools.

Get ready to sing along, tap your toes, and share in the joy of the stage, as we celebrate the beauty of family, the joy of musical storytelling, and the lasting memories that only a musical can create.

Ludwig van Beethoven:

Symphony No. 9 in D Minor, Op. 125

Allegro ma non troppo, un poco maestoso
Scherzo: Molto vivace—Presto
Adagio molto e cantabile
Presto—Allegro molto assai (Alla marcia)—
Andante maestoso—Allegro energico, sempre ben marcato

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



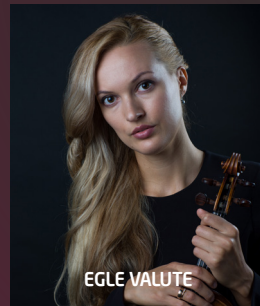
ANNE-CATHRIN EHRlich



LORENA MANESCU



MOHAMED OWEDA



EGLÉ 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

Musicians



RADOVAN HETSCH



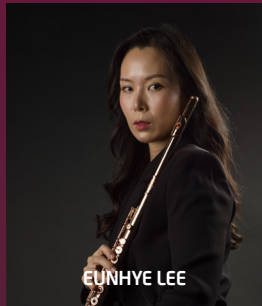
SERGIY KONYAKHYN



ALEKSANDR HASKIN



JIHOON SHIN



EUNHYE LEE



GERMAN DIAZ BLANCO



MOHAMED IBRAHIM SALEH



CLAIRE GLAGO



RONY MOSER



THOMAS GNAUSCH



SIMONE ZANACCHI



DANIEL HRNIDA



YOSHIKO KOYAMA



MIROSLAV STOYANOV



PETER DAVIDA



GIDEON SEIDENBERG



ATILLA SZÜCS



ZSOLT PÉTER



LASZLO FROSCHL



JORIS LAENEN



PHILIPP REBMANN



TOMOKI KIRITA



DIMO PIHTYALOV



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