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Qatar Philharmonic Orchestra

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مؤسسة قطر

# BEETHOVEN'S 7<sup>th</sup> SYMPHONY

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# Programme

## Beethoven's 7<sup>th</sup> Symphony

Katara Cultural Village, Opera House  
Tuesday, June 17, 2025  
7:30 pm

Andreas Weiser, conductor  
Camille Thomas, cello

### Programme

**Wolfgang Amadeus Mozart :**  
(1756-1791)

**Così Fan Tutte Overture, K. 588**

**Edward Elgar :**  
(1872-1958)

**Cello Concerto in E Minor, Op. 85**

Adagio  
Lento  
Adagio  
Allegro

### Intermission

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

**Symphony No.7 in A Major, Op.92**

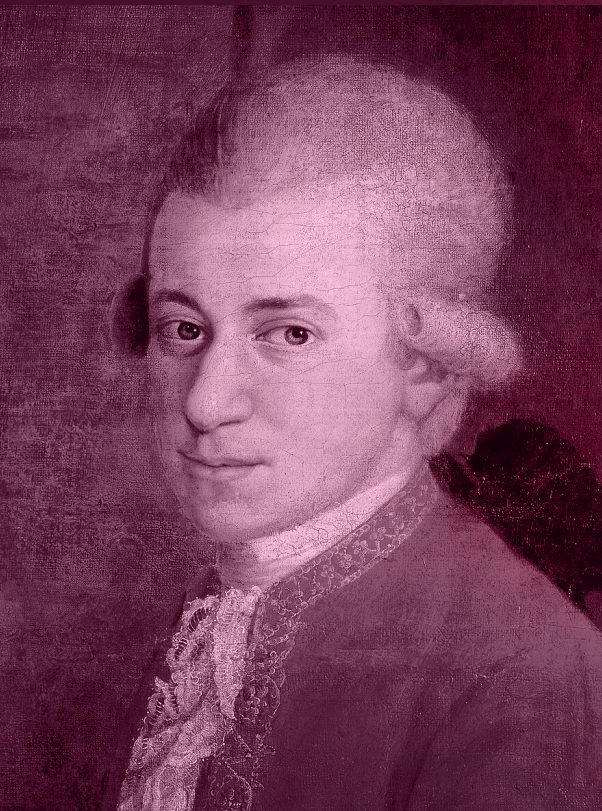
Poco sostenuto-Vivace  
Allegretto  
Presto-Assai meno presto (trio)  
Allegro con brio

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



## Wolfgang Amadeus Mozart

Wolfgang Amadeus Mozart was born in Salzburg on January 27, 1756. He and his sister Maria-Anna were very young musical prodigies when their father Leopold exhibited their talent throughout Europe in royal courts. Mozart became more and more known as a virtuoso of the violin and the harpsichord. At age 11, he wrote his first opera. Admired and sought after by the nobility, his success allowed him to step beyond his time's norms and to set himself free from the social constraints of a composer's status. Despite several debts, he found some independence in Vienna, where he settled in 1781. But unfortunately Mozart's life was not meant to be long. He died nine years later at age 35, leaving an unfinished requiem along with some 600 compositions in many genres (opera-buffa, masses, chamber music, concertos and symphonies).

Despite his premature death, Mozart is one of the most important and influential composers in the history of occidental music. He is a major figure of Classicism, constituting with Haydn and Beethoven the Classical Viennese School. His greatest works include operas such as *The Marriage of Figaro* (1786), *Don Juan* (1787) and *The Magic Flute* (1791), sonatas, *Eine kleine Nachtmusik*, chamber music like his Clarinet Quintet (1789), pianistic works and especially his piano concertos Nos. 13-21, religious works of which the most prominent is his Requiem (1791) and his last three symphonies.

## Così Fan Tutte Overture, K. 588

*Così Fan Tutte* is an opera buffa in two acts composed by Wolfgang Amadeus Mozart with a libretto by Lorenzo Da Ponte that marks the third and final collaboration between Mozart and Da Ponte, following *The Marriage of Figaro* and *Don Giovanni*.

*Così Fan Tutte* is one of those operas that blends humour with sharp social critique. Premiered in 1790, *Così Fan Tutte*, the title translates to "Thus do they all," hinting at its central theme - love and fidelity are often more complicated than we think!

The plot revolves around two young men, Ferrando and Guglielmo, who, challenged by their older friend Don Alfonso, hear him say, "Women's loyalty is like the Arabian phoenix: everyone claims it exists, but no one has actually seen it." the two young men pretend to leave town and then come back in disguise to test their fiancées' loyalty.

What unfolds is a mix of mistaken identities, romantic twists, and some playful yet poignant commentary on relationships. The music is delightful, filled with catchy arias and enchanting ensembles that perfectly reflect the characters' emotions—from giddy love to deceitful schemes. It's an entertaining ride that invites you to ponder the nature of love itself.





## Edward Elgar

Rarely in the world of music has a work transformed a composer's image from obscurity to fame, as the *Enigma Variations* did for Edward Elgar. Before the *Enigma Variations*, he was a local composer in the west of England, mainly needing to compose religious motets for the regional choral festivals that were thriving in that era, but also giving music lessons to the local community to pay the bills. Following the splendid premiere of the *Enigma Variations* in London on 19 June 1899, Elgar immediately became England's leading composer. A year later, Cambridge University awarded him a doctorate with honours, followed by a knighthood in 1904.

Today, Edward Elgar is considered one of the most important musical figures of his time, the perfect link between the 19th and 20th centuries. Among his orchestral compositions are the *Enigma Variations*, *Marsha's Pomp and Circumstance*, the Violin and Cello Concertos, and two symphonies. He also composed works for choir, including music for *The Dream of Geraintius*, chamber music, and songs. Elgar's Concerto for Cello and Orchestra in E Minor, Op. 85, from 1919 was the last major work produced.

## Cello Concerto in E Minor, Op. 85

Edward Elgar's Cello Concerto in E Minor, Op. 85, his last major completed work, is a cornerstone of the solo cello repertoire. Elgar composed it in the aftermath of the First World War, when his music had already become out of fashion with the concert-going public. In contrast with Elgar's earlier Violin Concerto, which is lyrical and passionate, the Cello Concerto is for the most part contemplative and elegiac.

The October 1919 premiere was not a success because Elgar and the performers had been deprived of adequate rehearsal time. Elgar made two recordings of the work with Beatrice Harrison as soloist.

Since then, leading cellists from Pablo Casals onward have performed the work in concert and in the studio, but the work did not achieve wide popularity until the 1960s, when a recording by Jacqueline du Pré caught the public imagination and became a classical best-seller.

Unlike the traditional three movements, this concerto is structured in four. It commences with an exchange between the cello and clarinet, followed by the strings presenting the first of several flowing and melancholic themes, which are subsequently handed over to the soloist. The second movement starts with a reflective tone, gradually introducing more agitated tempos towards its conclusion. The third movement revisits the slow, contemplative nature of the initial movement. In contrast, the final movement exhibits a heightened sense of momentum compared to the preceding sections, characterised by a march-like vigour that is intermittently interrupted by sorrowful interludes.





## 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 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 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.

## 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 using 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 vitalising 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 can 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."



*Andreas Weiser*  
Conductor

Andreas Sebastian Weiser, a graduate of the Hochschule der Künste Berlin, became a finalist of the first year of the International Conductors' Contest of Arturo Toscanini in Italy in 1985.

Thanks to a scholarship provided by the Deutscher Akademischer Austausch Dienst he also studied under Václav Neumann at the Czech Philharmonic Orchestra (1987/88).

One year later he became a second conductor of the Prague Radio Symphony Orchestra and in 1990, the Jena Philharmonic Orchestra elected him a principal conductor. In 1993 he debuted at the Symphonieorchester des Bayerischen Rundfunks, when he quickly substituted for Semyon Bychkov and took over conducting of Mahler's 9th Symphony. Starting from the first common concert in Ravenna in 1995 he regularly cooperated with the violoncellist and conductor Mstislav Rostropovich (among others, a working of Britten's War Requiem with the Orchestra Nazionale della RAI Torino, the Symphonieorchester des Bayerischen Rundfunks and the NDR Sinfonieorchester). He has regularly cooperated as an assistant with Lorin Maazel and Zubin Mehta. Andreas S. Weiser has conducted, among others, the Lucerne Symphony Orchestra, the Bern Symphony Orchestra, the Bamberg Symphony Orchestra / Bavarian State Philharmonic, the MDR Sinfonieorchester and the Stuttgarter Philharmoniker, he is a conductor of the Czech Chamber Orchestra.

Since 2012/2013 season he has been a principal conductor of Hradec Králové Philharmonic Orchestra. He has recorded with the Jena Philharmonic Orchestra, with the Stuttgart Chamber Orchestra and the Virtuosi di Praga. As an opera conductor, he has cooperated with the Opéra de Lille, Opéra de Nice, the Staatstheater Kassel, the Prague State Opera, the Teatro di San Carlo in Naples, Madrid (RTVE) and opera houses in Rome, Palermo, and Barcelona.





*Camille Thomas*  
Cello

Optimism, vitality, and joyful exuberance are elements of Camille Thomas's rich and compelling personality. The young Franco-Belgian cellist, who signed an exclusive contract with Deutsche Grammophon in April 2017, understands art's power to bring people together, to unite individuals from diverse cultures, countries, and backgrounds. Her charismatic artistry is driven by a passion for life and a desire to inspire others to open their hearts to the wonder and emotion of classical music. "I strongly believe that music has the power to enlarge the heart, to make you feel everything with more intensity," she says. "Music gives hope for the beauty and greatness of the human soul."

Highlights of the 2022/2023 season are concerts with the BBC National Orchestra of Wales with Fazil Say Cello Concerto "Never Give Up", Houston Symphony Orchestra, Malta Philharmonic Orchestra, Belgium National Orchestra, Staatsphilharmonie Nürnberg, Qatar Philharmonic Orchestra, Prague Symphony Orchestra, Lithuanian National Philharmonic, Hyogo PAC Orchestra. Together with the Metamorphosen Berlin Ensemble, Camille Thomas will be on tour in Europe.

Voice of Hope, her second DG album, was released in June 2020. At its heart is the world premiere recording of Fazil Say's Concerto for Cello and Orchestra 'Never Give Up', the composer's response to terrorist attacks on Paris and Istanbul, written expressly for Thomas, who gave its world premiere performance in Paris in April 2018. It is the first classical album recorded in partnership with UNICEF, reflecting the cellist's desire to help others through her music.

Camille Thomas was born in 1988 in Paris. She began playing cello at the age of four and made such rapid progress that she was soon taking lessons with Marcel Bardon. She moved to Berlin in 2006 to study with Stephan Forck and Frans Helmerson at the Hanns Eisler Hochschule für Musik, and continued her training in the form of postgraduate lessons with Wolfgang-Emanuel Schmidt at the Franz Liszt Hochschule für Musik in Weimar.

Camille is conquering the world stage at a staggering pace. She has already worked with such conductors as Paavo Järvi, Mikko Franck, Marc Soustrot, Darrell Ang, Kent Nagano, Stéphane Denève and with orchestras such as the Deutsche Kammerphilharmonie Bremen, Academia Santa Cecilia, the Sinfonia Varsovia, Staatsorchester Hamburg in the Elbphilharmonie, the Lucerne Festival Strings in the Herkulessaal in Munich, the Orchestre National de Bordeaux, and Brussels Philharmonic.

Camille Thomas plays the famous 'Feuermann' Stradivarius 1730 as a loan from the Nippon Music Foundation.



# 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



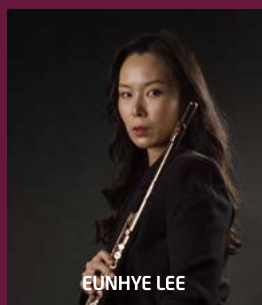
SERGIY KONYAKHYN



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



LÁSZLO FROSCHL



JORIS LAENEN



DANIEL EDELHOFF



PHILIPP REBMANN



TOMOKI KIRITA



DIMO PICTHALOV



SEBASTIAN ZULUAGA



RICHARD ALBERTO DÍAZ



ALEXANDER KAMENAROV



KEE GUAN NG



JULIE SGARRO



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