



أوركسترا قطر الفلهارمونية
Qatar Philharmonic Orchestra

Founded by
Qatar Foundation

من إنشاء
مؤسسة قطر

QATAR PHILHARMONIC PRESENTS: GRIEG'S PIANO CONCERTO IN A MINOR

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Programme

Qatar Philharmonic Presents: Grieg's Piano Concerto in A Minor

Thursday, May 8, 2025, 7:30PM

Qatar National Convention Centre - Auditorium 3

Elias Grandy, conductor
Joseph Moog, piano

Programme:

**Ludwig van Beethoven
(1770-1827)**

Coriolan Overture, Op. 62

**Edvard Grieg
(1843-1907)**

Piano Concerto in A Minor, Op. 16

Allegro molto moderato

Adagio

Allegro moderato molto e marcato

Intermission:

**Robert Schumann
(1810- 1856)**

Symphony No.1 in B-flat Major, Op. 38 (Spring)

I. Andante un poco maestoso

II. Larghetto

III. Scherzo (Molto vivace)

IV. Allegro animato e grazioso

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 (1770-1827)

Ludwig van Beethoven 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 unflinching 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 favorably 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 (1817-1818). 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.

Coriolan Overture, Op. 62

Shakespeare's *Coriolanus* was not the direct inspiration for Beethoven's overture of the same name; instead, the work was written to accompany Heinrich Joseph von Collin's all-but-forgotten drama *Coriolan*, which was revived in Vienna's Burgtheater in 1807. Beethoven's music depicts the story of *Coriolanus* in an often-stormy essay whose evolution mirrors the action in the drama. The overture follows the traditional sonata-allegro form, consisting of three main sections: the exposition, development, and recapitulation.

Coriolan is a composition that is both dramatic and deeply moving, capturing the essence of *Coriolan's* inner turmoil. Beethoven's orchestration in the *Coriolan* Overture is both innovative and expressive. He utilises a standard orchestra, including strings, woodwinds, brass, and percussion, to create a rich and dynamic sound. The use of timpani and brass instruments adds to the dramatic and powerful nature of the composition.

The *Coriolan* Overture is one of the most frequently performed and recorded of Beethoven's orchestral works.

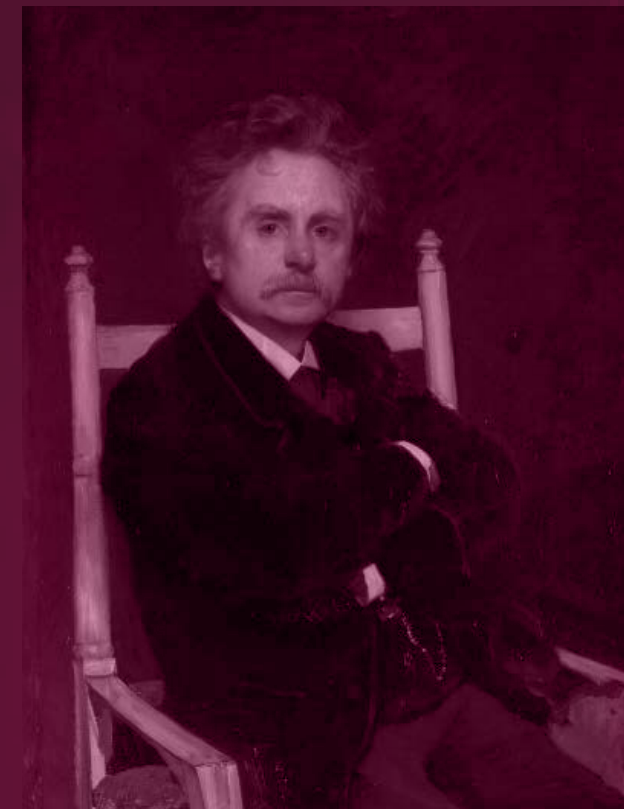
Edvard Grieg (1843-1907)

Edvard Grieg was a Norwegian composer and pianist from the Romantic period. He was particularly attached to his country's folklore and tried to explore it through his music.

Grieg was born in a family of musicians: his father played in a local orchestra as an amateur while his mother gave him his first piano classes. In 1858, Grieg moved to Leipzig to continue his musical education in its conservatoire.

He discovered there the music of Schumann and Wagner and wrote for the final exam his first piano composition in 1862. Having started his career as a pianist, Grieg traveled in Europe for few years. During a stay in Copenhagen, he met the Norwegian writer Nordraak who was fascinated by the history and legends of his country.

Their strong friendship was sadly cut short by Nordraak's death two years later, but it contributed to Grieg's engagement in the Nationalistic Romanticism movement. In 1867, Grieg moved back to Christiania where he established the Norwegian Academy of music. He conducted concerts regularly and composed many pieces like his *Humoresques* and his Piano Concerto in A minor, especially after he was granted a life annuity by the state.



It is in 1876 that Edvard Grieg found success with the incidental music he wrote to *Peer Gynt*, a play by Henrik Ibsen. The big success of the piece brought him to the international scene. Celebrated all around Europe, his concert tours multiplied. Grieg concentrated them in autumns and consecrated his summers to composing. In 1877, he wrote several lovely pieces like his String Quartet.

In 1884, he composed his *Holberg Suite* (originally written for the piano, but adapted for string orchestra a year later). In 1888 and 1891, Grieg arranged two orchestral suites from *Peer Gynt's* music and he wrote in 1896 Four Symphonic Dances for piano four hands that he arranged for orchestra in 1898. The same year, he established a festival of Norwegian music in Bergen revealing little-known Norwegian composers. His declining health allowed him to undertake an ultimate concert tour in 1906 and to compose his last piece: four psalms inspired by Norwegian melodies, as many of his pieces are.

Grieg was surnamed the “Chopin of the North” by dint of the subtle blend of lyricism and Nationalism that we find in his music. Grieg drew his melodies and rhythms from Norwegian popular music.

The quality of his pianistic writing was inspired by Liszt and the audacity of his harmonies was new to his era. All these elements came to make of him a major composer of Norway, one who will inspire Debussy or Ravel. Grieg's body of works comprises essentially piano pieces and lieder with chamber music works in smaller number. His *Peer Gynt* incidental music (1876) and his Piano Concerto (1868) are still widely performed nowadays.

Piano Concerto in A Minor, Op. 16

The Piano Concerto in A Minor, Op. 16, is one of the most popular works Edvard Grieg composed. It counts among Grieg's earliest important works. It was written in 1868 by the 25-year-old composer and was to be the only concerto he ever completed—he began a second piano concerto in B Minor in 1882 or 1883 but he left it uncompleted. Grieg revised the work at least seven times; the final version of the concerto was completed only a few weeks before the composer's death and it is this version that has achieved worldwide popularity. This enduring life on the stage places the Piano Concerto in A Minor among the most popular of all piano concerti.

The first movement is in the sonata form. It is noted for the timpani roll in the first bar that leads to a pianistic dramatic display, a cascade of sonorous A-minor chords. This opening flourish is based around the motif of a falling minor second followed by a falling major third, typical of the folk music of Grieg's native country.

The movement's opening motif, important though it is, is only a prelude to the initial theme, a melody announced by the orchestral winds, who then pass it to the soloist.

As the dialogue evolves, the orchestra introduces a contrasting theme, heard from the cellos, soulful and almost plaintive, and again the piano promptly takes up the call. This elaboration of ideas leads eventually to a cadenza for the soloist, and the movement concludes by recalling the cascading chords with which it began.

The lyrical Adagio contrasts in character with the dramatic first movement. It is based on a melody sung with hushed reverence by the muted strings. This tender song without words leads directly into the third movement.

The influence of Nordic folk music colours the music of the third movement. An energetic Norwegian folk dance inspires the principal theme, and imitations of the *Hardanger* fiddle (the Norwegian folk fiddle) can also be heard in the music. The finale evolves towards a contrasting pensive and poetic character with the second theme which also grows gradually to become a grand, triumphant hymn and drives the concerto to an exhilarating conclusion.

Grieg was the first composer from Norway to achieve major international recognition, and it was his Piano Concerto that brought him his first major success. To the elements of Norwegian folk music integrated and to the stylistic inheritance received from the German romantic tradition, his music combines a quality all his own. Deeply imbued of its particular melodiousness, it gives evidence of the distinctive musical personality of Grieg's.



Robert Schumann (1810- 1856)

Schumann was born in Zwickau, in the Kingdom of Saxony. His father was a novelist, publisher, and bookseller. He initiated the young Robert to German poets such as Richter and Hoffmann and encouraged him to take piano classes at age 7. Robert started composing short piano pieces and spent his boyhood in the cultivation of literature as much as music. His passion for music determined his choice of making a career as a pianist but a chronic disability affected his hand, cutting short his ideas of a concert career and designating him to composition instead.

But the truth is Schumann's entire life was an oscillation between music and literature. Realising the importance of this duality sheds light on the understanding of Schumann's oeuvre. If for Chopin, music was the same essence of his existence, or for Liszt an expression of his incomparable virtuosity, it was for Schumann the substitute of the literary oeuvre that he never wrote. The music of the "literary composer" that Schumann was, excelled at painting moods, scenes and personalities and it illustrated the passionate Romanticism which dominated the beginning of the nineteenth century.

Contrarily to Chopin and Liszt, Schumann did not seek inspiration in the technical possibilities of the modern piano. Schumann's originality resided in the polyphonic and rhythmic complexity of his works. Since his first two opuses-the *Abegg* Variations and *Papillons* where we find the first fusion of literary ideas with musical ones-Schumann's style was

distinctly clear. Before 1837, his production was predominantly pianistic. His most famous titles of that period are *Carnaval*, *Papillons*, his sonatas No. 1 and 2, *Kreisleriana*, *Kinderszenen*, *Noveletten* and the *Fantasie in C Major*.

In 1840, Schumann married his beloved Clara, the beautiful and talented virtuoso pianist, after many years of courting and of contrarities.

After his marriage, Schumann composed 200 lieder and moved to chamber and orchestral composition. During a stay in Dresden, he wrote his second symphony (1847), *Album for the Young*, (1848), his only opera *Genoveva* (1850), a musical adaptation for *Manfred: A dramatic poem* by Lord Byron (1848-1849) and a big choral piece named *Requiem für Mignon* (1849).

After he accepted a position as conductor in Dusseldorf in 1850, Schumann composed relentlessly six Lieder based on texts by Lenau, his Cello Concerto and his Third Rhenish Symphony followed only one year later by the final version of his Fourth Symphony in addition to overtures, piano pieces, and two piano and violin sonatas. In 1852, and despite the rest time that Clara imposed him, he wrote *The Pilgrimage of the Rose*, his *Missa sacra* and his *Requiem*.

In 1853, it was the turn of a Violin Concerto, a fantasia for violin and orchestra, *Fairy Tales* for clarinet, alto and piano and his piano piece *Songs of Dawn*.

But soon Schumann's destructive mental state was to drive him to attempt suicide by throwing himself from a bridge into the Rhine River. Miraculously saved, he chose to be interned into a mental asylum where he remained until he died two years later in 1856. His oratorio, *Scenes from Goethe's Faust*, was created posthumously after his death in 1862. Schumann represents the German Romantic musician par excellence: both poetical, capricious, depressive, and passionate. All his life and musical oeuvre is the reflection of this quintessential Romanticism.

Symphony No.1 in B-flat major, op.38 (Spring)

Symphony No. 1 in B major, Op. 38, commonly referred to as the *Spring Symphony*, represents Robert Schumann's inaugural completed symphonic composition. Despite having made several 'symphonic attempts' in the fall of 1840 shortly after marrying Clara Wieck, he did not complete his first symphony until early 1841. Prior to this, Schumann was primarily recognised for his piano and vocal compositions.

Clara motivated him to explore symphonic music, expressing in her diary, *'It would be most beneficial for him to write for orchestra; his creativity cannot fully flourish on the piano... His works possess an orchestral essence... My greatest desire is for him to compose for orchestra—that is where his true talent lies! I hope to encourage him in this direction!'*

Schumann composed the symphony over a span of four days, from January 23 to 26, and finalized the orchestration by February 20. The premiere occurred on March 31, 1841, conducted by Felix Mendelssohn in Leipzig, where it received a warm reception. Clara's diary notes that the symphony was named the *'Spring Symphony'* inspired by Adolf Böttger's poem *Frühlingsgedicht*. The opening of the symphony has been traditionally linked to the concluding lines of Böttger's poem, which express the sentiment, 'O turn, O turn and change your course/In the valley, Spring blooms forth!' Initially, each movement was assigned a specific title: the first was referred to as 'The Beginning of Spring', the second as 'Evening', the third as 'Merry Playmates', and the final one as 'Spring in Full Bloom'. However, Schumann later removed these titles prior to publication.

The composer characterised the first movement as a 'call to awakening', embodying 'the springtime fervor that influences individuals throughout their lives, surprising them anew each year.' One academic noted that 'if this suggests a form of Last Judgment, then the remainder of the symphony resembles a Garden of Heavenly Delights.' The first trio of the third movement incorporates themes from the initial movement, while the last movement also references the concluding theme of Kreisleriana, thereby evoking the romantic and fantastical essence found in the composer's piano works.

The symphony's first movement opens with a glorious brass fanfare that broadens into a majestic orchestral theme. There are gentle evening moods in the second movement, sprightly dances in the third, and an imaginative development of varied melodies in the fourth movement, which follows a sonata form.

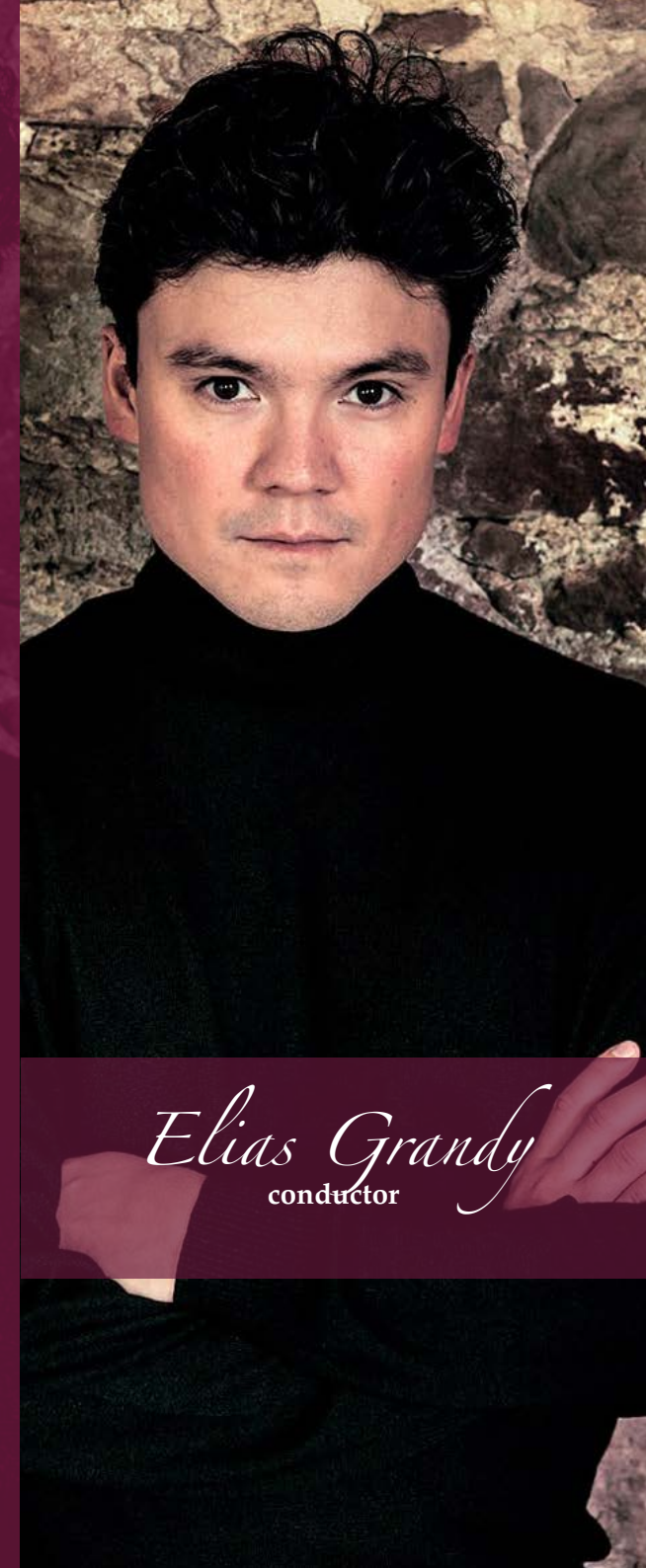
Elias Grandy's international profile is rapidly rising by conducting first-class orchestras and opera productions in Europe, America, and Asia. Hailed by the press as "passionate and full of temperament", "vigorous and equally precise" and praised for his ability to "grasp psychological subtleties under 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 gave 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 took the Robert-Schumann Philharmonie Chemnitz on a tour to Poland as their "conductor in residence" for 23/24 and appeared 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 reinvestigations to Frankfurt Opera and Opera Nikikai Tokyo.

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.



Elias Grandy
conductor



Joseph Moog

piano

"Clearly he is already among the most brilliant of pianists" Bryce Morrison, Gramophone

"The ease and authority of his playing revive the great names of the past"
Jeremy Nicholas

Innovative programmes and an award-winning discography portray Joseph Moog's extensive repertoire and characterise his unique artistic personality evoking the Golden Age of piano music. Passionate musicianship, multifaceted sound aesthetics and mesmerising virtuosity have been delighting audiences and press around the world for many years. Awarded the Gramophone Classical Music Award, two International Classical Music Awards and nominated for a Grammy, Joseph feels at home on the world's leading stages.

The 2024/2025 season takes Joseph to major concert halls, festivals, and ensembles, including Tonhalle Zürich, Liederhalle Stuttgart, Concertgebouw Bruges, Beethovenhaus Bonn, Philharmonie Cologne, Bridgewater Hall Manchester and Konzerthaus Berlin. Furthermore, he will to the Festival Chopin Nohant, Qatar Philharmonic and Weilburger Schlosskonzerte.

His new solo album 'Belle Epoque' will be released in April 2025 on the French label Naïve and contains musical jewels from the golden decades of piano music between 1860-1940 by Chaminade, Rachmaninov, Bonis, Liszt, Bowen, Alkan, Godowsky, Rosenthal, Rachmaninov, and Ravel, among many others.

Joseph gained his reputation as a soloist at concerts within the legendary Meesterpianisten series at Amsterdam's Concertgebouw, at the Moscow International House of Music, at the New Ross Piano Festival in Ireland, the Fribourg International Concert Series, Istanbul Recitals and Eesti Kontsert Tallinn Piano Festival, Mariinsky Theatre Auditorium, Alte Oper Frankfurt, Münchner Gasteig, Liederhalle Stuttgart, Laeiszhalle Hamburg, De Doelen Rotterdam and at the Festival La Roque d'Anthéron.

Joseph performed many times in the U.S.: At the Frick Collection in New York City, Gilmore International Piano Series, Portland Piano International, Washington Performing Arts Society, Vancouver Recital Society as well as at the Miami International Piano Festival. Over the course of his Asia tour in October 2016, Joseph Moog performed with the Hong Kong Sinfonietta, as well as giving recitals in Seoul's Kumho Arts Hall, Tokyo's Mushashino Hall and at the Singapore International Piano Festival.

Joseph's extensive concert repertoire has resulted in his collaboration with distinguished orchestras all over the world. He performed with the Philharmonia Orchestra, Royal Philharmonic, Hallé Orchestra, Orchestre Métropolitain de Montréal, Netherlands Radio Orchestra, Bournemouth Symphony Orchestra, Helsinki Philharmonic, Stuttgart Philharmonic, Bruckner Orchestra Linz, Prague Philharmonic, Deutsche Staatsphilharmonie, Poznan Philharmonic, Moscow Radio Symphony Orchestra, Dortmund and Bochum Philharmonic, German Radio Philharmonic Orchestra and Orchestre Lamoureux Paris.

The young musician enjoys working regularly with world renowned conductors Yannick Nézet-Séguin, Matthias Pintscher, Thomas Sondergaard, Andrey Boreyko, Michael Sanderling, Ryan Bancroft, Antony Hermus, Lawrence Foster, Michael Francis, Rumon Gamba, John Axelrod, Juanjo Mena, Ben Gernon, Gilbert Varga, Christoph Poppen, Pablo Gonzalez, Nicholas Milton, Ari Rasilainen, Markus Poschner, Elias Grandy, Toshiyuko Kamioka, Fabrice Bollon and Philippe Entremont.

Son of two professional orchestral musicians, Joseph received the award of the 'Prix Groupe de Rothschild' and has been designated a Steinway Artist in 2009. He is a founding member of the 'Konz Musik Festival' near Luxembourg where he now resides and was appointed Cultural Ambassador of his hometown Neustadt an der Weinstrasse.

Upcoming Concerts

QPO Celebrates French Composers

Monday, May 12, 2025, 7:30 PM

Katara Cultural Village, Opera House

Elias Grandy, conductor

Step into a world of musical storytelling with the Qatar Philharmonic Orchestra, conducted by the distinguished Elias Grandy. Begin your journey with Bizet's lively *L'Arlésienne* Suite No. 2, followed by the playful and magical sounds of Dukas' beloved *The Sorcerer's Apprentice*. After the intermission, immerse yourself in the delicate, whimsical narratives of Ravel's "Mother Goose" Suite, before the concert culminates in the hypnotic rhythm and mesmerising crescendo of Ravel's iconic *Boléro*.

PROGRAMME:

Georges Bizet

L'Arlésienne Suite No. 2

Paul Dukas

L'apprenti Sorcier (The Sorcerer's Apprentice)

INTERMISSION:

Maurice Ravel

Ma mère l'Oye (Mother Goose)

Maurice Ravel

Boléro

QPO Presents: Mendelssohn's Violin Concerto in E Minor

Tuesday, May 20, 2025, 7:30 PM

Katara Cultural Village, Opera House

Elias Grandy, conductor

Liya Petrova, violin

Experience musical brilliance as the Qatar Philharmonic Orchestra presents Mendelssohn's Violin Concerto in E Minor, under the baton of Elias Grandy. Acclaimed violinist Liya Petrova takes centre stage as soloist in this beloved masterpiece, complemented by Beethoven's dramatic *Egmont* Overture and his elegant *Symphony No. 4* in B-flat Major. This captivating programme showcases exceptional talent and timeless compositions.

PROGRAMME:

Ludwig van Beethoven

Egmont, Op. 84: Overture

Felix Mendelssohn

Violin Concerto in E minor, Op. 64

INTERMISSION:

Ludwig van Beethoven

Symphony No. 4 in B-flat major, Op. 60

Musicians



LIONEL SCHMIT



JOO YOUNG OH



VITALII PERVUSHYN



LORENA MANESCU



DMITRI TORCHINSKY



TOBIAS GETTE



MICHAELA LINSBAUER



TAEHYUN KIM



ANNEMARI AINOMAE



DINA LEINI



PAVLO DOVHAN



RALUCA GETTE



ANA MARIA RUSU



FULVIO FURLANUT



ROLANDA GINKUTE



MAIAS ALYAMANI



REEM KHOURY



GEORGES YAMINE



ISLAM EL HEFNAWY



SHAZA OWEDA



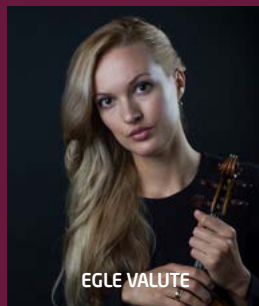
JULIA KORODI



ANNE-CATHRIN EHRLICH



MOHAMED OWEDA



EGLE VALUTE



GIOVANNI PASINI

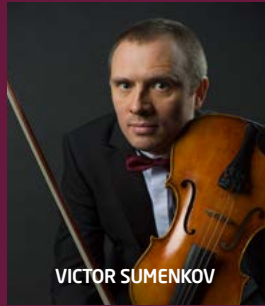


ANCA BOLD



ANDREA MEREUTA

Musicians



VICTOR SUMENKOV



MERVE BULUN



INES WEIN



ISLAM ABDELAZIZ



KAHRAMAN SEREF



KIRILL BOGATYREV



HASSAN EL MOLLA



ANTON PAVLOVSKY



CHRISTOPH SCHMITZ



HARALD GEORGI



NICOLAS ROJANSKI



GENNADY KRUTIKOV



SANDOR ONODI



MATTEO GASPARI



RADOVAN HETSCH



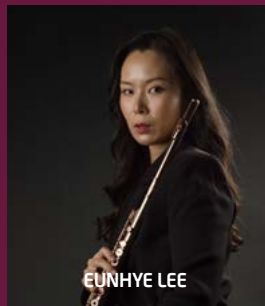
SERGIY KONYAKHYN



ALEKSANDR HASKIN



JIHOON SHIN



EUNHYE LEE



GERMAN DIAZ BLANCO



MOHAMED IBRAHIM SALEH



CLAIRE GLAGO



RONY MOSER



THOMAS GNAUSCH



SIMONE ZANACCHI



DANIEL HRINDA



YOSHIKO KOYAMA

Musicians



MIROSLAV STOYANOV



PETER DAVIDA



GIDEON SEIDENBERG



ATILLA SZUCS



ZSOLT PETER



LASZLO FROSCHL



JORIS LAENEN



DANIEL EDELHOFF



PHILIPP REBMANN



TOMOKI KIRITA



DIMO PICTHALOV



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