



أوركسترا قطر الفلهارمونية
Qatar Philharmonic Orchestra

Founded by
Qatar Foundation

من إنشاء
مؤسسة قطر

MENDELSSOHN'S VIOLIN CONCERTO IN E MINOR

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Programme

Mendelssohn's Violin Concerto in E Minor

Katara Cultural Village, Opera House
Tuesday, May 20, 2025
7:30 pm

Elias Grandy, conductor
Liya Petrova, violin

Programme

Ludwig van Beethoven:
(1770-1827)

***Egmont*, Op. 84: Overture**

Felix Mendelssohn:
(1809- 1847)

Violin Concerto in E Minor, Op. 64
Allegro molto appassionato
Andante
Allegretto non troppo-Allegro molto vivace

INTERMISSION

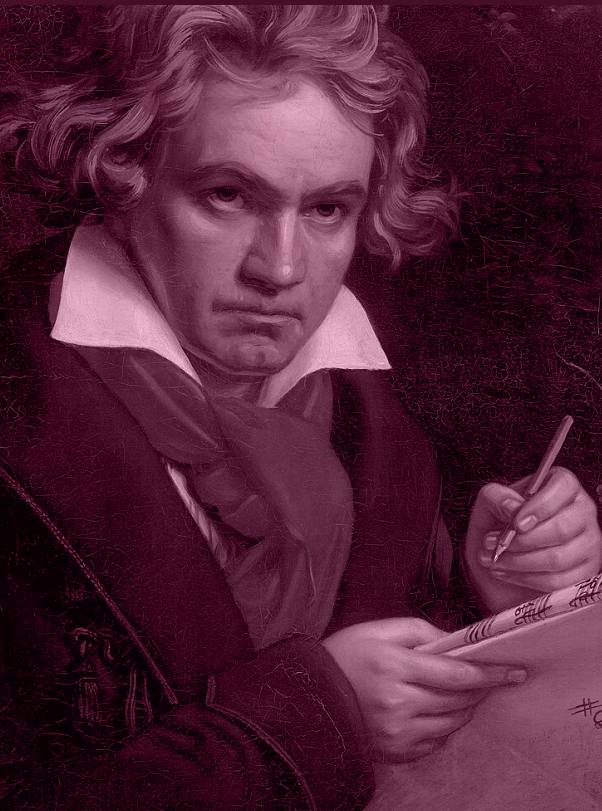
Ludwig van Beethoven:

Symphony No.4 in B-flat Major, Op.60
Adagio-Allegro vivace
Adagio
Allegro vivace
Allegro ma non troppo

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 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 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.

***Egmont*, Op. 84: Overture**

Beethoven wrote many overtures including *The Creatures of Prometheus* ballet overture (1801), the *Coriolan* Overture (1807), four overtures for his opera *Fidelio* (1805–1814), *Egmont's* Overture (1810), *Wellington's Victory* (1813) and *The Ruins of Athens* (1811). Besides *Coriolan*, *Egmont's* Overture is the most famous. It dates back to the period where Beethoven wrote his Fifth Symphony (1808) and draws from its heroic spirit.

Powerful and expressive, the overture was composed to open the 1787 play *Egmont* by Johann Wolfgang von Goethe. The author and philosopher, whom Beethoven admired a great deal, declared later that Beethoven had expressed his intentions with “a remarkable genius.” The play came as a political manifesto against despotism. It promotes the values of justice and liberty as it chooses to narrate the life of the Count of Egmont a Dutch nobleman from the 16th century who stands against the despotism of the Duke of Alba, who represents the Spanish invader. Beethoven, who had expressed his indignation over Napoleon's decision to crown himself Emperor in 1804, wrote the music during the period of the Napoleonic Wars, at a time when the French Empire had extended its domination over most of Europe. In the music for *Egmont*, Beethoven expressed, through the exaltation of the

heroic sacrifice of a man condemned to death for having taken a valiant stand against oppression, his ardent aspiration for freedom and equity.

Written in F Minor, the Overture consists of a slow introduction followed by a sonata-like allegro and a victorious coda. It later became an unofficial anthem of the 1956 Hungarian revolution and conserved its fame to become a stand-alone composition that is often performed as a concert overture.



Felix Mendelssohn

Most commonly known today as Felix Mendelssohn, a composer of the beginning of the romantic era, Mendelssohn was one of the biggest musical geniuses of the nineteenth century. He was renowned during his lifetime as a keyboard performer, both on the piano and on the organ, as well as a conductor admired by Berlioz and to whom we owe the rediscovery of Bach's *Saint Matthew Passion*, of Handel's music and of Schubert's Symphony No. 9. Mendelssohn is often described as a child prodigy similar to Mozart and Saint-Saëns. He was born in Hamburg to a rich family interested in art and culture; his grandfather was the philosopher Moses Mendelssohn, a main figure of the German Enlightenment.

At age 16, the young Mendelssohn had composed his 12 String Symphonies, his First Symphony, one string quartet and 5 concertos for piano and violin. During his short life (38 years), he left a prolific body of work (symphonies, concerti, oratorios, piano works, chamber music, etc.), but it is truly a core of few great masterpieces-mainly *A Midsummer Night's Dream*, his Italian and Scottish Symphonies, his The Hebrides Overture, his Violin Concerto and his String Octet-that lies underneath his present notoriety. Unfortunately, the extent to which Mendelssohn is known is often limited to these few compositions whilst it overshadows his many other beautiful works. Among those, we mention The *Variations Sérieuses*, Op. 54, a true pianistic masterpiece of the nineteenth century that deploys all of Mendelssohn's genius, the seven string quartets and more particularly Opus 44 and Opus 80, the two piano concertos Op. 25 and Op. 40, the violin and cello sonatas and the relatively unknown Second Piano Trio, Op. 66 in C Minor, which concurs in beauty with his famous antecedent (Op. 49 in D Minor).

In the above-mentioned trios, we find the same sonorities of the Violin Concerto, those of Mendelssohn at the peak of his art: profound, romantic and magnificently blending the Classical heritage with German Romanticism. A contemporary of Liszt, Wagner and Berlioz, Mendelssohn was sometimes criticised for his correct, neat music, always evading the taking of risks. But it undoubtedly attains a rare elegance, and an extreme finesse of style, obtained by very sober means. Mendelssohn was a great symphonist; his orchestral sonorities are always very colourful. He also was a master of the scherzo that we come across, always very bright and lively, in his octet, quartets and trios, in *A Midsummer Night's Dream*, *The Walpurgis Night* and in concerto finales. Despite his little success with his early attempts in the opera genre, Mendelssohn excelled in vocal music, especially in *A Midsummer Night's Dream*, in his Psalms (particularly the Psalm 42, Op. 42), in his Second Symphony and in the oratorios *Elijah* and *St. Paul*.

Violin Concerto in E Minor, Op. 64

Mendelssohn's Second Violin Concerto stands among the major pieces of the violin repertoire of nineteenth-century romantic German music. The Violin Concerto in E Minor, Op. 64, was finished in 1844, 6 years after the composer had started a first draft of it. The piece found great success since its first performance the following year by famous violinist Ferdinand David. This concerto could be considered Mendelssohn's last major work for orchestra.

The concerto is composed of three movements played attacca, without stopping. The three movements flow smoothly into one another: a single tone sustained by the bassoon bridges the fast allegro to the lyrical slow movement, while the transition to the finale derives from the initial theme of the first movement. In the opening *allegro* molto appassionato, Mendelssohn, in a daring originality, renounces the traditional orchestral introduction and places the soloist's entry at the beginning of the concerto. Another innovation consists of letting the soloist play accompaniment passages which require a high dexterity. The piece is rich and opulent in colours; the solo part is so thick and textured at times that it sounds like two violins. The concerto holds many virtuosic passages including a passionate cadenza, which Mendelssohn notated explicitly rather than leaving the improvisation to the soloist as was customary.

After the emotional solo of the bassoon, the andante-a ternary form with a darker middle section-flows, lyrical to the point that it resembles a song. It is reminiscent of Mendelssohn's *Songs without Words*. The movement ends serenely, quickly transiting into the animated finale. The orchestra confines itself to pure accompaniment to let the soloist lead the effervescent finale to its energetic and astonishing end.

The Second Violin Concerto in E Minor spans the distance between musical Classicism and Romanticism. Mendelssohn combines skilfully the best in two worlds. The Classical balance and sense of clarity ally with the opulent richness of the composer's melodic inspiration-which emanates directly from German Romanticism, to create a musical masterwork ever respected since.

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

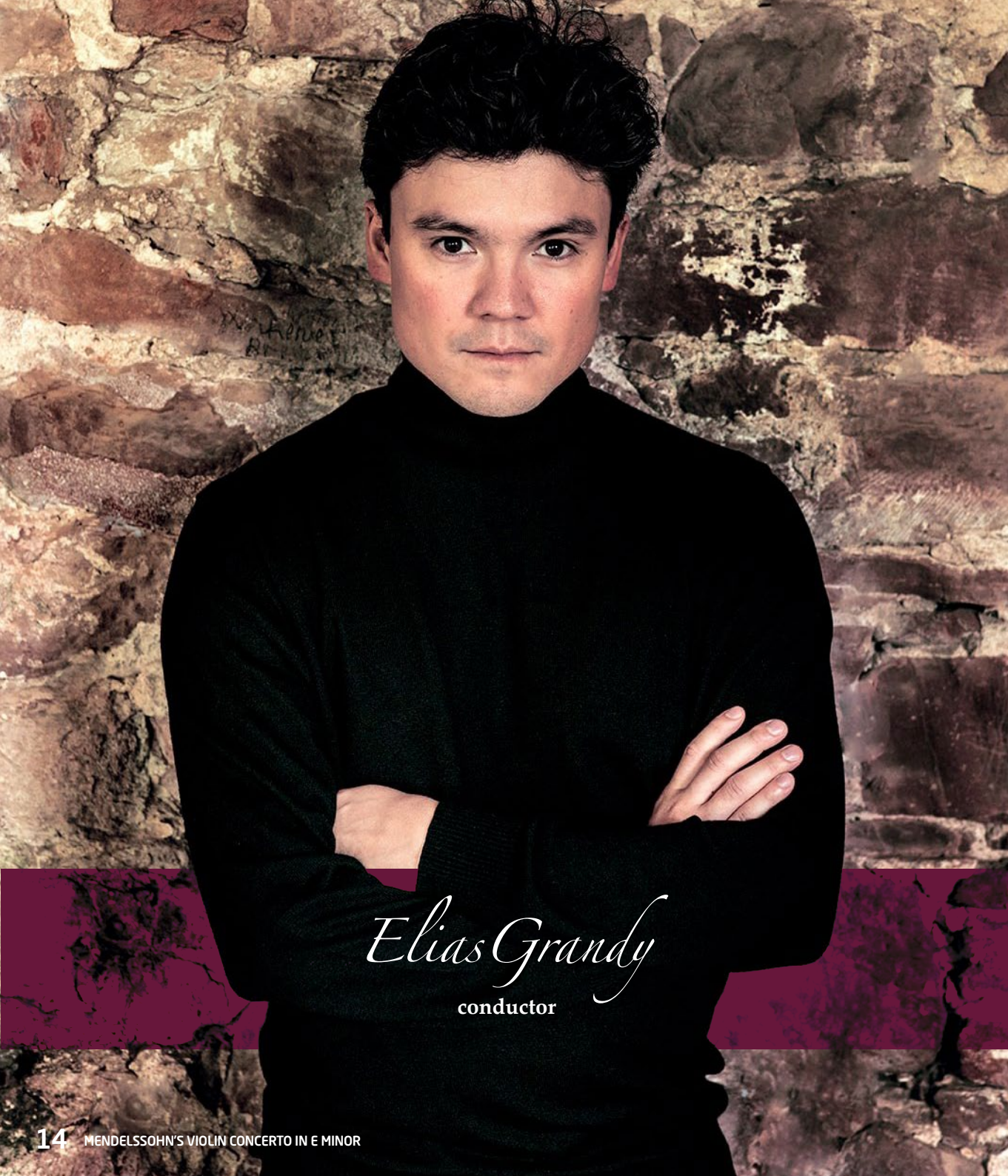
Beethoven began work on the Fourth Symphony in the summer of 1806 and completed it in autumn of the same year. Beethoven wrote the Fourth while he was visiting his friend and financial supporter, Prince Karl Lichnowsky in Silesia (now the Czech Republic) in September and October of 1806. While he was there, he met another great music lover, Count Franz von Oppersdorf, who had a castle forty miles north in Poland. He was a great admirer of Beethoven and commissioned two symphonies, the 4th and 5th, paying an advance of 500 florins (about \$10,000) for the B-flat major symphony, which the composer assured him was almost complete. Beethoven put aside the C Minor Symphony (No. 5), already well begun, to work on the commission, and most of the B-flat Symphony was completed during September and October 1806 at Lichnowsky's castle.

The Fourth Symphony was first heard in March 1807 but ironically not at Count Oppersdorf's residence. The premiere was given on one of two all-Beethoven concerts sponsored by Prince Lobkowitz in Vienna where Beethoven's first four symphonies, the *Coriolanus* Overture, a piano concerto and some arias from *Fidelio* were performed. Some time thereafter, Beethoven got around to sending a letter to his commissioner Oppersdorf, apologising for robbing him of the honour of the work's premiere. The Count was understandably not amused since he lost all exclusive performing rights to the piece for six months, but Beethoven offered to make amends by dedicating the published score to him, which he did. Needless to say, the Count's relationship with Beethoven ended on a rather chilly note.

Imposing lengths and seriousness are more evident and impressive in the Third (Eroica) and Fifth Symphonies, yet leaving stormy emotions behind as in the Eroica, Beethoven makes more use of classical expressions in his Fourth Symphony.

Although Beethoven had not used a slow introduction in the Third Symphony, for the Fourth he made use of such compositional inventions as he had in his first two symphonies and as were often found in the later symphonies of Haydn, his former teacher. The Adagio in this case is particularly similar to Haydn's Symphony No. 102, in the same key. A delicate recall of the earlier melodies and a strong coda bring this sunny movement to an end.

The Adagio is an expressive and relaxed rondo in E-flat major. The third movement (Allegro vivace) combines elements of Scherzo and Minuet and has the trio section played twice, which creates a five-part structure instead of the usual three-part form. The Symphony concludes with a dazzling uninterrupted motion, Allegro, ma non troppo, that reminds us again of Haydn.



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 reinventions 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.



Liya Petrova
Violin

Liya Petrova is a First Prize Winner at the International Carl Nielsen Violin Competition 2016 in Denmark. She is praised for her "Effortless virtuosity" (The Strad), "Exceptional tonal variety" (Gramophone) and "Gorgeous sound - ripe and silvery; Phrasing with majestic breadth" (The Times).

Liya Petrova was revealed to the international scene in 2016 when she took First Prize at the Carl Nielsen competition in Denmark, chaired by Nikolaj Szeps-Znaider. Two years later, she recorded the Nielsen and Prokofiev's first concertos with the Odense Philharmonic and Estonian conductor Kristiina Poska for Orchid Classics. This first album earned her international acclaim from the press: London's Sunday Times admired her "gorgeous sound - ripe and silvery, phrasing with majestic breadth" while Gramophone praised her "exceptional tonal variety" in « a marvelous disc ». The Strad was impressed by her "natural virtuosity" while Classical Music magazine finds her interpretation of the Nielsen concerto "staggeringly good" and "intensely lyrical". As a soloist, Petrova is the guest of orchestras such as the Orchestre de Paris, Orchestre Philharmonique de RadioFrance, Orchestre Philharmonique du Luxembourg, Antwerp Symphony, Netherlands Radio Philharmonic Orchestra, Symfonieorkest Vlaanderen, Staatskapelle Weimar, Orchestre Philharmonique de Monte-Carlo, Brussels Philharmonic, Norddeutsche Philharmonie, Kansai Philharmonic, Orchestre National de Lyon, Orchestre National de Bordeaux, Orchestre National des Pays de Loire, Sinfonia Varsovia, Odense Symphony Orchestra, with such leading conductors as Elim Chan, Stanislas Kochanovsky, Duncan Ward, Philippe Herreweghe, Krzysztof Penderecki, Nikolaj Szeps-Znaider, Marzena Diakun, Alexander Liebreich, Mihail Gerts, Kristiina Poska,

Yan Tortelier, Xian Zhang, Ariane Matiakh, Roberto Minasi, Christopher Warren-Green, Michel Tabachnik and Jesús López Cobos.

She plays chamber music regularly with French Tchaikovsky competition 1st prize winner Alexandre Kantorow and performs with many wonderful musicians like Beatrice Rana, Emmanuel Pahud, Pablo Ferrandez, Martha Argerich, Yuri Bashmet, Mischa Maisky, Renaud Capuçon, Augustin Dumay, James Ehnes, Nicholas Angelich, Frank Braley, Yuja Wang, Antoine Tamestit, Bruno Philippe, Aurélien Pascal and Gautier Capuçon. Petrova is a regular guest of chamber music festivals like the Mecklenburg-Vorpommern Festspiele, Rheingau Festival, Ludwigsburger Schlossfestspiele, Aix-en-Provence Easter Festival, La Folle Journée, La Roque d'Anthéron International Festival and the Rencontres Musicales d'Évian. In January 2020, Liya released the first album of a new collaboration with the Mirare label, a Beethoven-Barber-Britten recital album with pianist Boris Kusnezow. A second disc featuring the Beethoven violin concerto and Mozart's rarely performed K 271 concerto, known as n° 7, with Jean-Jacques Kantorow and the Sinfonia Varsovia was released in 2021.

Before, Liya had released a Nielsen and Prokofiev album on Orchid Classics with the Odense Symphony Orchestra and Kristiina Poska. All of her albums received unanimous praises from critics worldwide. Liya Petrova was born in Bulgaria into a family of musicians and studied with Augustin Dumay at Brussels' Chapelle Musicale Reine Elisabeth, Antje Weithaas at the Hochschule für Musik Hans Eisler Berlin and Renaud Capuçon at the Haute Ecole de Musique in Lausanne.

Liya is based in Paris, and plays the Rovelli, made in 1742 by Guarneri Del Gesù, on generous loan by private sponsors, and the Consolo, made in 1733 by Guarneri del Gesù, on generous loan by the Bulgaria State.

Upcoming Concerts

Chopin's Piano Concerto No. 2

Katara Cultural Village, Opera House
Saturday, 31 May 2025
7:30 pm

Renchang Fu, conductor
Eric Lu, piano

Join the Qatar Philharmonic Orchestra for an evening of captivating music led by conductor Renchang Fu and featuring Eric Lu, winner of the prestigious Leeds International Piano Competition and hailed as "the finest pianist of his generation." The concert begins with Chopin's Piano Concerto No. 2, a lyrical and expressive masterpiece. Following this, enjoy the sweeping melodies and powerful themes of Dvořák's Symphony No. 9 "From the New World."

PROGRAMME:

Frédéric Chopin:

Piano Concerto No. 2 in F Minor, Op. 21

INTERMISSION

Antonín Dvořák :

Symphony No. 9 in E Minor, Op. 95, "From the New World"

Elgar's Enigma Variations

Katara Cultural Village, Opera House
Wednesday, 4 June 2025
7:30 pm

Renchang Fu, conductor
Richard Alonso Díaz, tuba

Join the Qatar Philharmonic Orchestra for a richly textured evening of music under the baton of Renchang Fu, featuring Richard Alonso Díaz as tuba soloist in a captivating programme that spans East and West, tradition and innovation. The evening opens with Xu Zhen-Min's evocative Night Mooring at Maple Bridge, followed by two beloved Chinese melodies—From Afar and A Lovely Rose. Díaz then takes centre stage in Vaughan Williams' Concerto in F Minor for Tuba, a rarely performed gem that showcases the instrument's unexpected agility and rich character. After the intermission, the orchestra presents Elgar's masterful Variations on an Original Theme (better known as the Enigma Variations), a work of profound emotional range and one of the cornerstones of the English orchestral repertoire.

PROGRAMME:

Xu Zhen-Min:

Night Mooring at Marple Bridge

Wang Luobin:

From Afar arr. by Renchang Fu

Renchang Fu:

A lovely Rose

Ralph Vaughan Williams :

Concerto in F Minor for Tuba and Orchestra

Intermission

Edward Elgar :

Variations on an Original Theme, Op. 36 "Enigma Variations"

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



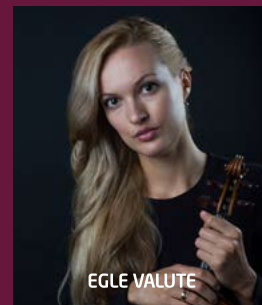
JULIA KORODI



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



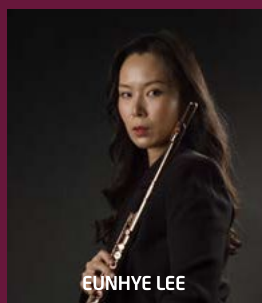
SERGIY KONYAKHYN



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 SZÜCS



ZSOLT PÉTER



LASZLO FROSCHL



JORIS LAENEN



DANIEL EDELHOFF



PHILIPP REBMANN



TOMOKI KIRITA



DIMO PICTHALOV



SEBASTIAN ZULUAGA



RICHARD ALBERTO DIAZ



ALEXANDER KAMENAROV



KEE GUAN NG



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