

أوركسترا قطر الفلهارمونية
Qatar Philharmonic Orchestra

Founded by
Qatar Foundation

من إنشاء
مؤسسة قطر

BEETHOVEN'S 6TH AND 7TH SYMPHONIES

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Programme

BEETHOVEN'S 6th and 7th SYMPHONIES
Qatar National Convention Centre, Auditorium 3
Saturday, June 1, 2024
7:30 pm

Elias Grandy, conductor

Programme

Ludwig van Beethoven : (1770-1827)

Symphony No. 6 in F Major, Op. 68 (Pastorale)
Allegro ma non troppo. Awakening of joyful feelings on arrival in the country
Andante molto mosso. Scene at the brook
Allegro. Peasants merrymaking
Allegro. Thunderstorm
Allegretto. Pastoral song. Feelings of happiness and gratitude after the storm.

Intermission

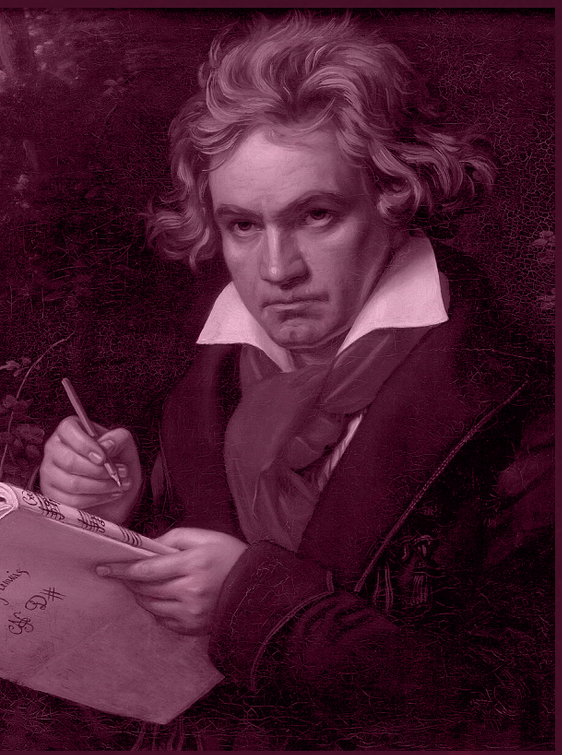
Ludwig van Beethoven :

Symphony No. 7 in A Major, Op. 92
Poco sostenuto-Vivace
Allegretto
Presto-Assai meno presto (trio)
Allegro con brio

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



Ludwig van Beethoven

Ludwig van Beethoven (born, 16 December 1770) was the last big figure of Viennese Classicism after Gluck, Haydn and Mozart. He also prepared the evolution towards musical Romanticism. His influence was tremendous on all occidental music genres and lasted for a long period of the nineteenth century. By the end of the eighteenth century, Vienna was the incontestable musical center; it is from there that the emerging young musician started his career, first as a virtuoso pianist admired in particular for his brilliant improvisational skills before he forged himself a name as a composer.

The end of the 1790s saw the birth of his first masterpieces based on Classic-period models: his First Piano Concerto (1798), the first six string quartets (1798-1800), the Septet in E-flat major (1799-1800) and two compositions that exposed clearly the nascent character of the composer: the *Grand* Sonata (1798-1799) and his First Symphony (1800). Influenced by Greek Classical thought, Shakespeare and the *Sturm und Drang* philosophers such as Goethe and Schiller, Beethoven's oeuvre was to reflect durably the idealistic sense of a musician who was also conquered by the Enlightenment and the French Revolution ideas that were spreading in Europe then. And thus, Beethoven's oeuvre carried permanently the expression of an unfailing faith in the human being and a conscious optimism that perceives music as an act of freedom and not as a simple distraction. This is one of the senses in which Beethoven's contribution made of him one of the most striking figures in the history of music.

Soon after in 1798—and later through all of his life—Beethoven was going to need all his positive power and philosophy to overcome a rising peril: an incipient deafness that he kept secret, suffering in silence, and that forced him to isolate himself from the world increasingly, earning him the reputation of a misanthrope. Fortunately, his creative force was not diminished. After the tender *Spring* Sonata (1800) and the famous *Moonlight* Sonata No. 14 (1801), he wrote while torn interiorly the joyful Second Symphony (1801-1802) and the dark Third Piano Concerto (1800-1802) where the personality of the composer rises distinctly in its C Minor tonality. The two pieces were favourably received but in Beethoven's life a leaf fell: henceforth incapable to live from his performing talent, he consecrated his life to composing. Despite a life punctuated by difficulties, Beethoven always found an additional stock of courage to overcome by will power the hardship of financial precarity, familial complications and unhappy romances. His music rose always higher to celebrate the triumph of heroism and of joy over the misery of his destiny and his compositions carried the expression of this triumph. After the 1802 crisis, the triumphant Third Symphony inaugurated—not only by its heroism and expressive power but also by its unusual length—a series of revolutionary compositions that expanded the vocabulary of music: the Fifth Symphony with its famous four-note motif, the *Coriolan* Overture (also written in C Minor) and the atypical, descriptive *Pastoral* Symphony—a tribute to nature—that truly announced the rise of Romanticism in music. The years 1809-1810 saw the creation of the brilliant, virtuosic Fifth Piano Concerto and of the Tenth String Quartet—*The Harp*. In 1811-1812 Beethoven attained undoubtedly the apogee of his creative life in the *Archduke* Trio and the Seventh and Eighth symphonies. Beethoven's other noteworthy compositions include a few masterpieces from his complete-deafness years: the Cello Sonatas No. 4 and 5 (1815), the Piano Sonata No. 28 (1816), the poignant lieder cycle *An die ferne Geliebte (To The Distant Beloved*, 1815-1816), and the *Hammerklavier* Sonata (1717-1718). After three last piano sonatas (Nos. 30 to 32) and the colossal *Missa Solemnis*, came the time for the Ninth Symphony. By its memorable *finale* where Beethoven introduced choir singing and by the innovation of its symphonic language, the Ninth rose to the magnitude of a universal call, the ultimate musical rendering of the triumph of joy and of fraternity over despair.

Symphony No. 6 in F Major, Op. 68 (Pastorale)

Beethoven's friends and biographers have left plenty of evidence of his deep love for nature. While he was living in Vienna, hardly a day passed that he didn't take a long walk through the woods and fields surrounding the city. Sitting in the countryside gave him the most musical inspiration. The main musical manifestation of this love is his Sixth Symphony. He began sketching it as early as 1802, but really got round to completing it between 1807 and 1808. The premiere took place, along with that of Symphony No. 5, at a marathon all-Beethoven concert in Vienna at the close of the latter year. This is his most direct symphonic example of program music, expressing ideas from outside the art. He himself applied the subtitle *Pastorale* to the Sixth, as well as descriptive headings for each movement, but he didn't intend it to be taken as program music of the more explicit kind, in which composers such as Liszt, Strauss and Sibelius later *specialized*.

The first movement, *Awakening of Cheerful Feelings Upon Arriving in the Country*, is surprisingly quiet. When, near the beginning of the development section, Beethoven changes the harmony only once in the course of fifty measures, the effect of that shift from B Flat to D is breathtaking. The following *Scene by the Brook* unfolds with aptly flowing grace. At the very end, Beethoven has woodwinds imitate birds. First the nightingale (flute), then the quail (oboe), and finally the cuckoo (clarinet). But as many a writer has pointed out, the birds are no more out of place here than a cadenza in a concerto the nightingale even provides the final obligatory trill. The *Peasant's merrymaking* is in fact a scherzo and trio, using rustic instruments to emphasise their character and there is much more true realism than in either of the preceding movements. Beethoven has some mild fun at the expense of the local musicians; the mechanical repetition of the same few notes on the bassoon suggesting that the player is more asleep than awake, while the oboe misses his count and comes in on the wrong beat. The fun is cut short by dark clouds and the prospect of rain. The whole orchestra surges and shakes, trombones suddenly appear to underline the rainstorm with timpani adding the thunder. The final song of thanksgiving is based on a simple C major hymn-like tune where the symphony's opening mood of serenity is restored. Beethoven adds an inspiring touch at the end by using muted horns which softly echo the yodelling notes with which the movement opened.

Symphony No.7 in A Major, Op.92

If the *Eroica* Symphony is the true centre piece of the middle period of Beethoven, then the equally powerful 7th Symphony must be remembered as its noble valediction. It was premiered in December 1813 as a benefit concert for wounded soldiers, and was among the most successful in the composer's life. On the programme with the new symphony was the incredibly popular *Wellington's Victory,* the most obvious heroic piece Beethoven wrote during those middle years, and a pair of marches by Dussek and Pleyel performed by Johann Nepomuk Maelzel's "mechanical trumpeter" invention.

The Seventh Symphony is a magnificent creation in which Beethoven displayed several technical innovations that had profound influence on the music of the 19th century: he expanded the scope of symphonic structure through the use of more distant tonal areas; he brought an extraordinary richness and range to the orchestral palette; and he gave a new awareness of rhythm as the vitalizing force in music. It is particularly the last of these characteristics that most immediately affects the listener, and to which critics have consistently turned to explain the vibrant power of the work. The symphony was well-received but a bit lost among the technological gadgetry, the topical enthusiasm for *Wellington's Victory* and the general anti-Napoleon fervour of the occasion.

Richard Wagner proclaimed the Symphony "the Apotheosis of the Dance; the Dance in its highest condition; the happiest realisation of the movements of the body in an ideal form". To which Vincent d'Indy objected that in the rhythm of the first movement there is certainly nothing dance-like; it seems rather as if inspired by the song of a bird—and if we are able to put aside Wagner's famous characterisation, we may find that d'Indy was on to something. Hector Berlioz, noting that the Symphony's Allegretto was its most famous movement, proclaimed, "this does not arise from the fact that the other three parts are any less worthy of admiration; far from it."



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.

Upcoming Concerts

Brass Brilliance

Qatar National Convention Centre, Auditorium 3
Saturday, 8 June 2024
7:30 pm

Paola Polinori, vocals
Daniel Edelhoff, trumpet
Joris Laenen, trumpet
Philipp Rebmann, trumpet
Tomoki Kirita, trumpet
Gideon Seidenberg, horn
Péter Zsolt, horn
Dimo Pishtyalov, trombone
Andras Palfy , trombone
Marc Sanchez, trombone
Sebastian Cifuentes, trombone
Richard Alonso Diaz, tuba
Alexander Kamenarov, percussion
Georgi Varbanov, percussion
Markus Steiner, percussion

Experience the melodies of the Qatar Philharmonic Orchestra's brass section soloists at a captivating concert featuring the extraordinary vocals of Paola Polinori. The orchestra presents a diverse programme spanning centuries of musical innovation. From the spirited Renaissance sounds of Holborne's *The Fairy Round* to the evocative contemporary compositions of Crespo's *Ballade for Two Wings* and Parker's *A Londoner in New York*, journey through an eclectic mix of genres, from classical to folk, as the orchestra presents an unforgettable performance showcasing the talent and versatility of its musicians.

PROGRAMME:

Anthony Holborne:	**The Fairy Round**
Henry Purcell:	**Abdelazer Suite, Z.570**
George Frideric Handel:	**Eternal Source**
P. Doerpinghaus:	**Four Bagatelles**
Jim Parker:	**A Londoner in New York**
Intermission	
Astor Piazzolla:	**Piazzolladas**
P. Markusson:	**Sad Deer Eyes**
Joris Laenen:	**Midnight Caffeine**
Enrique Crespo:	**Ballade for two Wings**
Enrique Crespo:	**Fogo da Mulata**
Traditional Bulgarian:	**Gorno Dikanso Horo**

Musicians


LIONEL SCHMIT


JOO YOUNG OH


VITALII PERVUSHYN


TOBIAS GETTE


MICHAELA LINSBAUER


TAEHYUN KIM


ANNEMARI AINOMAE


DMITRI TORCHINSKY


DINA LEINI


PAVLO DOVHAN


RALUCA GETTE


FULVIO FURLANUT


MAIAS ALYAMANI


REEM KHOURY


GEORGES YAMMINE


ISLAM EL HEFNAWY

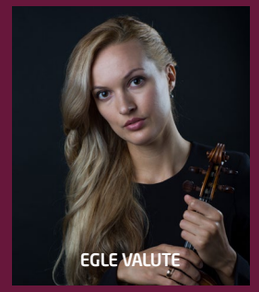

SHAZA OWEDA


JULIA KORODI


ANNE-CATHRIN EHRLICH


LORENA MANESCU


MOHAMED OWEDA


EGLE VALUTE


GIOVANNI PASINI


ANCA BOLD


ANDREA MEREUTA


VICTOR SUMENKOV


MERVE BULUN


INES WEIN


ISLAM ABDELAZIZ


ROLANDA GINKUTE


ANTON PAVLOVSKY


KIRILL BOGATYREV


HASSAN EL MOLLA


CHRISTOPH SCHMITZ


HARALD GEORGI


NICOLAS ROJANSKI

Musicians


GENNADY KRUTIKOV


SANDOR ONODI

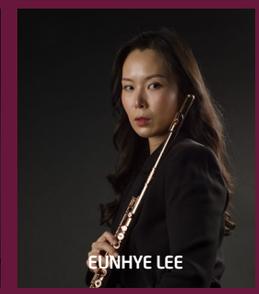

MATTEO GASPARI


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 DAVIDA


GIDEON SEIDENBERG


ATILLA SZUCS


ZSOLT PETER


LASZLO FROSCHL


JORIS LAENEN


PHILIPP REBMANN


TOMOKI KIRITA


DIMO PUSHTYALOV


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